

Posing as a "politically engaged" painter would in itself be somehow foolishly presumptuous, but retiring to safe cultural production is also not an option. All that remains, then, is to live with the insanity and embarrassment of contradictions.

Jorg Heiser

I am a being of dialogue, everything in me is conflict and contradiction.

Andre Gide

Everything begins with the problem. Painting is a problem. To paint a pretty picture has no relevance whatsoever now. The painting must overcome so much stacked against it and still remain mysterious, innocent, fresh etc... The painting has to understand the history of art, its relevance today in the midst of an image blizzard and yet act like the cool girl at the club who pretends not to notice.

In the project of 42 paintings shown here the first thing that I had to do is set some sort of parameters. Without that all sense of coherence would be impossible. However, within these parameters of lexicon, of language, I wanted in a way to be more an editor. The notion of a "group show for one artist" really excites me, and this sense of freedom drives me.

The idea of language, of linguistics, of how to speak is what these are all about. The immense hardship of finding a way to communicate with the primitive medium of painting among the super connected gadget world of today. The works here have had to be painted, they cannot be photographs, cannot be pixels, cannot be anything but paintings. You can see my love for paint, the physicality of paint, and the sensuality of paint that utterly seduces me. But these are not paintings about painting. These are paintings that take images to a different and strange place.

In a sense the framework of the panels and their small sizes allowed each one to be very different in "style" intention, subject matter, and still to be read as one sweep, as a project. The connection between Lee McQueen, a Barcelona chair, and a Masaccio transcription is there simply because I wish it to be there.

The issue that always grasped me while working and while having all of these in the studio was all of the inherent contradictions in the project. Tensions that are not reconciled in any way. There is no dilemma, but the opposing stances are not at peace in any way. Small subtle wars dominate throughout. Are these abstract or representational? Are these conceptual or sensual or just aesthetics? Are these narrative or non-narrative? Are the appropriations legit or am I just transcribing in an academic manner?

When my mother came to the studio she was looking and she said "Oh how fun, all you do is play all day" If she only knew the amount of sleep lost, and the amount of agony and deliberation that each image has cost me. But her reaction is the one I want, for all of these battles, tensions, doubts, sources, and stuttering to be concealed by where the painting has taken me, and more importantly, itself.

Guy Yanai

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