

DAVID THOMAS
COLOUR.TIME.

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Table of contents

LICHT- GLAS- TRANSPARENZ 2007. Dan Graham, Dan Flavin, Regitte Kowanz, Christoph Dahlhausen, Spencer Finch, Brigitte Schumann, David Thomas Kunstahalle Dominikanerkirche, Osnabrück, Germany.	p. 6
THE DREIKRONENHAUS PROJECT 2007.	p. 14
WORKS FROM THIS CENTURY AND OTHER THINGS 2007. Nellie Castan Gallery, Melbourne,.	p. 20
AUSTRALIAN NON OBJECTIVE: CONTEMPORARY NON-OBJECTIVE ART FROM AUSTRALIA 2007-8. Gesellschaft für Kunst und Gestaltung e.V.,Bonn and Raum 2810 Space for Contemporary Art, Bonn, Museum Kulturspeicher,Würzburg. Kunsthalle Dominikanerkirche Osnabrück, Germany.	p. 28
INTERVIEW Olivia Poloni and David Thomas.	p. 34
MOVEMENT OF COLOUR IN TIME AND SPACE 2007. Conny Dietzschold Gallery, Sydney.	p. 42
THE ATTRIUM PROJECT 2008. Project Space RMIT University .A Collaborative Research Project between AUT NZ and RMIT Australia.	p. 48
WORDS.	p. 54
COLOUR.TIME. 2009. Nellie Castan Gallery Melbourne.	p. 58
LIST OF WORKS	p. 88
BIOGRAPHICAL DETAILS	p. 92
afterWORDS	p. 96
ACKNOWLEDGEMENTS	p. 98

LICHT - GLAS - TRANSPARENZ

Dan Graham
Dan Flavin
Regitte Kowanz,
Christoph Dahlhausen
Spencer Finch
Brigitte Schumann
David Thomas
Kunstahalle Dominikanerkirche
Osnabrück, Germany 2007.

David Thomas
Christoph Dahlhausen
Installation Details.

David Thomas and Christoph Dahlhausen
Installation Details 2007.
Individual and collaborative works address
issues of light, time, colour, perception
and materiality within the historical site of
Dominaknerkirche. Materials include: Elumin8
as pulsed moving light , wall paintings, glass,
mirrors, plinths, wood , metal, canvases,
fluroscent lights and sound.















THE DREIKRONENHAUS PROJECT
Osnabrück, Germany. 2007.

Window Works.
Black film on windows.
Dimensions variable.





The Dreikronenhaus Project: Window Works
Osnabrück, Germany. 2007.
Studies 2006. Acrylic on tracing paper,
50 cm. x 75 cm.





*The Dreikronenhaus Project: Window Works
Osnabrück, Germany. 2007. Exterior views.*



WORKS FROM THIS CENTURY AND
OTHER THINGS

Nellie Castan Gallery, Melbourne. 2007.

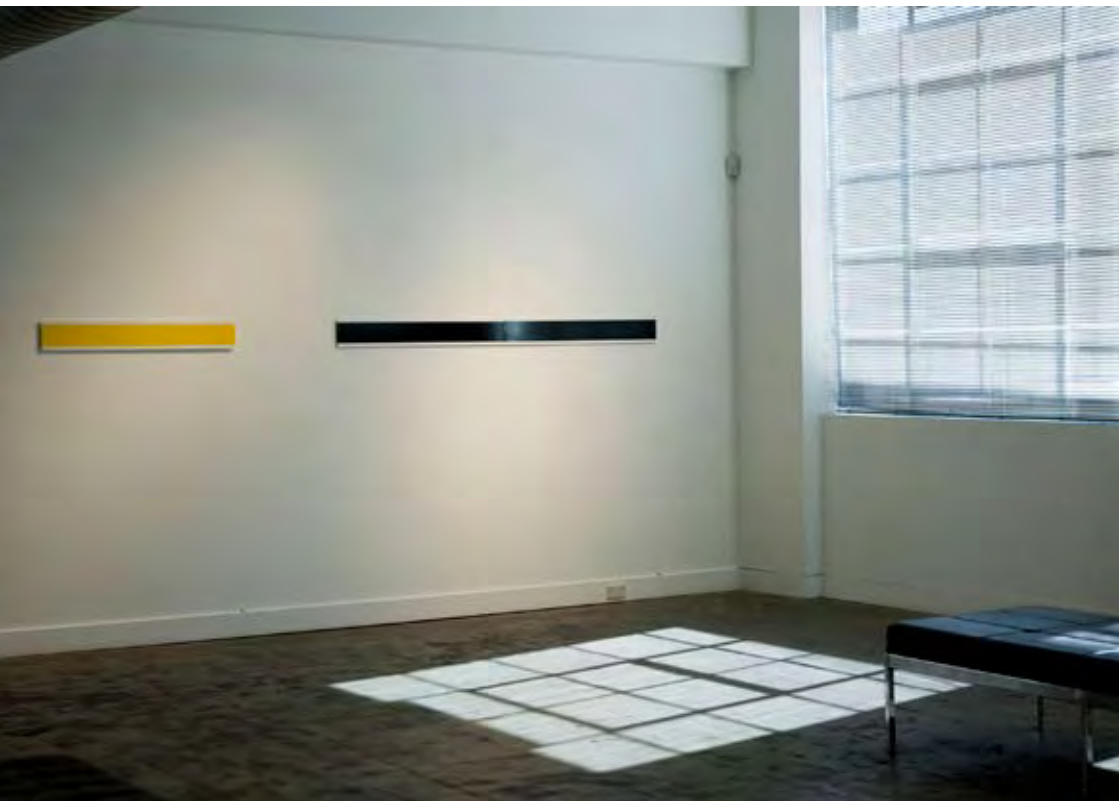
Left: *Green and Black Reflection Painting* 2007.
Enamel and acrylic on linen,
244 cm x 183 cm.
Collection: National Gallery of Victoria

Right: *Monochromes in Time (2 times)*, 2006-7.
Enamel and acrylic on linen,
40.5 cm x 40.5 cm.



Left: *Yellow Reflection Monochrome in Time*, 2006.
Enamel and acrylic on Dibond,
14.5 cm. x 100 cm.

Right: *A Slight Shift In Time* 2007.
Enamel and acrylic on Dibond.
14.5 cm. x 200 cm.





Left: *Monochromes inTime (2 times)*, 2006-7.
Enamel and acrylic on linen
40.5 cm. x 40.5 cm.

Right: *3 Times; 3 Spaces (Paris)*, 2006.
Enamel on photograph on Dibond,
99.5 cm. x 151.5 cm.
Private collection, Melbourne.



Left: *Amid Our Own Narratives*, 2006.
Enamel on photograph on Dibond,
100 cm. x 150 cm.

