

ORIGINALS PRESENTATION

I have worked as an artist painter, poet, writer and philosopher all my life but decided while still young that I did not want any external influence on my work and therefore have never tried to promote or sell it; other than make the work available on my web site (although an article did appear about me in a French magazine, 'Seventh Sky', which you can find at <http://originals.org/about/>). I have done much research on quality, creativity and Intrinsic Motivation (based on the work of E. Deci & R. Ryan at Rochester University) and wanted to establish the best conditions for my work that the research shows help creativity and quality.

When I left school I was accepted at University to study Philosophy and Psychology or Philosophy and English, and also by Art School. How to decide? These paths would create different people; which would be the better, have the better perspective on reality? It was almost by chance that I ended up in art school where a tutor once said to me: "Phillip' you're too academic to be an artist!" After my degree, I was lucky enough to be given the chance to also go to follow the Philosophy and English degree. In my first week a professor said: "you're too artistic to be an academic!" Here lies the dialectic that has shaped my life

'Form is Limitation' is my on-going theme: the relation between language and perception.

I believe that we cannot live peaceful lives until we realise the limitation of ourselves and our knowledge. It is only in realisation of our own insignificance on an 'eternal' time scale and our own all importance into bringing a world into existence; it is only through realising the tenuous hold we have on life, on 'reality', on 'knowledge' that we can come to any true understanding of ourselves and reconciliation to the world. Moving beyond the centre of self and seeing our being as one infinitely small cell in the vast, on-going process of return and renewal that is existence changes all.

Yet how to speak across the understandings; the disciplines, perspectives and cultures that form our understanding? We join clubs that recognise and endorse certain rituals, patterns and behaviour modes of expression. The reward for accepting these is to be embraced and supported by the club and to be able to evolve within it. If you don't belong to a club, you can't enter the conversation; there are rules to observe, vast quantities of research to read and initiation rites to gain acceptance into an ongoing discourse.

As for my work, I have created five books of poetry: the design of each one based on different size, proportions, margins and text blocks that make reference to Medieval and Renaissance design and musical interval scales (musical scales reflected in proportions).

Once designed, I print the books at home and have them bound by a local craftsman in Montreux ('La Reliure des Planches').

I make the .pdf versions available on my site but for me the physical object is of central importance with the design being a fundamental part of the expression. These are well known on the web and I am often cited.

You can see these books, my painting, photography, digital manipulation of images, six books and some Motion Design on my site: www.originals.org

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I have an exhibition planned in the centre of Montreux: 'Mountain and Lake', based on my images from the books 'Nuances' and 'Meditations on a Mountain', which combine observations on the nature of reality (mainly Buddhist) with digitally manipulated photographic and drawn images. These can also be seen on my web site.

My logo for Originals is based on my paintings of Icarus that exists in three versions: in the first he is tied to the ground, the second he is free to fly and the digital version of this second version is the logo. My paintings tend to be large: these ones are two meters square.

Studies of art history have left me fascinated by the reoccurring oscillation between periods of so-called 'classicism' and 'romanticism' and the tension between them; the expression of feeling versus that of reason and the particular approaches to life and culture that they seem to imply. In the same way my periods in both university and art college made me interested in the tension and misunderstanding often existing between so-called 'academics' and 'artists'. The motivation of much of my work has been the attempted reconciliation of such polarities; to find a balance between the spontaneous and the considered.

With this aim I have tried to combine large and free drawing with techniques of composition and structure borrowed from the Renaissance and work in parallel on a large canvass and a computer version of the same image.

My painting work is all based on the human figure and the expression it gives to human emotion and the human spirit as the organ of all the senses that connect us to the world. It is also the central point of Renaissance art to which I am always looking. As subject matter I seek myths and images that seem to me archetypal. This seeking after references is part of the general, post-modern desire to create a new and homogeneous style out of the melting pot of multifarious cultural references that is open to us in the late twentieth century; all of which are connected to us, but none of which arise out of our daily, shared personal experience and education.

"Hard work, that's all there is" said Degas. I believe it; being a painter is about refining one's craft and keeping one's experience alive in the hope of that one moment in which the work transcends its means and carries forward an eternal truth, restated in the language of one's own time- a moment of complete simplicity, costing not less than everything.

With a lifetime's production behind me, I would like to make a mark and leave something behind me: I have worked and reworked ideas and concepts that I believe can be helpful to existence in this period of extreme change. I would like to make a difference; to bear witness to the an eternal truth beyond individual desire and ambition; to use my one beat of energy in time to keep the eternal flame alive and pass it to the next generation. *"For us, there is only the trying. The rest is not our business."*

I have just passed through the experience of a viral cancer and, having experienced the limitation of my own existence, it has left me with the strong desire to leave a trace of my work behind me to help others.