

In the Can

Andrew Southall's gestural, abstract paintings and works on paper are constructed through counterbalancing the viscosity and fluidity of household paint with the static detritus that results from work's facture. Vibrant chromatic colour is poured on to canvas or wood, layer upon layer, sometimes pulled and pushed by gravitational forces or otherwise directed by the artist to create haptic accretions of painterly vigour.

Of course, collective description ignores the particular 'archaeology' of individual works: pock marks and pinprick holes where air bubbles have percolated from ground to surface; gridded substrates visible as textural undulations; pencils, traditional tools of drawing, and occasionally brushes, the tools of painting, items not generally used by Southall are caught up in swirling pools of colour. Mixing sticks, paint can lids, globules of dried paint and even the artist's overalls are used to reference the processes that help form the works. And yes, Mr Stella, Mr Southall's colours are as good now as they were in the can.

Wilma Tabacco