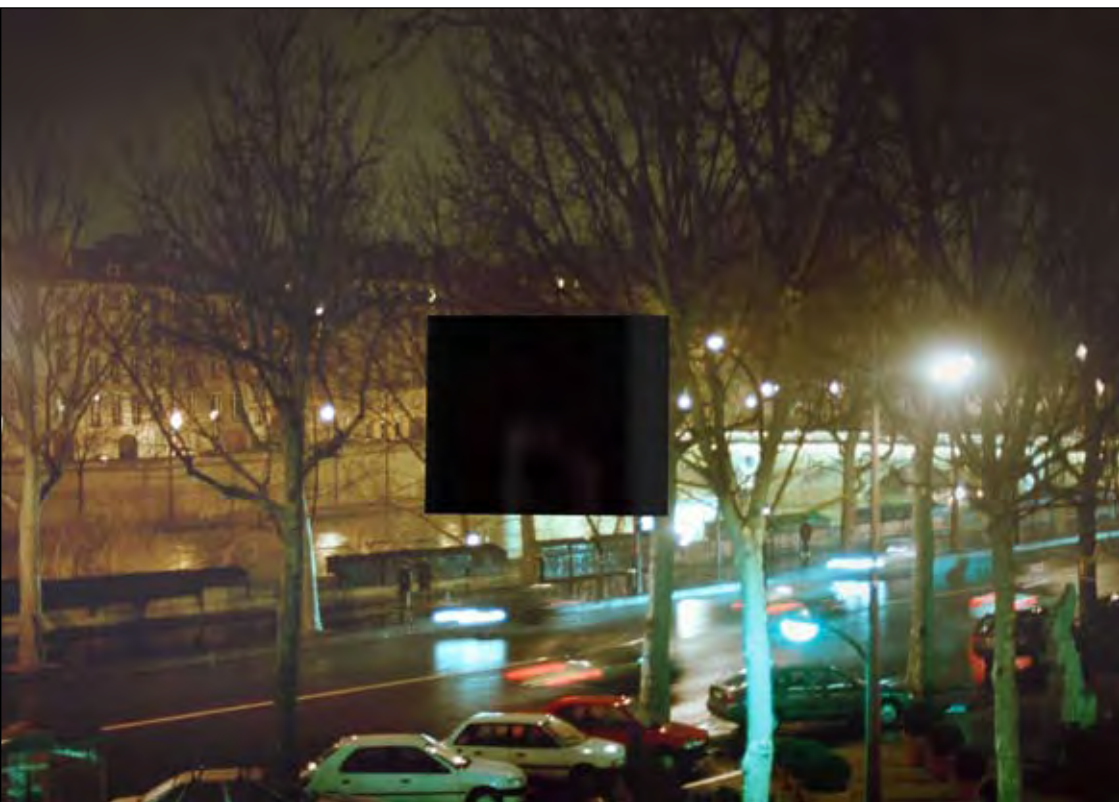


Centre: *Amid History*, 2006.
Enamel on photograph on Dibond,
100 cm. x 150 cm.
Collection: National Gallery of Victoria.



Right: *Amid the Dark Night of the...*, 2006.
Enamel on photograph on Dibond,
100 cm. x 150 cm.
Private collection Melbourne

Amid the Dark Night of the..., 2006.
Enamel on photograph on Dibond,
100 cm. x 150 cm.
Private collection Melbourne







Above: *Amid History, (black)*, 2005.
Enamel and acrylic on photograph on perspex,
49 cm. x 76 cm.
Private collection.

Facing Page: Left to Right.

Monochromes in Time and Space, 2005..Acrylic on linen 40 cm. x 30 cm. Private Collection.

Slowly adjusted painting; Monochromes in Time and Space, 2005.

Acrylic on linen 30 cm. x 40.5 cm.

Vertical Black Reflection Piece(4 vertical brushstrokes in time) 2006.

Acrylic and enamel on aluminium. 240 cm. x 100 cm. x 2.5 cm.

Amid History,(black), 2005. Enamel and acrylic on photograph on perspex, 49 cm. x 76 cm.
Private collection .

AUSTRALIAN NON OBJECTIVE:
Contemporary Non-Objective Art
From Australia 2007-8.

Gesellschaft für Kunst und
Gestaltung e.V, Bonn and Raum
2810 Space for Contemporary Art,
Bonn, Germany. Museum Kultur
Speicher, Würzburg, Germany.
Kunsthalle Dominikanerkirche
Osnabrück, Germany.

Black Reflection Painting 2007,
(installation: Raum 2810 Bonn).
Enamel on canvas, wood,
240 cm. x 185 cm.
Photo: art & practice Bonn.





Installation View. Including *Reflection Tables*:
Black Reflection Photopaintings, 2005-8.
Enamel on 700 Photographs
10 cm. x 15 cm. each.
Kunsthalle Dominikanerkirche, Osnabrück.
Photo: art & practice, Bonn.

Detail: *Reflection Tables: Black Reflection*
Photopaintings, 2005-8.
Enamel on 700 Photographs,
10 cm. x 15 cm. each.
Kunsthalle Dominikanerkirche, Osnabrück.
Photo: art & practice, Bonn.



COLOUR.TIME. INTERVIEW: Olivia Poloni and David Thomas

O.P. Before discussing your most recent work I would like to ask a question about your past work. Was there a particular moment in your practice that triggered your change from representational work from the eighties into non-objective work? Was there a defining moment or was it a gradual progression?

D.T. It was gradual. My “realist” work of the 1970s-80s wasn’t saying the things I wanted to say. I was using a visual language called realism to represent how I was experiencing the world, to describe my perceiving of it. It didn’t provide an open enough field or complex language for me, or perhaps a more appropriate phrasing is; I was unable to use it in this way. People can still see connections between the early and recent works if they’re interested.

At the time it was a difficult change to make because in the Australian art world, style was equated with one’s identity, honesty and integrity. It was one’s branding. Some people thought that I betrayed realism, others that I was jumping on the contemporary bandwagon. It was important and necessary process for me to work through and I am very glad that I did it.

It took about three years of working in the late 1980s to reduce my language and then rebuild it as a useful tool to manifest perception rather than describe it. In the process I tried to understand why I was using this convention or that. My decisions were not based on style so much as on clarifying the expression of content, particularly the relationship between

interiority and exteriority to create works that reflected the complexity with which I understood the world. I am still attempting this. The lesson of renewal is ongoing.

O.P. Can you talk about the technique of the reflection in your recent work, the way it links space, light, time and the viewer, allowing the world and painting to coexist.

D.T. My use of reflection came out of a long practice of painting and installation, from observing the particular quality the surfaces. Over time I discovered that the phenomena of reflection could become meaningful in a work as a way of bringing abstract and representational codes together on the surface of a painting or photograph. By mirroring the actual world onto a painted surface, reflection enables a moving real time image to co-exist with other conventions available in the artwork as a multiplicity of times and content. (pp. 4 and 11)

Reflection is connected to a whole range of ideas regarding mirroring, representation and perception. Its history is immense in art, philosophy, psychology and science.

For me reflection is a tool. How I employ it, in what particular context is what makes it meaningful. I use reflection as a very direct device for permitting the viewer to recognize their presence in the work, enabling them to perceive their own perceiving in time and space. (p. 25) Once recognised it holds attention for that little bit longer to enable extended readings and responses to be considered.

O.P. This is where time plays an important part in your works. Past, present and future can exist side by side by using such techniques as reflection.

D.T. Yes. The reflected image manifests real time, the present. I often use this in juxtaposition with the photographic image, with a painted coloured surface that holds the trace and time of its making or the readings of a site to construct composite works. I use timing to control the delivery of information and sensation. Composites permit diverse readings regarding location, memory, time, space and formal issues to coexist in singular works. (p. 29)

O.P. What draws you to the Monochrome?

D.T. I guess I am drawn to the monochrome by its visual energy and its emptiness. I like its deceptive simplicity. A pure monochrome exists only as an idea not as a physical reality. An actual monochrome is seen in relationship to something else, a background, a wall, another colour, other things impact on it and it on other things as an intervention. The monochrome if used in certain ways can help us see and consider the world around it more attentively. I use it as a temporal device as an interval in the world. (pp. 43-45)
The monochrome is complex. It exists as a painted surface as a material fact. It is a linguistic fact that comes out of specific cultural traditions of painting reflecting both local and global contexts. Whether it is an endpoint of a certain type of modernism as a reductive formalism, or whether it is a experiential field or a

disruption to our normal way of looking, the simple colour field has the ability to generate questions in the world. (pp. 49, 50 and 57)

I use it to disrupt a wall or the conventions or narrative elements of a photograph. It provides a rupture and contrast. We can look at these ruptures as surprise, events in time or as questions. What is this colour doing? What it is we are looking it? Where? How? When? Why? The rupture creates a complexity.

Simple colour in combination with surface and shape creates direct internal physical and psychic sensations: active or quiet, bright or dull, discordant or harmonious. Colour meaning is elusive. Its readings are complex and contradictory depending on culture and context. What I want to do in my work is not so much claim singular readings for a colour but to acknowledge this wonderful complexity of colour. I employ it therefore in particular ways in order to effect the viewers' perception and understandings of the relational truth of their readings. It's not that the works or colours can mean anything they have specific readings, but they are complex and are dependant upon contexts. We need to be sensitive to context if we are to retrieve useful meaning.

Making artworks complex for the sake of it does not interest me, it's just that world is complex. There are complexities in the world that we need to acknowledge if we are to live in it appropriately. So one of the reasons for inserting something as "dumbly simple" as a monochrome

into it, is to create draw attention to this condition. Something simple, something that's apparently empty, something that aids in seeing what surrounds it.

O.P. I read someone commenting that when looking at one of your large monochromes it's like being saturated by a wall of one colour, and your eyes adjust to that one colour, then when you look at the rest of the world it's different because your eyes have adjusted to that paint. I really like the way a monochrome can work in that way.

