

EXAMINING PICTURES



Brown's images derive from photographic sources, most frequently reproductions of paintings or sci-fi illustrations, and he gives his paintings a uniformly flat, and disconcerting surface. This sense of disorientation, is for Brown, part of the experience of making the paintings: 'Working long hours, generally late at night, is intrinsic to the subject. You have different feelings at 6 o'clock in the morning, alone. I become far more romanticised about the whole notion of being an artist because they become very much about this detached world, the science fiction paintings especially. I'm sitting there painting this city floating on a rock in space, when it's more or less where I am, floating about in space. I might as well be because I've detached myself from the world to do this painting'.

(Glenn Brown interviewed by Marcelo Spinelli', *Glenn Brown*, Queen's Hall Arts Centre, Hexham / Karsten Schubert, London, 1996)



Glenn Brown

Towards an International Socialism, After Chris Foss
1997

If paintings function with reference to a collective knowledge, a sort of conventional wisdom, confirming what we know yet surprising us, the idea of painting today continues to raise as many questions as expectations. In times of ever increasing density (with population explosion and information overload), the rarified space of the painting fulfils no real social necessity. Yet still people want to look at paintings, to examine pictures – why? We don't believe that this show delivers the answer. Rather the intention is to advance a new series of questions that could articulate both the obsolescence of the old technology of painting and its continued usefulness, in the global, digital age.