

painters

TUBES

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NEW issue - It's Art BUT Not as we know it... read about NFT's and the digital art world. painters TUBES is a leading art magazine and art gallery. Art Features - Critic in the contemporary art world.

*it's Art..but not
as we know it*



painters **TUBES** magazine

in this issue

it's Art..but not as we know it

Editorial discussion about the advance of digital painting and it's commercialism in the twenty first century. Does digital creation and its marketing represent the future for painters? Can it replace paintings created by pigments and the physical hand of the artist?

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(front cover digital painting by Denis Taylor. Studio 5 Sweden)

Gestural & Expressive Abstraction

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Abstract Landscapes

Painters

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Gerry Halpin - pages...32 to 36

Jo York - pages...37 to 43

Paul McCloskey - pages...44 to 49

Neo-Classical Figuration

Painter

This featured artist is a painter who is influenced by past masters of the Renaissance epoch, but with her own sensual imagination and a story within each work

Rachel Romano pages... 50 to 56

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this gallery is a showcase presentation which exhibits the artists in this issue of painters TUBES magazine visit anytime. <https://painterstubes.gallery>

Gestural Abstraction - Leon Phillips

The Artist creating work at the Rothko Centre



painters TUBES are delighted to introduce you
to the artist Leon Phillips

painters TUBES discovered Leon's work through the Rothko Center for Art in Latvia when we featured the Artist Andrew Smith. Andrew worked along side Leon during the residency who were both selected by the Rothko Selection board. Since then the Tubes Editor has had discussions with Leon and art in general and his own views. The artist is an accomplished painter and a serious thinker about art and its creation. These works represented his most recent paintings and show his clear colour sense in tune with an absolute instinctive (but controlled) use of his hand and medium. Here Leon gives our readers an inside view of his thought and painting process.

Leon talks about his art

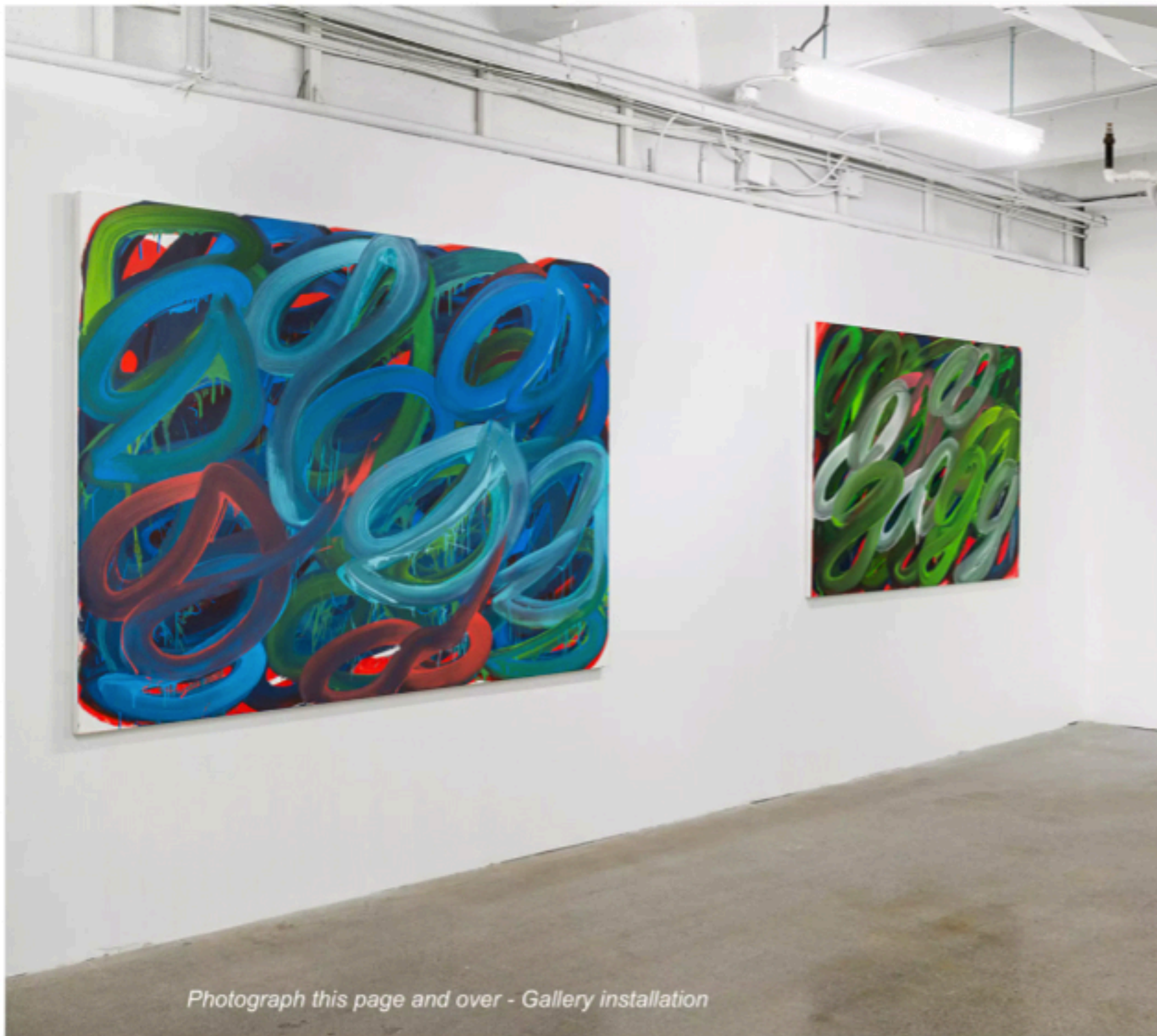
"...My work explores, through the materiality of colour, the idea that a painting is more than an image, that it is a tangible presence and object that engages but also exceeds perception and relationally. Inspired by readings of New Materialism and Object Oriented Ontology, I pursue a material-based logic in the studio where I see myself as a facilitator working co-operatively with non-human objects as agents to provoke embodied perception."



painting above: "Squish #1" 740mm x 1040mm - Gouache on Paper.