D.T. Yes, the phenomena of colour is critical to my work, exploiting the potential perceptual energy of colour effectively is a key challenge. Colour saturation is temporal. It takes time for the eye to be saturated with colour, for sensations to happen. By the late 1980s I had started to make works where vision was saturated with large fields of colour and since the early 1990s I've been working with colour immersion and saturation in installations, individually and in collaboration. During residencies in Paris in 1991-2 I experienced a range of immersive installations that encouraged me to address issues of size and scale in relation to saturated colour in my own work.

How to employ colour saturation on a large scale is pretty obvious. How to translate it into a portable smaller scale of painting is more difficult. How could I draw the viewer close enough to something so that a small field of colour can fill the eye? One reason for returning to photography was to address this issue, to use it to

hold the viewer's interest through detail in order to heighten sensation and the awareness of their processes of perception.

Why do I want to play with people's perceptions? For me it's about content. It's about reinforcing the fact that life is transient, that meaning is located internally and externally and that we have a role in constructing, interpreting the nature and condition of experience. In becoming conscious of our own experiencing we can gain awareness of our own unfolding into the world, and perhaps the qualities and contradictions that constitute our humanity.

I know that this may appear that I am asking too much of the monochrome, but this is my intention. The monochrome gives us the opportunity to move beyond saying this is just a colour, to ask what is this colour being used for? What does it do? That's when the monochrome begins starts to affect meaning, when it becomes not only sensation but question and proposition.

O.P. You have spoken about your works as "Slow paintings", meaning they slow the viewer down to view them and others have commented that the stillness of your work provokes movement in the viewer. How would you like people to engage with your work in this exhibition?

D.T. Slowly. By "slow paintings" I mean that certain things require time to become apparent. To understand complexity one needs, time and structure. I use particular colours relationships and

pictorial structures to defer or slow up readings to acknowledge complexity. In doing so I hope to enable other layers of experience to be manifest and reflected on by the viewer. If we stop we notice movement around us. We become aware of how thoughts are active, how our mind and feelings function. (pp. 25-27)

The contrasts or intervals in my work act as pauses, as points of change. A point of contrast in a monochrome is at it's edges where it meets the world. It is here where ideas and means interact, the boundaries where diverse readings meet.

O.P. And I guess that's where your titles come in, for example the use of the word 'amid', like in 'amid time and space' placing the viewer quietly amongst your works and prompting them to slow down and think about what is being presented.

D.T. Yes. For a long time I didn't use titles. I've started to use them the last five or so years as one of the entry points into the works. I began to use them because I was tired of the manner in which certain people brought only formalist and modernist readings of the monochrome to the work. Obviously the work has these references but it is not their totality. I eventually employed titles for paintings and composites such as (Slight Shift in Time, p. 21), (Slightly Odd Painting), (On the Consideration of Knowledge and Sensation (Mario, cat, p. 47). With the reflection paintings and photopaintings the titles are inclusive: (Amid History), (Amid Nature), (Amid Time) or

(Amid Our Own Narratives p. 24). Titles point up potential political, ethical, and formal readings that exist in the work. I often emphasize through particular titles that it's not just my story that's happening here but that we are all amid our own experience.

O.P. Your photo-paintings feature scenes of the world around you; a memory of your past travels, a homage to canonical art works and references to significant scapes in social history. This new body of work features, more than ever, photo-paintings of family and friends. What has caused this focus?

D.T. The photopaintings are a recognition and celebration of the ordinary, the everyday in the world. I am trying to create a body of work that moves from the micro (small incidents) to the macro (big issues). We move between the small and the large, knowing and not knowing, hope and fear, comedy and tragedy all the time in our daily lives.

To reflect this I have extended the range of photographic motifs, pictorial structures, colours and forms in this body of work. The new exhibition 'Colour.Time', is hopefully an amplification of these ideas. Pierre Bonnard's work, an artist I love, has the ability to acknowledge the magical and the tragic together in a simple everyday motif. He recognises the wonder of a complex world. Something we can often overlook. A recent work (The End of Summer, small splash, pp. 84-86.) is a homage to Jacques Tati and Pierre Bonnard, for their humorous celebration of the everyday, as well as their formal innovations. Their use of the periphery of the screen or

canvas, as a site of action and incident, as a compositional means for delaying readings and creating surprise is truly brilliant.

My new photopaintings use motifs as mundane as a dog running towards you. (p. 81) An event as simple as this can evoke all those big questions that we sense, talk about, or overlook in life regarding existence and time. In the photopainting (Looking Back, p. 74). I evoke gentle bitter-sweet moments. The photograph is of a Czech friend in Sweden, looking at photos of herself with her friends, taken when she was younger. The work includes a painted reflection zone bringing the present into the work.

The pigeon photopaintings are absurd in a sense, an excuse for me to project my "bad" humour and contradictory opinions about pigeons onto the world. I see them as wonderful living creatures, as lice ridden flying vermin, pompous, curious, humorous, gregarious. For me they demonstrate how nature via the pigeon inserts itself into culture, into the spaces of art and architecture, into history. So my new animal/bird images (p. 80) hopefully add new content to the ideas recoverable in older works like the (Amid History, pp. 24 and 27) series. These works used the motif of the Brandenburg Gate, loaded with complex readings of German and world history. The fact that these readings were complicated interested me. Great changes, great events and unfathomable personal tragedy happened there. Amid it all these stupid pigeons and their ancestors have been strutting around, flying in and out of history. The pigeons in the new work are

not from the Brandenburg Gate but the same principle applies. There is complexity to it all. I suppose there is some sort of a lesson here.

O.P. That leads into my next question about the seriousness of your work contrasted with the humour that you say is present. On first glance viewers have commented that they don't see the humour. Can you explain humour in your art?

D.T. The simple answer is no. I do not want to or probably cannot explain humour in my work but I find I can address certain issues more effectively if I employ humour. By the way, I hope its not just me who sees the humour in my practice... the humour is understated and quiet, more Melbourne less Hollywood if you get my meaning. I find even colour can manifest it... not as a belly laugh, unless one does colour as slapstick. I think one finds humour in the way certain structures and colour relationships can surprise or appear odd. By constructing certain colour dissonances with intelligence and sensibility one can subtly energise things or create surprise. In the photopaintings due to the motif of the photograph humour operates more literally. There is something absurd about the very nature of the monochrome too, about inserting a colour onto a photograph or into the world. For me, this type of absurdity functions self reflexively to create questions and to suggest that we should be wary of our seriousness. It is very different from cynicism.

O.P. In this body of work you have introduced new colours, why

did you make this choice?

D.T. I extended the range of colours to increase the richness and emotional range of the colour palette that I'm using in the similar way that I've extended the range of photographs and the diversity of scales that I employ.

The specific colours in the new paintings, (pp. 59-66), resulted from looking at colour charts in a commercial paint shop whilst doing a project in Osnabrück Germany in 2007. The colour charts, were called (Farbenfreude) which translate as colour friend, colour companion, or colour pal. I like the pun. I couldn't understand the logic of these charts, why the particular colours and values were placed together. The charts however had a dynamic quality and structure I found of interest, and so I used them as the basis for making small collages and studies. These were the origins of the new (Farbenfreude Painting Series) in (Colour.Time.)

O.P. Could you also briefly talk about how this exhibition will be displayed?

D.T. I've used the word composite previously in discussion and exhibition titles. Paraphrasing Henri Bergson's definition; a composite consists of things different in kind that are reconciled (not unified) via of our experience over time. I apply this to individual works and to this exhibition as a whole. There will be painted coloured walls, photopaintings, some small object works, photographs and paintings of different sizes. (pp. 68-72). The painted walls will create a rhythm, a


pulse linking the disparate components.

O.P. What do you hope viewers will take away from experiencing this exhibition? I guess you've been talking about that through the whole interview.

D.T. I hope they take away some useful considerations of meaning and value and the experience of being aware of their own experiencing.

One final point that may be useful to consider: prior to the interview you mentioned how some people see my work as heavily theoretical. I find that interesting, as personally I don't view it in that way, not that there is anything wrong with being heavily theoretical. My work is theoretical in the sense that everything is theoretical. Our ideas don't come out of the ether, they come out of culture in relation to our biology. So why not think about them? I believe that as an artist I should be as informed as possible about those sorts of issues.

