





As Good As New, 2013
Paper towel, emulsified acrylic,
emulsion and gesso on birch panel
24 x 15 x 1.8 cm



JB, 2013
Emulsion, brush, inks on paper and
birch panel
24 x 15 x 1.8 cm



3, 2013
Emulsified acrylic, tape, acrylic and gesso
on birch panel
24 x 15 x 1.8 cm



G-O-L-D-E-N, 2013
Emulsified acrylic and gesso on birch
panel
24 x 15 x 1.8 cm



A Practice for Everyday Living, 2014
Emulsion, acrylic, spirulina, tape, gel
medium and gesso on birch panel
24 x 15 x 1.8 cm



Hesse, 2014
Acrylic, spirulina, gel medium, GF Smith
paper on birch panel
24 x 15 x 1.8 cm



Anna, 2013 - 2014

Printed paper adhered to gesso, acrylic
and emulsion on birch panel
24 x 15 x 1.8 cm



Endless rain / Paper cup, 2013

Acrylic, gel medium and gesso on birch
panel
24 x 15 x 1.8 cm



Carry on, turn me on, 2013

Enamel on paper, acrylic, gel, gesso on
birch panel
24 x 15 x 1.8 cm



Untitled, 2014

Printed paper, acrylic, pencil, emulsion
and gesso on birch panel
24 x 15 x 1.8 cm



JTRJ, 2014

GF Smith paper adhered to acrylic, emul-
sion and gesso on birch panel
24 x 15 x 1.8 cm



Untitled, 2014

Papers, acrylic, emulsion and gesso on
birch panel
24 x 15 x 1.8 cm

Christopher Green

Title 5

The exhibition 'Title 5', makes reference to an instrumental track of the same name by the Rolling Stones. An outtake from the recording sessions for the band's 1972 album *Exile on Main Street*, the track was later included on the album's 2010 re-release, having waited in the vaults of time for some 38 years.

In the case of the re-release, time functions as the creator of space and perhaps allows for a better fit for some original material. Time passed is a prerequisite for the act of revision to have real meaning. The inclusion/exclusion conundrum of 'Title 5' is exemplary of the point I am trying to make with these new paintings.

I am interested in the idea of revision as work, a mode of output. These paintings were not thought out before they were made, sizes and numbers of panels were predetermined then content located during the act of making and time spent with them.

I believe there are similarities to be found between making music and making paintings. Composition is

key... How does the arrangement come about in a piece of music? How do individual notes, phrases, dynamics and intonation link together? There is another layer to this too; playing the piece aloud makes all the elements and linkages subject to live interpretation, and repetition makes way for variation.

This space between the acts - how the works perform together - has an important role in my 'Title 5' group of paintings. There is an order to these works as presented in the exhibition, and therefore they create relationships or links from one to the next - a composition. That said there are also many alternative arrangements to be realised, and with that possibilities for new readings of the original works. This is not a fixed space. Even in the making the works cross-pollinate by way of my faded recollection of the past, or in some cases, the physical transfer of one painting's content to another.

Consider this in relation to the life of a record - a song is written, rehearsed, various 'takes' are recorded, the content is then mixed, and a master copy made. However, before recording it is usually performed repeatedly, exposed to many different audiences, and perhaps at some stage a demo is produced. Through all this activity slight variations of the same song are

disseminated, each exists as counterpart to the next and so on... In future the song may be covered, or sampled by somebody else. Often - but not always - this results in a renewed interest in the original and/or its creator, in this way offering a new perspective from which to view the original source.

Similar to a standard 12-track album of music, these twelve paintings have each been conceived with the others in view, yet required to perform in isolation from the others. In doing so, I accept that some works may present themselves as more successful than others. These could be seen as hits - the singles - while others may appear to serve as fillers. Over time opinions change, and nuanced fillers become hits or visa versa. I too reserve the right to re-release, sample, or even cover my own work.

Finding a label for these paintings is not important to me as they make no effort to follow a single aesthetic. Like a track on an album, only one painting can be listened to at a time. Shown here in a linear arrangement it is possible to view all twelve paintings at once. However the small scale of the works invite the audience to come closer, and tune in to one painting at a time.