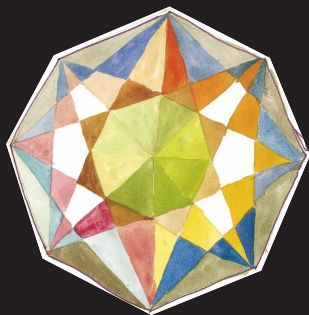


A *Riflemaker* Exhibition

COLOUR MY WORLD

21 Artists, 14 Speakers, 7 Colours, 1 Rainbow
Monday Jan 17th to Monday Feb 28th



L to R: Marta Marce, Peter Davies, David Batchelor
Below: Emma Biggs & Matthew Collings



THOUGHT OF SHOW

This is an exhibition about colour in art. Many find the idea of colour too unexceptional and familiar to be taken seriously as something that art could be about. In fact colour is a reason in itself. It is a liberator. Colour doesn't care about narrative and meaning. It only cares about itself, it is its own meaning. Colour My World is about painterly colour. This is the model of colour behind everything here, from oil on canvas to lightboxes to wallpaper, mosaic and embedded computers. Movies are always inextricably linked to narrative and symbolism but the ones chosen here offer a heightened experience of colour. Powell & Pressburger is romantic nineteenth-century colour, House Of The Flying Daggers is modern, saturated, glamorous colour, South Park is flat Matissean colour.

What's radical about the show is that it's willing to highlight something that no one in the art world at the moment is remotely interested in. There's a lot of colour in art now, but it's not the kind of colour-seriousness that this show is concerned with. Colour in art isn't a holiday. It's not escapism. It isn't irrational. Colour has rules. But its rules and rationalism are enabling. They are practical. They are about relating one thing to another. They rely on experience. They're realistic. The rules change from artist to artist, but having set up a particular system then the artist has to follow it through until it's right. There's such a thing as an orchestration of contrasting or harmonious colours where the effect is exciting. It's possible to feel heightened just by looking at it. That's colour success.

WHO'S IN IT

There are big-hitter art-historical figures (Robert Ryman, David Hockney, Ben Nicholson, Bridget Riley) mixed with fresh names on the

hot international circuit (David Batchelor, Peter Davies, Assume Vivid Astro Focus, Marta Marce, Barry McGee, Keith Coventry) as well as artists who don't have regular galleries at all, (Matthew Meadows, Emma Biggs and Matthew Collings, Kim Hiorthoy, John Maeda). Plus there are

works that are not really within the realm of 'fine art', (movies, digital media, graphic design and wallpaper). There is also art that isn't shown at Riflemaker itself but ten minutes walk away in Room 9 at the National Gallery (Veronese's four-part Allegory of Love). And there's music by Petula Clark, her 1960s uptempo bopper 'Colour My World', from which the show takes its title.

UPSTAIRS, DOWNSTAIRS

Think of upstairs as the gallery and downstairs as the lab. Upstairs the look is tightly coordinated, and the tone is more high-art. Downstairs it's more experimental and loose. It might seem pushing it to draw attention to the pure colour achievement of South Park or to have a seven inch 45 in an art show, but, well, there's a lot of work to do and you've got to start somewhere. Anything truly creative is always a balance of the serious and the playful.

DON'T FORGET

The evening talks accompanying the show look at different ways in which colour is understood. Colour can mark a historical period, go in and out of fashion, be dangerously alien and it can succeed or fail. But can it also make you ill? Can it heal you? Does it have rhythm or vibration? Can it show how rich you are? Is it social, political, tasteful, tasteless?

Colour is always a way of delivering a message, even when it itself is the message. This show asks you to think about that.