Predominantly my ideas come out of a practice of painting. That practice is informed by my life, which includes my thinking in the world therefore my work has a theoretical component. But it's equally as informed by the experience of the world and it is this negotiation between knowledge and experience, between feeling and thinking that generates my practice. These things are intertwined.



The interview was undertaken over January and February in the studio of David Thomas Melbourne, and supplemented by informal discussion and email correspondence.

Olivia Poloni has completed a Bachelor of Arts with Honours in Visual Culture (2003) at Monash University and a Masters in Arts Curatorship (2005) at the University of Melbourne. She is manager of Nellie Castan Gallery (Melbourne) and a freelance writer and curator. She has published articles in journals such as Art Monthly and Artlink, and written for catalogues published by Centre for Contemporary Photography (Melbourne) and Gertrude Contemporary Art Spaces (Melbourne).

MOVEMENT OF COLOUR
IN TIME AND SPACE. 2007.
Conny Dietzschold Gallery, Sydney.

Facing page

Above

Semi-transparent Yellow Monochrome in Time and Space, 2005.

Enamel on photograph on Dibond,
100 cm. x 150 cm.

Below

Movement of Colour in Time and Space, 2006-7.

Acrylic and enamel on photographs on
aluminium shelves,
size variable.





Detail. *Movement of Colour in Time and Space*,
2006-7.

Acrylic and enamel on photographs on
aluminium shelves,
size variable.



3 Monochromes in Time: Yellow, Green and Black. 2007.
Acrylic and enamel on wooden panels. 15 cm. x 60 cm. overall.





Above.

Movement of Colour Composite: White/Considerations on Knowledge and Sensation/ Mario 2007.

Acylic and enamel on wood and aluminium with photograph
400 cm. x 250 cm. overall.

Left.

Detail

EVENT: THE ATTRIUM PROJECT:
Project Space RMIT University.

A Collaborative Research Project
between AUT NZ and RMIT
Australia, 2008.



Movement of Monochromes in Time and Space, 2008. Acrylic on glass. Site-specific installation.





Movement of Monochromes in Time and Space, 2008. Acrylic on glass. Site-specific installation.

WORDS

ON REFLECTION:

“I found time more than space..... the mirror was the projector of reality.”

Michelangelo Pistoletto with regard to his Mirror paintings from 1961 onwards.
Kunstlerinnen | Bregenz: Kunsthaus Bregenz 1997, p.188.

ON PAINTING AND LIFE:

“It’s not a matter of painting life, it’s matter of giving life to paint.”

One of Pierre Bonnard’s last notes. 1946
Hyman, Timothy Bonnard London:Thames and Hudson 1998 p186

“The most beautiful things in museums are the windows”.

Antoine Terrasse Bonnard “The Colour of Daily Life”, London:
New Horizons,Thames and Hudson 2000 p110.

ON PERCEIVING AND INTENTION:

**“When sitting on the bank of a river, the flowing of the water,
or the gliding of a bird, the uninterrupted murmur of deep life,
are for us three different things or a single one, at will.”**

Henri Bergson: *Duration and Simultaneity*, p.67, cited in “Bergsonism”.
Deleuze, Gilles New York: Zone Books,1997, p.80.

ON BLACK: AN INTERPRETATION

Georg Muche’s description of the Black colour scheme of his bedroom in the
Master’s house of the Dessau Bauhaus designed by Marcel Breuer:

**“The effects of colours are unpredictable.The solution he found for my
bedroom was surprising. He painted it black. ...I protested that black is strictly
speaking , the colour of death.He said “ Black is the colour of death only
when its painted matt on a rough foundation, Highly polished, on a smooth
surface, it does not have a dreary effect. Depending on the angle of light falling
upon it and the colour of the light source, it reflects white or coloured light. ...”.**

From Georg Muche: *Blickpunkt Sturm Dada Bauhaus Gegenwart*, Munich 1961

ON TIME:

“What happened 4.56 billion years ago?”

From Peter Fischli and David Weiss *“Will happiness find me?”* London;Alberta Press.

ON COLOUR:

FEELING BLUE

I'm feeling low
I'm feeling down
I'm feeling blue
I'm feeling brown

I'm feeling orange
I'm feeling green
I'm feeling purple
I'm feeling cream

I'm feeling scarlet
I'm feeling loose
I'm feeling maroon
I'm feeling puce

I'm feeling black
I'm feeling dead
I'm feeling yellow
I'm feeling red

I'm feeling pink
I'm feeling light
I'm feeling buff
I'm feeling white

I'm feeling off-white
I'm feeling grey
I'm feeling mixed up
I'm feeling okay

Owada (Keiko Owada, Martin Creed, Adam Mc Ewen; produced by David Cunningham).
Song from the album "Nothing" (Tyne and Wear: Piano.)
1997.

ON LOVE:

RAINY NIGHT IN SOHO

I've been loving you a long time
Down all the years, down all the days
And I've cried for all your troubles
Smiled at your funny little ways
We watched our friends grow up together
And we saw them as they fell
Some of them fell into Heaven
Some of them fell into Hell

I took shelter from a shower
And I stepped into your arms
On a rainy night in Soho
The wind was whistling all its charms
I sang you all my sorrows
You told me all your joys
Whatever happened to that old song
To all those little girls and boys

Sometimes I wake up in the morning
The gingerlady by my bed
Covered in a cloak of silence
I hear you talking in my head
I'm not singing for the future
I'm not dreaming of the past
I'm not talking of the first time
I never think about the last

Now the song is nearly over
We may never find out what it means
Still there's a light I hold before me
You're the measure of my dreams
The measure of my dreams

The Pogues
Written by Shane MacGowan
Warner Music UK 1991

COLOUR.TIME.
Nellie Castan Gallery.
Melbourne 2009.

A Composite Exhibition including:
Farbenfreude Series: Paintings.
Photopaintings.
Length of Time Series.



Farbenfreude (Colour Friend) Series Paintings: Studies.



Fabrefreude Series:Amid Dark and Light (Dark Painting), 2008.
Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.



Farbenfreude Series: Movement of Colour, Heart, (Large), 2008.
Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.



Fabrefreude Series: Black Reflection Painting, Amid Light and Dark, (Yellow, White and Black), 2008.
Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.



Farbenfreude Series: Green, Black and White (Vertical and Horizontal Marks), 2007-8.
152.5 cm. x 101.5 cm.





Left: *Fabrefreude Series A Gentle Passing Large*, 2008-9.
Acrylic and enamel on linen,
152.5 cm. x 101.5 cm.

Study for Photopainting: Passing, North Fitzroy, 2009.
Digital Photograph.

Balance Work Farbenfreude, 2007.
Acrylic on canvas board on aluminium shelf
20 cm. x 100 cm.





Various works including:

Green and Black Reflection Painting (Gently Brushed). 2008-9.

Enamel and acrylic on linen.

167 cm. x 116 cm. (Left).

Black Reflection Painting, 2004.

Enamel and acrylic on linen,

200 cm. x 137 cm. (Right).





Length of Time Series. 2008-9.
Masking tape on paint on wood.



Length of Time Series: Masking Tape on Monochrome Red, 2009.
Masking tape on acrylic on wood,
20 cm. x 15 cm. x 10 cm.

Length of Time Series: Masking Tape on Monochrome Light Blue, 2009.
Masking tape on acrylic on wood.
20 cm. x 15 cm x 10 cm.





Studio wall. Composite study, 2009.

Studio wall including Photopaintings: *Looking Back* and *Movement of Grey*, 2009.



Looking Back, 2008-9.
Enamel on photograph,
100 cm. x 100 cm.





Great Leap Forward, Melbourne, 2009.
Detail. Photograph,
24 cm. x 30 cm.



Locating the Monochrome (Tokyo, White), 2008.
Enamel on photograph on Dibond. 40 cm. x 73 cm.

Locating Colour: Green, (Tokyo), 2007-8.
Acrylic on photograph on Dibond,
32 cm. x 42.5 cm.

