

# Formal Considerations 2005



JAMES H YUNCKEN

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# James H Yuncken

## ABOUT THE ARTIST

- 1954 Born Melbourne, Australia
- 1986 Began studying drawing privately with Christopher Croft of the Graphic Investigation Department, Canberra School of Art
- 1990 Began to work full-time as an artist

## SELECTED EXHIBITIONS

- 2003 'Sense of Place', SPAN Galleries
- 2001 'Presence/Absence', SPAN Galleries
- 1999 'Non-objective Representations', Galerie helengory
- 1997 'First Steps' Exhibition, Galerie helengory
- 1995 Studio Exhibition of Landscape Paintings, Smith Street Studio
- 1992 'Figurative' with Les Peterson and Tanya Myshkin, Studio One Gallery, Canberra
- 1990 Solo exhibition Dorette's Bistro, Canberra
- 1989 Solo exhibition Dorette's Bistro, Canberra

# FORMAL CONSIDERATIONS

## A Note from the Artist

At first glance the abstract paintings of this exhibition are a far cry from the landscapes of my 2003 exhibition, **Sense of Place**. It might therefore surprise you to know that I don't consider them to be much of a radical departure.

One could summarize the themes in this series of paintings as maps, plans, networks and patterns. I suppose maps and plans relate to landscape being abstracted or aerial overviews of land. The transition to networks and patterns is only one step further. But that isn't the reason I say these paintings aren't a radical departure.

The reason is that these paintings are made in exactly the same manner as the paintings in all my previous exhibitions. They are the same 'found objects', found on the surface on which they were painted, found through a painting process which tries not to presume what the end result will be, but rather is a journey in which one painterly gesture incites the imagination to another and another with the image attaining ever increasing complexity, until finally a satisfying and coherent result is 'found'. The only difference each time is in what one is looking to find. That's influenced by one's preoccupations while creating the work.

This time around one of my main preoccupations was colour. I began to open up the very restricted palette of previous exhibitions in **Sense of Place**. Prior to that exhibition I was using only four tubes of paint. In **Sense of Place** I expanded the range to seven or eight. Now the gloves were off and there were no restrictions.

Initially abstraction was a reaction to the intense labours of attempting to create paintings with the level of realism of those **Sense of Place** landscapes. It was liberating to enter an object free world. But even in an object free world a lot of familiar old problems arise in the course of achieving a satisfactory, coherent result. The composition must be right, colours, shapes and textures must be adjusted: Formal considerations.

Those formal attributes are the tools with which parts of the painting are given their roles and their voice. They create the music, harmonies and contrasts, define major and minor themes. They determine whether we see the painting as tragic, joyous, dramatic, uplifting etc. After all, two paintings of exactly the same objects can evoke very different responses in us.

The objects in a representational painting act as a foothold for most people. They push forward and grab our attention. Recognising objects is what we're used to using our eyes for and the objects seem to offer a way of understanding what a painting is about. They can distract us from how we're being influenced to look at those objects by the less obvious, less tangible properties of the painting.

Confusion often reigns when people are confronted with abstract paintings where the objects are difficult to make sense of, or there are none. We generally have no difficulty with music, which is very abstract. Hearing is used to dealing with abstraction because speech is abstract but vision, at least in its everyday applications, tends to be more literal.

In these paintings the focus is on the formal considerations that create the kind of music that's an essential part of every painting. It's about the fundamentals of what painting is about.