"...I have discovered that colour as matter has agency by identifying the differences between organic and inorganic pigments. This identification has revealed to me material qualities of colour, such as pigment particle size, oil content, and opacity. Until this realization, I had only considered colour in terms of its visual aspects of hue, chroma and value; now, my colour ontology includes material qualities essential in achieving a contemporary light in my paintings.

Exploring the "thingness" of colour has inspired me to consider the agency of all of my tools and materials. I set up colour-gesture situations in my work that allow the physical nature of my tools and materials to express themselves to create paintings where colour is structural rather than decorative. My body, brushes, pigments, paints and surfaces are all material components of a colour delivery system. My brushes are not inert tools but a dynamic medium through which the pigment is transmitted. I work with new material technology, such as contemporary brushes, to produce paintings that are drawn colour and a choreographic record of my body's movement."



Photograph this page and over - Gallery installation

"...My exploration into the materiality of colour and the agency of non-human objects has led me to practice a revised studio ecology, one that incorporates labour and materials into my work. Items that collect colour during the painting process, and might previously been considered waste, are now considered as artifacts of the painting process and incorporated into my work as studio installation elements.

The result of this expanded painting practice has raised questions regarding issues such as Western culture's attitudes towards colour, the historical debate regarding drawing versus colour (*disegno versus colore*), new ideas about materialism, and binary oppositions."

"...Working with the materiality of colour has prompted me to consider all of the non-human elements in my practice in a new and equitable way to produce images that challenge Cartesian dualisms and anthropocentric models for being."



Here are extracts from a very recent interview with the Artist conducted by Kevin Griffin from the publication *Materialism Three Ways*.

Kevin Griffin: What do you mean by the materiality of colour?

Leon Phillips: When I think about colour, I'm really thinking about pigment. It's the whole material aspect of colour that gets left out of the equation because typically, colour is thought of in terms of hue, value or chroma. When I'm making decisions about colour, I'm thinking about the material body of the pigment, its opacity and weight.

What something looks like as a colour label on a tube of paint is only the beginning. Once you squeeze it out, it's about how it feels, the weight of it, how it breaks down, how it goes on. How are the pigment properties activated in different mediums such as watercolour? gouache? oil? Each medium changes the refractive index of the colour. A lot of the pigments invented in the twentieth century are quite powerful, like the phthalos and the naphthols. One that's really strong is PR 170, a naphthol red. It's the neon-like pinks I'm getting in my gouache paintings. It is very light fast, which neons are not. I call it 'the demon pigment'. I joke that you need an exorcist to get the pigment out of your brushes. Pigment has visual and material agency. You have to respect your pigments.





painting above: "Swirl #2" 1220mm x 152mm. Oil on canvas -

Kevin Griffin: What do you mean when you say your brushes are a dynamic medium?

Leon Phillips: After I stopped doing pour paintings, I started using a brush. I had to learn a lot and realized how important the brush is for my practice. What I'm looking for is the uptake of paint and the distribution of colour to get an extended gesture. I'll try a number of different brushes before I find the brush that I want and work with that specifically for a series.

For example, with my oil paintings I needed a big, flat bristle brush to hold the paint. What would happen is that I'd dip my brush in the paint, walk to the canvas, and go to make a gesture - but not enough paint was left on the brush. A lot of it had fallen on the floor. The brush wasn't holding the paint. Then I discovered Maestro brushes by Da Vinci. They soak up the colour and hold it so it can get to the canvas and be deployed on the surface.

Da Vinci developed a technology called Duroplus for their big brushes. A brush has three parts: the bristle, the metal ferrule which clamps the bristles, and the wooden handle.

Da Vinci came up with this new technology in the last four or five years: a double ferrule that strengthens the brush for longer life. There's something about Da Vinci brushes and the way they chisel the tips. They're just beautiful.

painting above: "Squish #4" 750mm 1040mm Gouache on paper

Kevin Griffin: What do you mean by an embodied experience?

Leon Phillips: When I'm making my work, I'm not making by only looking and thinking. I'm working it through my body and using the intelligence in my body.

The traditional way of viewing tools and materials is that the artist is the subject, the centre of things, and the canvas is a screen to project onto. If you start thinking about your tools having agency on par with yourself, then it becomes about allowing them to have voice and allowing them to be expressed. It becomes less about you as the subject and more about this exchange going on between the subject and the object – there's give and take. You're talking to the objects, your tools and materials, and they're talking back to you and they're telling you what they need to be, what they need to say.

I see my materials as dynamic. They're like beings in the world. They're not human, but we interact. We have this exchange and my labour is part of that exchange. The brushes are an extension of my sensory system. They're not just an inert tool. My body, brushes and paints are part of a colour delivery system. I'm thinking about art as an embodied experience. We see with our whole body, not just with our eyes and mind.

painters TUBES magazine will be featuring Leon and his work in the future, do keep an eye open for a special abstract feature during 2023 - Artists from USA, Europe and beyond.

