

Rules and intuition

In my work, old and new, structures play an important role, visible or less obvious. In the period 2012 – 2017 I worked on a number of series. These series stem from my interest in objectivity/rules of the game versus subjectivity/intuition as leading principle in making art.

In the series ‘**Square on square**’ (2012 – 2017) there are always two squares (or circles) of the same size put on top of each other. One is most of the time white, the other in one or more colours. One (or both) is divided in equal parts (squares, circles, strips). So far for rules. The components are intuitively spread out over the upper or lower square/circle. They are not ‘allowed’ to cross the contour, and that is, again, rules.

In the series ‘**Perspectives**’ (2014 – 2017) the conventions of (linear) perspective stand for rules: trapezoids, (asymmetrical) ellipses, vanishing points. In the so-called ‘atmospheric perspective’ the successive zones of land and sky have their fixed colour shades.

But I use these conventions intuitively, often against the rules.

In the **nameless series** (2016 – 2017) big squares or circles are respectively divided in small circles or squares, whose cumulative surface-areas are the same as the big square and circle. These small forms are intuitively spread-out within the limits of the big square or circle. The big square or circle is then turned to show it in perspective. The small circles or squares become (false) ellipses or trapezoids.

If aesthetic sensation is one of the targets of art, intuition as a starting point doesn’t necessarily give more pleasure than calculation. Nevertheless the ‘justification’ of the intuitive way of working is very different than when rules of the game are the basis. You don’t have to justify intuition; rules of the game are controllable.

I am interested in the moment that rules go beyond themselves, as a consequence of the chosen structure or my intuitive intervention.

To conclude: ‘*Male Maler, rede nicht*’, as the painter Max Beckmann apparently once said.

Albert Roskam, November 2017