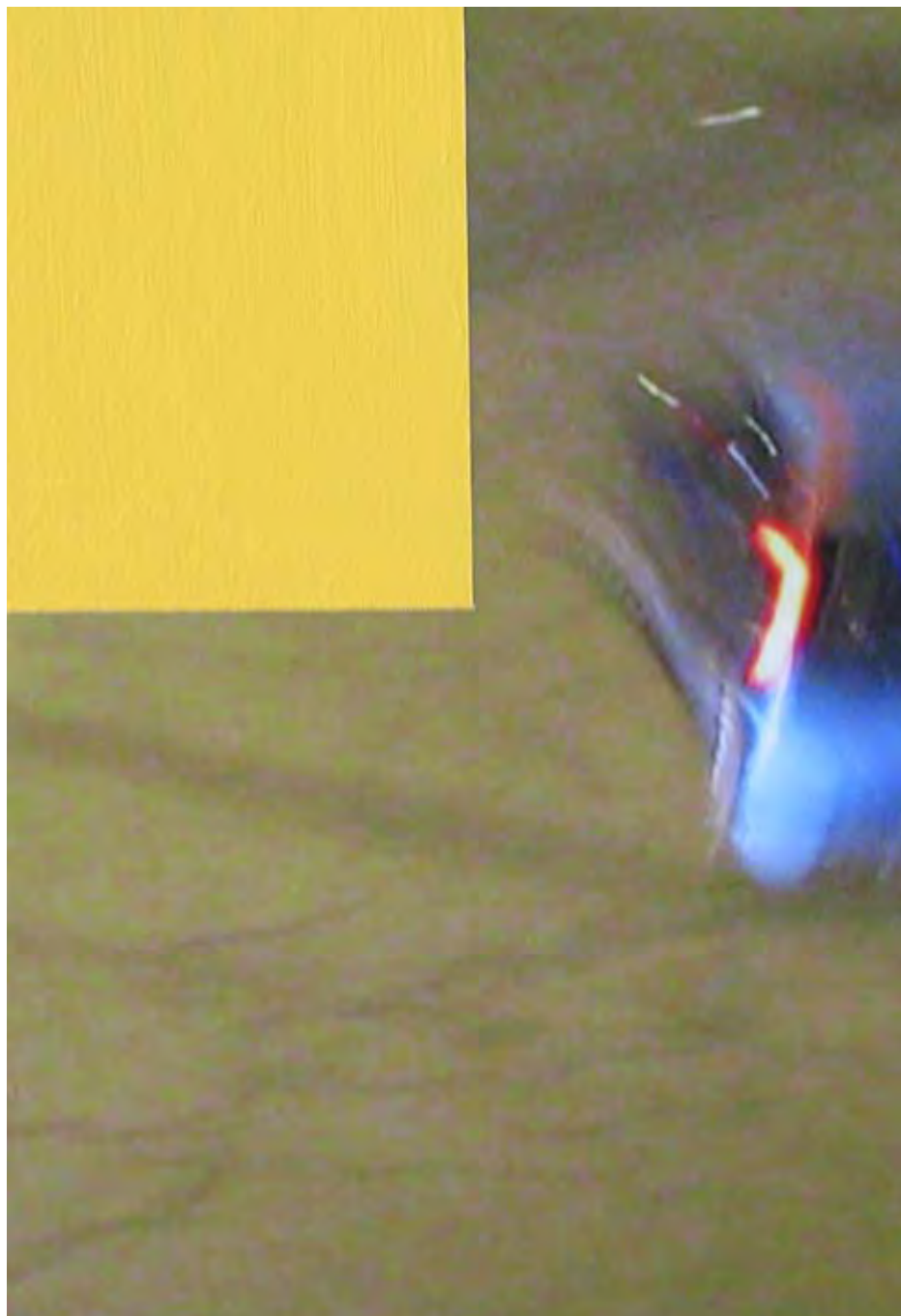


Movement of Grey (London), 2008-9.
Acrylic on photograph on Dibond,
32 cm. x 42.5 cm.

