

Notes on another painting as an response to my research

This painting (see opposite page & overleaf for detail) has come to be called 'HUNT_SEARCH_ibid'.

This is the second painting for my exhibition. As the painting evolved, I saw how it has gone over old ground for me, how it reworks imagery I have used for many years. I realise this will not mean anything to the casual viewer, but it is enabling me to theorise and perhaps come to grips with some of the ideas that have been unresolved, hence my reuse of personal tropes/imagery.

At first, this painting was about the liminal, I took the language of print design to hint at knowledge/processes usually hidden from a finished object: the footnotes, bleed marks, the printer guides. I want to hint with clarity, the way good poetry works: internal rhymes, word placement, cadence, enjambment/form/etc.

Again: this painting, as do all the works in the exhibition, works as a deconstructed book or a large double page spread (with the tree in the fold).

The painting uses simple references to paper and materials, the Prometheus painting is literally painted on sheets of paper, this painting has a sheet of paper tethered to a tree. The paper flattens the picture plane, takes us from the lie of a naturalistic landscape into the truth of the materials and the actions of the artist. It is about taking materials back to the material it is drawn upon: the paper.

The text is taken from the book Participation (Documents of Contemporary Art), to make another link to my art-research.

The painting is dialogue between the joy of painting, the object and the process of making. Object-process-meaning; process-meaning-object; meaning-object-process; hunt/search/process-knowledge.

I also want to investigate my attitude to object, painterly marks, the avant garde, inclusive art, the discarding of the object, capitalism, what makes



me make... "how could I hunt, if before it I had not done a drawing?" (The Celestial Hunter, Roberto Calasso).

The painting works as the right hand panel of a diptych (see over): the hunting dog faces the eagle. Materials are shared: paper; photocopy, printer ink; indexes/footnotes; printer's marks.

I have noticed how little I have painted... it has been mainly close drawing and washes of colour, or as in this painting, just picking out accidental marks on the surface of the dustsheet/canvas. Why is this?

As I continue this process will hopefully, as my research has shown (an attention to material & process), help me develop my practice.

HUNT_SEARCH_ibid, collage & recycled printer ink on dustsheet. 220 x 130cm (approx). David Pitt, 2020



2 interpreter is here used as the
 someone else. [Translator]
 3 Guattari, *op. cit.*, 38.
 4 *Ibid.*, 187. See "wet reading".
 5 [18] Examples of neo-avant-gardist
 exhibit Sammlung Cremer, Europäische
 6 [19] Tristan Tzara, "Pour faire un
 manifeste dada (olace of rubble"

