

# Roy Colmer

## Artist Statement

September 2005

Experimenting with video feedback, I became excited working with a flowing and constantly changing form. Working in black and white video, the liquid properties of the image suggested many possibilities. In my painting, the use of an industrial model spray gun allowed me to cover large areas of the canvas with little effort. The stripes were taped horizontally. I could then approach a breaking down of the color vertically. Where blending and mixes with other colors occurred, I created an area of fluid movement.

I was affected by work of Arshile Gorky and Jackson Pollock, as they were involved in flow and rhythm. Pollock sometimes used explicit pouring of paint on the canvas. The dance like movement I wanted to create in video films was in response to the freedom of movement earlier explored in Abstract Expressionist painting.

In painting, I was seeking out and testing opposite values: soft/hard, rigid/flowing, color/noncolor, control/lack, and horizontal/vertical. The element of unpredictability was there with feedback in live time; the question was, how could this spontaneity be put into painting? I felt it was necessary to speed up the (painting) process to where something could be created in an instantaneous manner. Spray technique allowed me to do that.

The liquid properties of feedback suggest flow, uncontrolled movement, and a powerful form seeking to be liberated. In my painting, although controlled, I was seeking to free form from edges and boundaries, where color would dissolve optically.