James Yuncken



Roots and Shoots  
oil on board 122 x 81 cm

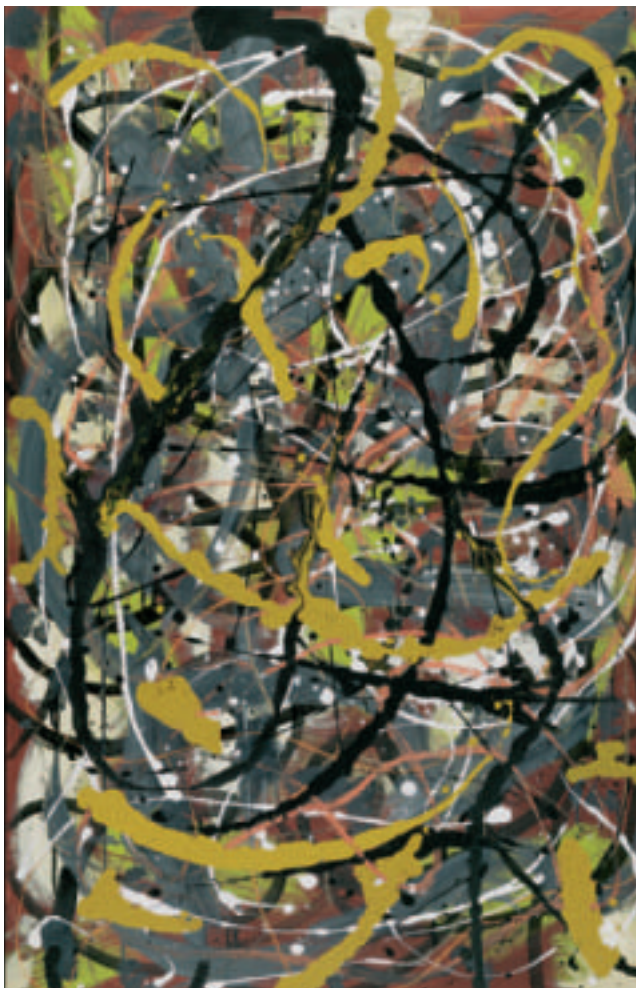




Earth  
oil on board 122 x 81 cm



Matrix  
mixed media on board 122 x 81 cm



Splash Pattern  
mixed media on board 122 x 81 cm



Plant Network  
mixed media on paper 80 x 50 cm

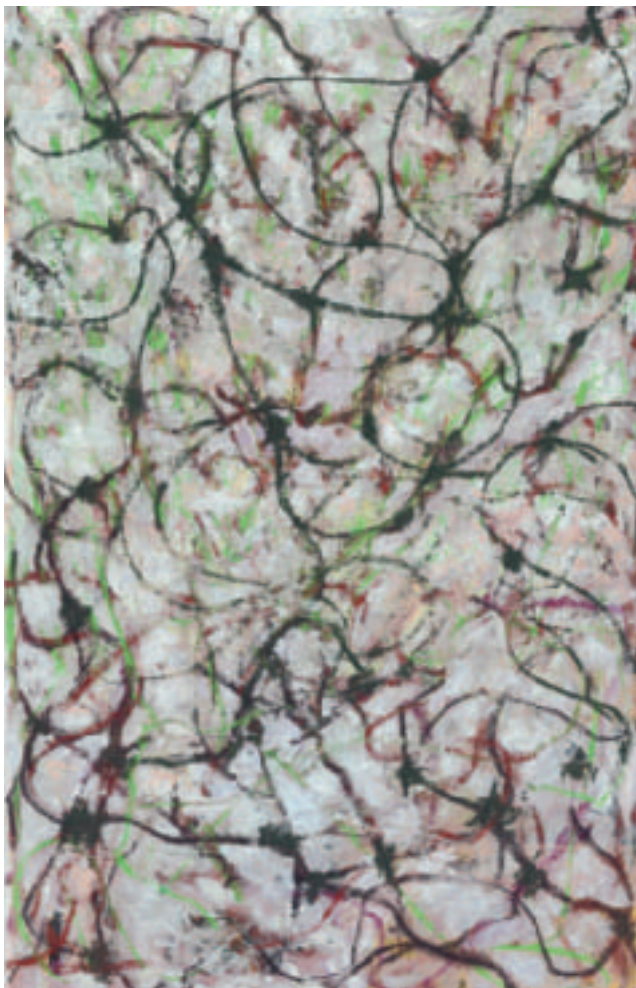


Final Analysis  
mixed media on paper 80 x 50 cm





Body Map  
mixed media on paper 80 x 50 cm



White-green Network  
mixed media on paper 80 x 50 cm



Glyphs on Deco  
mixed media on paper 80 x 50 cm



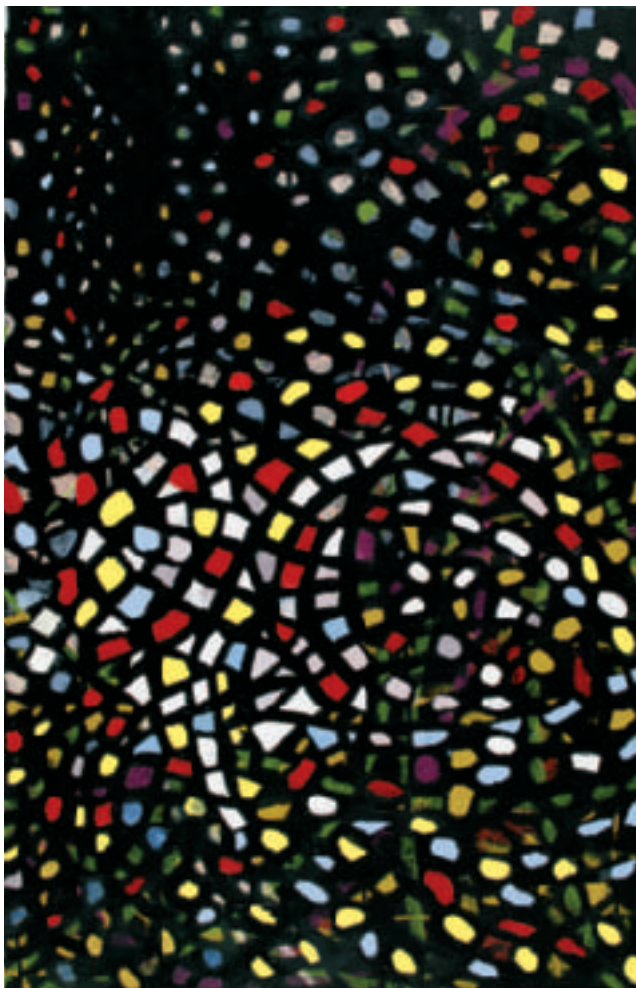


Black Network  
mixed media on paper 80 x 50 cm



Centrefold for the Scientific American  
mixed media on board 81 x 122 cm





Stained Glass Pattern  
mixed media on paper 80 x 50 cm





Colour Pattern on Grey  
mixed media on paper 80 x 50 cm



Wallpaper  
mixed media on paper 80 x 50 cm



Road Network  
mixed media on paper 80 x 50 cm



Floral Pattern  
mixed media on paper 80 x 50 cm





Shallow Water Pattern  
vinyl paint on paper 40 x 40 cm

small works ...



Golden Vine  
mixed media on gesso board 39 x 26 cm



Swimmers  
mixed media on gesso board 30 x 30 cm



Pattern  
mixed media on gesso board 30 x 30 cm



A-frame  
mixed media on board 20.5 x 20.5 cm



Swirl  
acrylic on board 20.5 x 20.5 cm

# Price List

Page No.

6	Roots and Shoots	
	oil on board 122 x 81 cm	\$2250
7	Earth	
	oil on board 122 x 81 cm	\$2250
8	Matrix	
	acrylic on board 122 x 81 cm	\$2250
9	Splash Pattern	
	mixed media on board 122 x 81 cm	\$2250
10	Plant Network	
	mixed media on paper 80 x 50 cm	\$1450
11	Final Analysis	
