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Artists of Sydney Non Objective, Thank you and greetings.

I stated in the past that my work is literally just what it is, an argument to provoke discussion about what painting actually is. Ok, but here's the rub, I'm not sure I completely trust the term minimal when referring to painting, reductive abstraction seems more fitting as painting always carries a push/pull between its two-dimensional space and its object hood. Minimal was coined an art term as sculpture became stripped of its role as historical marker, minimal I think more readily refers to something conceptual, with three dimensional mass that can carry with it some semblance of irony but not always. Painting can have two of those qualities plus spatial illusion that nearly always carries some kind of narrative. I have none-the-less aligned myself with artists who have closely considered minimal art to the degree that the idea of what an artwork explores is much more embedded in the process rather than on the surface. This is important to contemporary painting that can perhaps skirt the edge of the minimal as it approaches the political. Does the act of painting carry something greater, deeper than it's obvious trappings?

When I'm in the studio I tend to pretty much ignore an inner dialogue about the works content, instead I prefer to focus on the work's visual logic. A correct understanding should be that there is no direct meaning I associate to a particular work other than it being a ground for the experiences contained in the memory of place and time. A specific muddy blue might recall a river in the Pacific North West, or a bright cerulean blue might recall time spent on the Mexican Riviera. While not being about the Caribbean or referring specifically to the Caribbean, the color choice would be influenced by the experience of the Caribbean and the colors that saturate the Riviera as a place in time because it had an impact on the artist. A florescent Salmon color equally provides a counter balance and becomes a color of choice and of function based on its ability to challenge and structure a painting. What happens is that we all bring collected artifacts from our experience into our work that becomes content but it's not necessarily meaning.

What the body of work means Politically however is a question best answered by time. As I develop an understanding of form and color that challenges the "I do non-objective literal abstraction therefore it is not about anything", the work more broadly approaches an understanding of the tension that exists in the idea of balance, or rather equilibrium. In the Minus Space interview with Chris Ashley, I explored this talking of the work becoming the signature of oppositions that resonate in a kind of dance with all the visual elements (surface, form, and color) in balance with a slightly off quality that works formally.

The fact remains that while painting is grounded by formal qualities with rules that define it, the dialogue that surrounds painting has opened and significance is partly applied by the viewer through what the viewer brings to the experience. The context in which ones work is seen however, has to be of their own making, I write about this as I have been asking these very questions with my work for the last fifteen years and will likely shift some of my focus from entirely on painting to working with a process that more forwardly considers idea. I have to ask myself again, what is painting?