

MARK BORGHI

NEW YORK | BRIDGEHAMPTON | SAG HARBOR

John Armleder (b.1948)

H Painting, 2005

Metallic silver paint and gesso on unprimed cotton duck

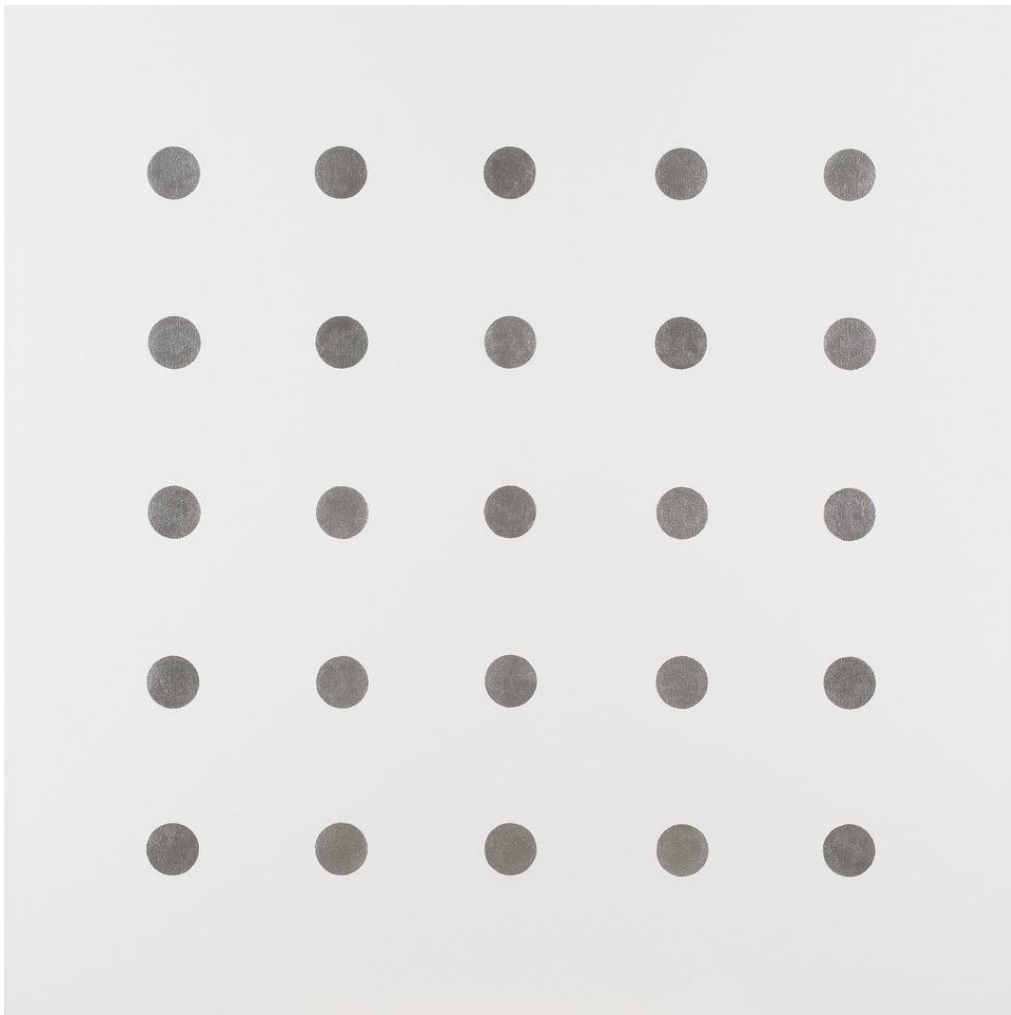
48 x 48 inches (121.92 x 121.92 cm)

Ex-Collection:

The Artist

World House Gallery | World House Editions, South Orange, New Jersey

Private collection until 2019



Pioneering multi-media Swiss artist John Armleder, has been using the dot motif since the late 1970s and they can be found in the artist's paintings, drawings, sculpture and even his prints and multiple objects. Clearly paying homage to such avant-garde artists as Francis Picabia, Alexander Rodchenko, Larry Poons and even Thomas Downing, John Armleder, through his notion of appropriation, has raised the simple, optical concept and arrangement of dots from a pure mode of abstract pictorial composition to a systematic concept of representation and perhaps even structural analysis.

In the present work, painted in New York in 2005, the artist has arranged five rows and five columns of metallic silver dots on a stark white painted canvas. At first glance, the composition appears rather simple, formulaic and even mundane; twenty-five 2 1/2 inch dots placed in a grid within a four by four foot picture plane. However like in so many of John Armleder's best works, it is the simplicity of the concept that raises the work of art, and with it, the viewers perception of it, to another level.

In further observing the work, it becomes evident that the artist has ever so slightly raised and lowered the plane of each dot, disrupting the grid and creating a perception of optics. What initially appears as a simple and static picture, gradually gives way to an extremely active surface. The viewer's eyes begin to create patterns within the grid. The canvas starts to pulsate and there is a sensation of depth, a push-pull, within the flat, two-dimensional space. John Armleder has appropriated the formulaic and highly structured notion of OpArt while at the same time completely dismantling its perceived concept of order and repetition. By altering the height of the dots, even slightly, the artist has created a dynamic and disordered optical perception and sense of depth within a seemingly flat picture plane.