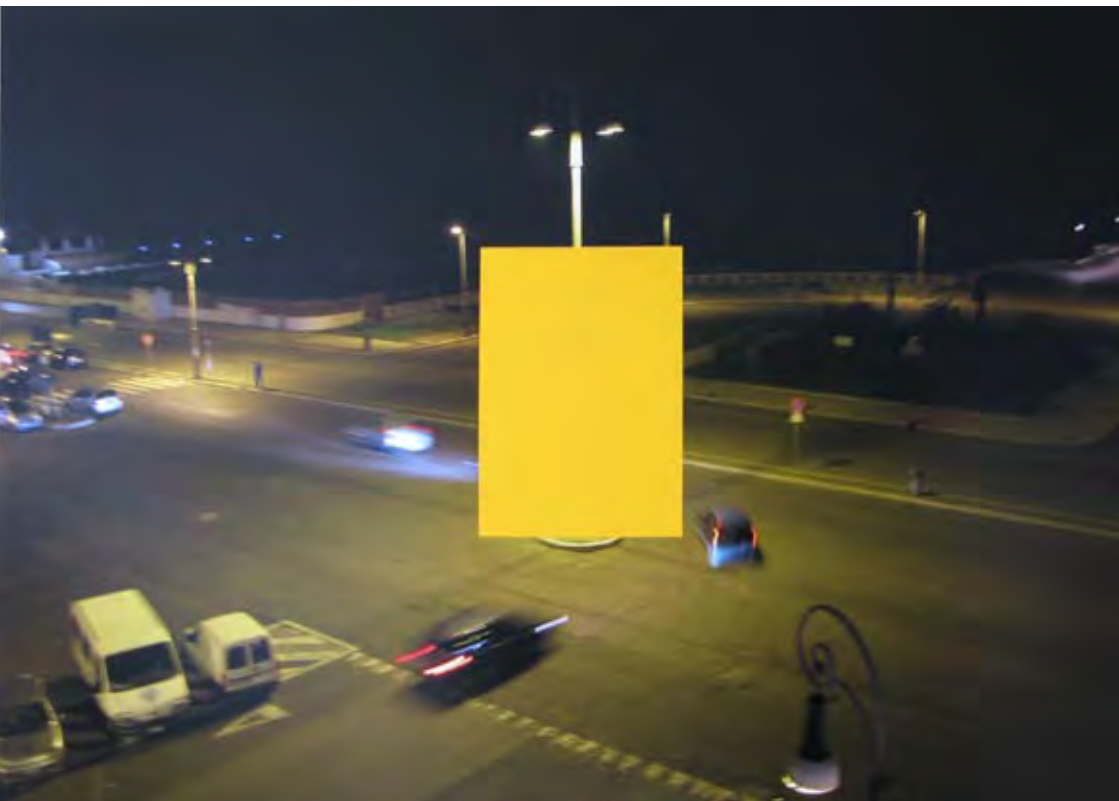




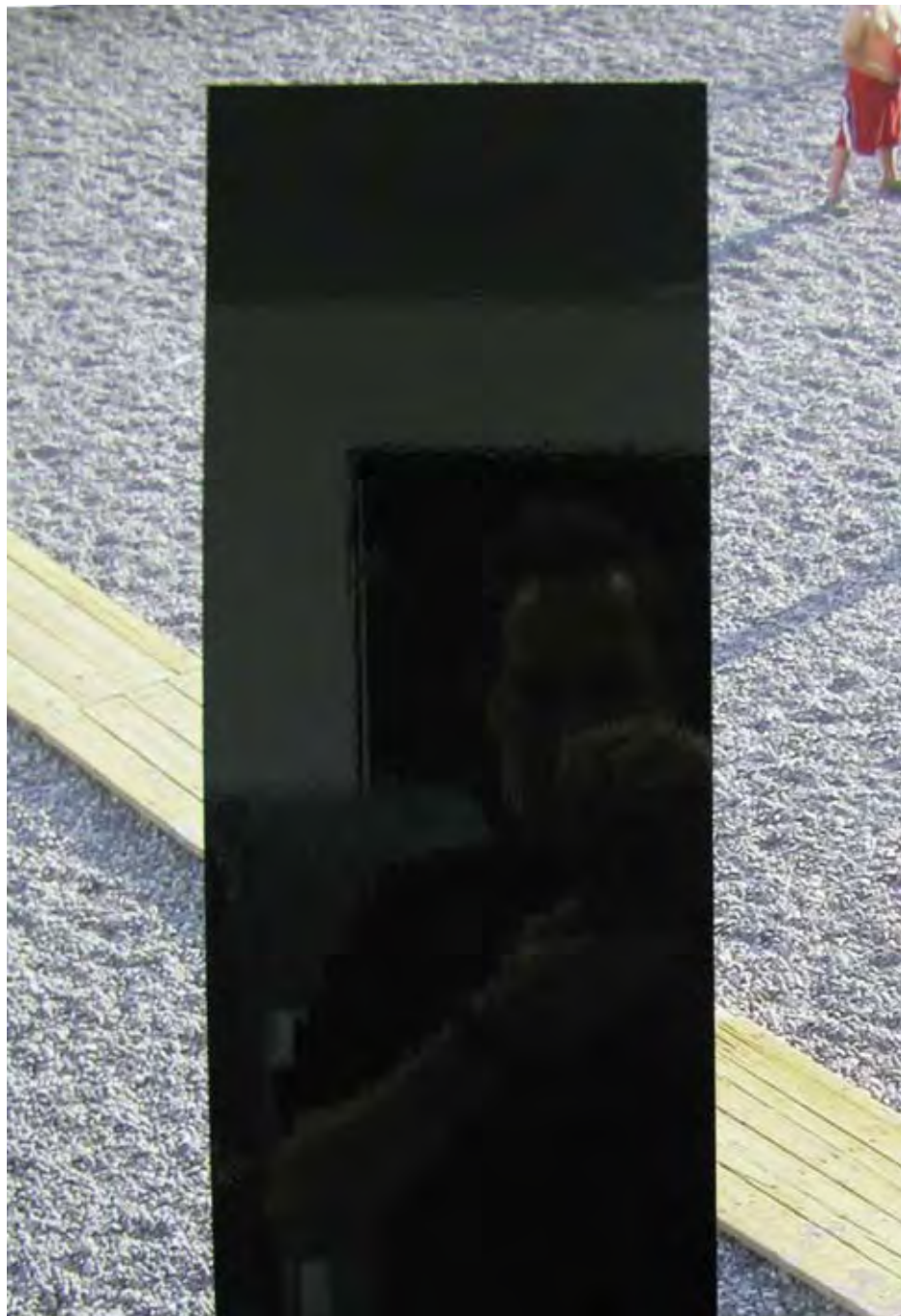
Dogs of London Series: Green Monochrome Horizontal Gesture In Time, 2008-9.
Acrylic on photograph on Dibond,
37.5 x 50 cm.



Detail: *Turning around the light Lido Roma*, 2009.
Acrylic on photograph on Dibond. 101 cm. x 135.5 cm.



Turning around the light Lido Roma, 2009.
Acrylic on photograph on Dibond.
101 cm. x 135.5 cm.



Detail: *End of Summer: Homage à Tati (Small Splash)*, 2009.
Enamel on photo on Dibond, 101 cm. x 135 cm.



End of Summer: Homage à Tati (Small Splash) 2009.
Enamel on photo on Dibond,
101 cm. x 135 cm.



Detail: *End of Summer: Homage à Tati (Small Splash)*, 2009.
Enamel on photo on Dibond,
101 cm. x 135 cm.

LIST OF WORKS.

LICHT- GLAS- TRANSPARENZ.

Kunststahle Dominikanerkirche,
Osnabrück, Germany. 2007.

pp 8 -14

The Dreikronenhaus Project: Window works.
Osnabrück, Germany. 2007.

pp 15-20

The Dreikronenhaus Project
Studies 2006. Acrylic on tracing paper. 50 cm. x 75 cm.

pp 17-18

The Dreikronenhaus Project:Window works
Osnabrück, Germany. 2007. Exterior views.

pp 19-20

WORKS FROM THIS CENTURY AND OTHER THINGS NELLIE CASTAN GALLERY.

Left: *Green and Black Reflection Painting*, 2007.
Enamel and acrylic on linen. 244 cm. x 183 cm.
Collection national Gallery of Victoria
Right: *Monochromes in Time (2 times)* 2006-7.
Enamel and acrylic on linen. 40.5 cm. x 40.5 cm.

p 21

Left: *Yellow Reflection Monochrome in Time*, 2006.
Enamel and acrylic on Dibond. 14.5 cm. x 100 cm.
Right: *A slight shift in Time*, 2007.
Enamel and acrylic on Dibond. 14.5 cm. x 200 cm.

p 22

Left: *Monochromes in Time (2 times)* 2006-7
Enamel and acrylic on linen. 40.5 cm. x 40.5 cm.
Right: *3 Times; 3 Spaces (Paris)*, 2006.
Enamel on photograph on forex. 99.5 cm. x 151.5 cm.
Private collection Melbourne.

p 23

Left to right: *Amid Our Own Narratives*, 2006.
Enamel on photograph on Dibond, 100 cm. x 150 cm.
Amid History, 2006.
Enamel on photograph on Dibond, 100 cm. x 150 cm.
National Gallery of Victoria Collection.
Amid the Dark Night of the... , 2006.
Enamel on photograph on Dibond, 100 cm. x 150 cm.
private collection Melbourne.

p 24

Left to right: *Monochromes in Time and Space*, 2005.
Acrylic on linen 40 x30 cm.
Private Collection.

p 25

Slowly adjusted painting: Monochromes in Time and Space, 2005.
Acrylic on linen 30 cm. x 40.5 cm.
Vertical Black Reflection Piece (4 vertical brushstrokes in time), 2006.
Acrylic and enamel on aluminium. 240 cm. x 100 cm. x 2.5 cm.
Amid History I, (black), 2005.
Enamel and acrylic on photograph on perspex, 49 cm. x 76 cm.
private collection.

p 26

Amid History I, (black), 2005.

Enamel and acrylic on photograph on perspex,
49 cm. x 76 cm.
private collection.

p 27

AUSTRALIAN NON OBJECTIVE: CONTEMPORARY NON-OBJECTIVE ART FROM AUSTRALIA.

Zeitgenössische ungegenständliche/konstruktive Kunst aus Australien 2007-8.

Gesellschaft für Kunst und Gestaltung e.V., Bonn and Raum 2810 Space for Contemporary Art, Bonn,
Germany, Museum im Kulturspeicher, Würzburg Germany. Kunsthalle Dominikanerkirche Osnabrück.

Black reflection painting 2007. (installation: raum 2810 Bonn)

Enamel on canvas, wood
240 cm. x 185 cm.
Photo art & practice, Bonn.

p 29

Installation View left to right.

Installation View including Reflection Tables: Black Reflection Photopaintings, 2005-8

Enamel on 700 Photographs, 10 cm. x 15 cm.
Each Kunsthalle Dominikanerkirche Osnabrück. Photo: art & practice, Bonn.

p 30

Detail of Reflection Tables: Black Reflection Photopaintings, 2005-8

Enamel on 700 Photographs, 10 cm. x 15 cm.
Each Kunsthalle Dominikanerkirche Osnabrück. Photo: art & practice, Bonn.

p 31

COLOUR.TIME.INTERVIEW: OLIVIA POLINI AND DAVID THOMAS.

pp 34-40

MOVEMENT OF COLOUR IN TIME AND SPACE 2007 CONNY DIETZSCHOLD GALLERY.

Above: Semi-transparent Yellow Monochrome in Time and Space, 2005.

Enamel on photograph on Dibond, 100 cm. x 150 cm.

Below Movement of Colour in Time and Space, 2006-7.

Acrylic and enamel on photographs on aluminium shelves size variable.

p 43

Movement of Colour in Time and Space, 2006-7.

Acrylic and enamel on photographs on aluminium shelves size variable Detail.

p 44

3 Monochromes in Time: Yellow, Green and Black, 2007.

Acrylic and Enamel on wooden panels. 15 cm. x 60 cm. Overall.

p 45

Detail of Mario in Movement of Colour Composite:

White/ Considerations on Knowledge and Sensation/Mario, 2007.

p 46

Movement of Colour Composite: White/Considerations on Knowledge and Sensation/Mario, 2007.

Acrylic and enamel on wood and aluminium with photograph.

400 cm. x 250 cm. Overall.

p 47

EVENT: THE ATTRIUM PROJECT: PROJECT SPACE RMIT UNIVERSITY.

A Collaborative Research Project between AUT NZ and RMIT Australia 2008.

Detail. Movement of Monochromes in Time and Space, 2008.

Acrylic on Glass. Site-specific installation.

p 49

Movement of monochromes in Time and space, 2008.

Acrylic on Glass. Site-specific Installation

pp 50-51

LIST OF WORKS.

