

Focus pieces.

(quick remarks & random thoughts)

(...) The *Focus* pieces also relate to the photographic to some extent: that is, to the “optical”. They might be suggestive of things coming into, or going out of focus (through a telescope as you wrote, or a microscope: through some lens, in any case).

Or they might perhaps suggest the kind of impressions one gets when closing one’s eyes in daylight: afterimages, retinal noise, superimposed with more mental pictures and more or less indistinct fantasies.

These pieces are finger paintings, really – pastel and loose pigment, smeared and rubbed with my fingers on the surface. I’d want to engage a duality of *optical* (distancing) and *tactile* (closeness) somehow more forcefully. Lascaux (or Altamira) and Vermeer so to speak...

(from an e-mail to R. Caracciolo, 12/03/2009)

(...) The pieces should be involved with a notion of appearing, of becoming visible; of coming into (or going out of) focus...

(from Studio notes, 07/24/2009)

(...) What one might see in the eyepiece of either a microscope or a telescope, prior to, or just as one starts focusing.

Alternatively, evoke the visual and sensory impressions one has, eyes closed, lying outside in bright light – on the beach or in a reclining chair in the garden, say.

As an object, the disk shapes might suggest a planet, or the close-up view of some anatomic part – something out of biology, or the fragmentary, close-up view of a body – or clouds, reflections, etc. In any case, of course, it ought to refer back to a lens projection.

(Added later: the object depicted is really secondary.)

(from Studio notes, 06/15/2008)