	mixed media on paper 80 x 50 cm	\$1450
12	Body Map	
	mixed media on paper 80 x 50 cm	\$1450
13	White-green Network	
	mixed media on paper 80 x 50 cm	\$1450
14	Glyphs on Deco	
	mixed media on paper 80 x 50 cm	\$1450
15	Black Network	
	mixed media on paper 80 x 50 cm	\$1450
16	Centrefold for the Scientific American	
	mixed media on board 81 x 121 cm	\$2250



Page No.

18	Stained Glass Pattern	
	mixed media on paper 80 x 50 cm	\$1450
19	Colour Pattern on Grey	
	mixed media on paper 80 x 50 cm	\$1450
20	Wallpaper	
	mixed media on paper 80 x 50 cm	\$1450
21	Road Network	
	mixed media on paper 80 x 50 cm	\$1450
22	Floral Pattern	
	mixed media on paper 80 x 50 cm	\$1450
23	Shallow Water Pattern	
	mixed media on paper 40 x 40 cm	\$900
25	Golden Vine	
	mixed media on gesso board 39 x 26 cm	\$450
26	Swimmers	
	mixed media on gesso board 30 x 30 cm	\$390
27	Pattern	
	mixed media on gesso board 30 x 30 cm	\$390
28	A-frame	
	mixed media on board 20.5 x 20.5 cm	\$240
29	Swirl	
	acrylic on board 20.5 x 20.5 cm	\$240

# Further Information

More information on my work and on me is available on my web site **[www.jamesyuncken.com.au](http://www.jamesyuncken.com.au)** including:

- an archive of work from previous exhibitions
- a stock room of additional artworks for sale
- texts and documents about the work and about me

## Contact

Please contact me either by:

- email: **[info@jamesyuncken.com.au](mailto:info@jamesyuncken.com.au)**
- telephone: +61-3-9428 9992, or
- mail: James Yuncken, 257 Church Street, Richmond, Victoria 3121, Australia

The works in this exhibition can be viewed by appointment during May 2005.