WORDS.	pp 54-55
COLOUR.TIME. NELLIE CASTAN GALLERY MELBOURNE 2009. A Composite Exhibition including <i>Farbenfreude (Colour Friend) Series Paintings</i> <i>Photopaintings and Lengths of Time Series.</i>	
<i>Farbenfreude (Colour Friend) Series: Paintings</i> Studies studio.	p 59
<i>Fabrefreude Series: Amid Dark and Light (Dark painting), 2008.</i> Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.	p 60
<i>Farbenfreude Series: Movement of Colour; Heart (Large), 2008.</i> Acrylic and enamel on linen, 152.5cm x 101.5 cm.	p 61
<i>Fabrefreude Series Black reflection painting:Amid Light and Dark, (Yellow,White and Black), 2008.</i> Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.	p 62
<i>Farbenfreude Series. Green, Black and White (Vertical and horizontal marks), 2007-8.</i> Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.	p 63
<i>Fabrefreude Series A Gentle Passing (Large), 2008-9.</i> Acrylic and enamel on linen, 152.5 cm. x 101.5 cm.	p 64
<i>Study for Photopainting: Passing, North Fitzroy, 2009.</i> Digital Photograph. Dimensions variable.	p 65
<i>Balance Work Farbenfreude, 2007.</i> Acrylic on canvas board on aluminium shelf 20 cm. x 100 cm.	p 66
<i>Various works including:</i> <i>Green and Black Reflection Painting (Gently brushed). 2008-9.</i> Enamel and acrylic on linen. 167 cm. x 116 cm. <i>Black Reflection Painting, 2004.</i> Enamel and acrylic on linen, 200 cm. x 137 cm.	p 67
<i>Length of Time Series.</i> Masking tape on various paint on wood.	pp 68-69
<i>Length of Time Series: Masking Tape on Monochrome Red, 2009.</i> Masking tape on acrylic on wood. 20 cm. x 15 cm. x 10 cm.	p 70
<i>Length of Time Series: Masking Tape on Monochrome Light Blue, 2009.</i> Masking tape on acrylic on wood. 20 cm. x 15 cm. x 10 cm.	p 71
<i>Studio wall Composite study, 2008-9.</i>	p 72
<i>Studio wall including photopainting: Looking Back and movement of Grey, 2008-9.</i>	p 73
<i>Looking Back, 2008-9.</i> Enamel on photograph. 100 cm. x 100 cm.	p 75
<i>Great Leap Forward, 2008-9.</i> Melbourne, detail photograph 24 cm. x 30 cm.	p 76

<i>Locating the Monochrome (Tokyo, White), 2008.</i> Enamel on photograph on Dibond. 40 cm. x 73 cm.	p 78
<i>Locating Colour: Green (Tokyo), 2007-8.</i> Acrylic on photograph on Dibond. 32 cm. x 42.5 cm.	p 79
<i>Movement of Grey (London), 2008-9.</i> Acrylic on photograph on Dibond. 32 cm. x 42.5 cm.	p 80
<i>Dogs of London Series Green Monochrome, Horizontal Gesture in Time, 2008-9.</i> Acrylic on photograph on Dibond. 37.5 cm. x 50 cm.	p 81
<i>Detail. Turning Around The Light, Lido Roma, 2009.</i> Acrylic on photograph on Dibond. 101 cm. x 135.5 cm.	p 82
<i>Turning Around the Light, Lido Roma, 2009.</i> Acrylic on photograph on Dibond. 101 cm. x 135.5 cm.	p 83
<i>Detail. End of Summer: Homage à Tati; (Small Splash), 2009.</i> Enamel on photo on Dibond. 101 cm x 135 cm.	p 84
<i>End of Summer: Homage à Tati; (Small Splash), 2009.</i> Enamel on photo on Dibond. 101 cm. x 135 cm.	p 85
<i>Detail. End of Summer: Homage à Tati; (Small Splash), 2009.</i> Enamel on photo on Dibond. 101 cm. x 135 cm.	p 86
<i>Geometry of Focus, (Circle drawing), 2008-9.</i> Ink on photograph. 20 cm. x 26 cm.	p 95
<i>Detail. Hamish; A beach scene, 2009.</i>	p 97

BIOGRAPHICAL DETAILS.

David Thomas was born in Belfast N. Ireland in 1951 Arrived in Australia in 1958.
He holds a Ph.D from RMIT University where he is an Associate Professor of Painting

His work is represented in private collections in Australia, USA, France, Germany, NZ, and the UK, and in public collections including: The National Gallery of Victoria, The Australian National Gallery, Canberra. Art Bank, Sydney and Melbourne. Trinity College, The University of Melbourne, Mornington Peninsula Art Centre, Council for Adult Education, Melbourne, Australian Print Workshop, Melbourne, Ballarat Fine Art Gallery, Print Council of Australia. Archives, the Lefebvre Collection, Sydney, Museum of Modern Art at Heide, Western Mining Collection, Cripp's Collection (Australia and UK), Chartwell Collection, Auckland Art Gallery, N.Z., Canterbury University, Christchurch, N.Z., Lim Lip Museum, Gong Ju, S. Korea, Wolff Collection in the Kunstmuseum Bonn, Germany.

He has been awarded numerous grants including most recently for 2007, an Arts Victoria International Program Grant.

SELECTED RECENT EXHIBITIONS INCLUDE:

- 2009 *Colour .Time. Nellie Castan Gallery, Melbourne. (Solo).*
Drawing Folio Curated by John Nixon and Justin Andrews. Block Projects. Melbourne
- 2008 *Moment Goddard de Fiddes Gallery. Perth, Western Australia*
Gegenstanlos 200 artists from 18 countries Gesellschaft Fur Kunst und Gestaltung Bonn Germany
World Open Art Festival, Seoul Museum of Art, Seoul, S. Korea
Fletcher Jones' Geelong Contemporary Art Prize Finalist Geelong Art Gallery, Australia
Drawn Together Centre for Drawing Wimbledon School of Art, UAL, London UK
Melbourne Art Fair Conny Dietzschold Gallery Sydney and Cologne
Event: The Atrium Project: Project Space RMIT University
A Collaborative Research Project between AUT NZ and RMIT Australia
The Atrium Project :The Buzzing Confusion of Things St Paul St Gallery AUT New Zealand
My Eyes Keep me in Trouble Curated by Tilman and CCNOA Brussels, Sydney College of the Arts Gallery.
Concrete Art University of Southern Queensland, Toowoomba Queensland
- 2007-8 *Australian Non Objective: Contemporary Non-Objective Art from Australia Zeitgenössische ungegenständliche /konstruktive Kunst aus Australien Gesellschaft für Kunst und Gestaltung e.V., Bonn and Raum 2810 space for contemporary art, Bonn, Museum im Kulturspeicher Würzburg and the Kunstahalle Dominikanerkirche, Osnabrück, Germany*
- 2007 *The Movement of Colour in Space and Time Conny Dietzschold Gallery Sydney (Solo).*
Dreikronenhaus Project. Dreikronenhaus, Osnabrück, Germany (Solo.)
Works from This Century(and other things) Nellie Castan Gallery, Melbourne. (Solo).
Licht- Glas- Transparenz with Dan Graham , Dan Flavin, Regitte Kowanz ,

- Christoph Dahlhausen, Spencer Finch, Brigitte Schumann Kunstahalle Dominikanerkirche, Osnabrück, Germany.
 Composite Realities Amid Time And Space: Recent Art and Photography Centre for Contemporary Photography Melbourne. 11 artists from Germany, S.Korea, France, New Zealand and Australia.
 Thinking Through Practice RMIT School of Art Gallery. Melbourne.
- 2006 3rd Gong Ju International Art Festival, Lim Lip Museum ,Gong Ju, S. Korea.
 Double Exposure Centre for Contemporary Non Objective Art, Brussels, Belgium.
 Between, longitude 18°63 Dongduk Gallery Seoul, S. Korea
- 2005 Art Köln Germany.(Conny Dietzschold Gallery).
 Composites and Photopaintings Conny Dietzschold Gallery, Sydney
 Amid Time and Light Show, Wellington, New Zealand
- 2004 Duration of Light 1 and 2 Project Space School of Art Gallery. RMIT University, Melbourne.
 John Beech and David Thomas @Proximus, Bonn, Germany.
 Zietgeist Australian Centre of Photography, Sydney.

WRITINGS ON HIS WORK INCLUDE

- 2007 Stanhope, Zara, Dahlhausen, Christoph
 Australian Non Objective: Contemporary Non-Objective Art from Australia
 Zeitgenössische ungegenständliche/konstruktive Kunst aus Australien Gesellschaft für Kunst und Gestaltung e.V. and Raum 2810 space for contemporary art, Bonn Germany.
- 2007 Cross, David Licht- Glas- Transparenz Kunstahalle Dominikanerkirche, Osnabrück, Germany.
- 2007 Stanhope, Zara. Composite Realities Amid Time And Space: Recent Art and Photography 11 artists from Germany, S.Korea, France, New Zealand and Australia Centre for Contemporary Photography Melbourne.
- 2007 Delany, Max. David Thomas Paintings Installations and Photopaintings Catalogue. Nellie Castan Gallery, Conny Dietzschold Gallery, supported by Arts Victoria.
- 2007 Perez, Ingrid. David Thomas Australian Art Collector Nr 40
- 2006 Dahlhausen, Christoph. David Thomas EIKON nr. 53. Vienna, Austria.
- 2003 Haley, Stephen. David Thomas Wonderworks .Catalogue Conny Dietzschold Gallery.

SELECTED REVIEWS

- 2007 Art in Australia Sept-Nov. David Thomas Review Hill, Peter.
- 2004 Kunstforum International bd. 168. Jan. – Feb. .2004. Art Australia-Zeitgenössische Kunst , Magdalena Kröner. p. 334-336.
- 2004 General-Anzeiger. Bonn Spekulationen Über die Zeit, Christina zu Mecklenburg 24 6 04.
- 2004 The Sydney Morning Herald Spectrum. Time Travellers Peter Hill. 21- 22 8 2004.

BIOGRAPHICAL DETAILS.

SELECTED PUBLICATIONS BY DAVID THOMAS

Thomas, D, Mannall, S. (2008) *Catalogue essay Event :The Atrium Project Project Space School of Art RMIT*

Thomas, D. (2008) *Catalogue essay: The Work Of Aimee Fairman: From Phenomena To Sensation From Sensation To Perception, From Perception To Knowledge, From Knowledge To Form, From Form To Image, From Image To Culture From Culture*

To Nature In Space And Time And Back Again. Kunst arcade. Krems Austria

Thomas, D. (2007) *Duration (Chapter) in the The Sensuous Intellect School of Architecture and Interior Design*

RMIT University. Melbourne.

Thomas, D.J. *Book Chapter: Composites, Multiplicities, Complexities And Duration.*

In: Thinking Through Practice: Art as Research in the Academy; (Editors). Duxbury, Lesley; Grierson, Elizabeth M; Waite, Dianne. RMIT Publishing

Thomas, D. (2004) *Christoph Dahlhausen's Light Catalogue Chapter. Museum am Ostwall, Dortmund, Germany.*

Thomas, D. (2005) *Stephen Haley: Mirroring the Echo Cat. Essay, Margaret Lawrence Galleries, V.C.A. Uni. of Melbourne.*

Thomas, D. (2003) *Holes and the Whole: the Recent work of Seong Kyoo Jeon. Catalogue essay. Moran Museum of Art. Seoul, S. Korea.*

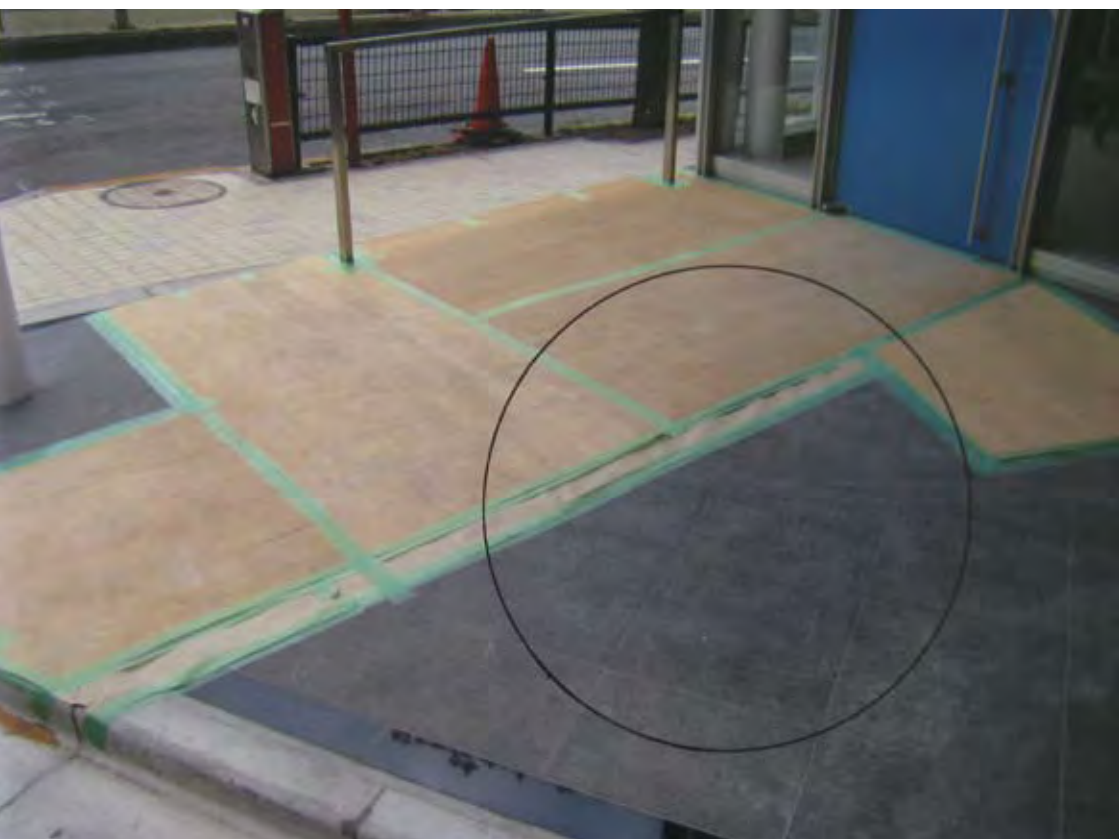
SELECTED EXHIBITIONS CURATED BY DAVID THOMAS

2007 *Composite Realities Art and Photography CCP Melbourne. Supported by Australia Council.*

2006 *Alfonso Hüppi (Switzerland) School of Art Gallery RMIT University. supported by Swiss Embassy and Consulate General and Pro Helvetica. With catalogue essay.*

2005 *Christoph Dahlhausen (Germany) and John Nixon (Australia). Project Space and Spare Room RMIT University.*

2003 *Changing Times In Painting 6 Abstract Artists From NZ Conny Dietzschold Gallery Sydney and Cologne.*



Geometry of Focus, (Circle drawing), 2008-9.
Ink on photograph.
20 cm. x 26 cm.

after WORD: CONSIDERING CATALOGUES.

What comes after WORDS in a catalogue?

For the reader there are understandings, confusions or questions;
for the artist perhaps more often than not a slight unease.

Peter Fischli and David Weiss on being asked about their mistrust of interviews replied:

Weiss: (...It is a) Mistrust of our own statements, which are certainly only as good as the day they were made. One forgets the half of it; one clarifies too much.

Fischli: Yes it's a mistrust of things said over and over again. During interviews you start to repeat yourself and you think, "That's not what I really meant to say". You give explanations that you happened upon at some point, and these explanations are a bit worn out. But once they are in print they function as if they are permanently valid...

For what it is worth I agree and disagree with Fischli's and Weiss' comments. They sit amid the context of their rich and paradoxical art practice and are more complex than they appear. Their comments however do afford us the opportunity to consider what the function of a catalogue is, what texts do in relationship to images and how we use them as readers and / or artists.

The catalogue is not a site of unquestioned authority. It exists as a contested site, a site in which to question content and values, and to negotiate the movement of meaning.

We can/should scrutinize and reflect upon the catalogue and its conditions of production in a similar way to the artworks themselves.

A catalogue can be seen as a collaborative exercise between its makers and its readers. It is capable of engendering empathy and curiosity, enabling our shared participation in the construction of knowledge and experience to be recognised.

In the final analysis the catalogue is an active tool, it must be used, not just be.

David Thomas 2009



