

GEORGE SHAW'S PAINTINGS



Mike (Pearson) and I are planning a new edition of our book "Theatre/Archaeology" – now 15 years old.

A key topic – the documentation, description, inscription of place/event – recognizing that places are always in motion, made what they are by virtue of our engagement, happening, perception, actions performed.

Mike mentioned the work of George Shaw – shortlisted for the Turner Prize in 2011. Places painted in a medium not usually associated with fine art – Humbrol enamel – paint designed for model making. I remember well its unique (ineffable) smell, texture, sheen, saturated pigment. I can sense all these qualities in these digital images. Heightened too, I think, by the absence of people, of figures – such that we are invited to inhabit these spaces – in that forensic inquiry – what happened here? – what could happen here?

George Shaws paintings – in pictures | Art and design | The Guardian.

The way materials work with a sense of place? Frictions generated through the qualities of a medium. I think again of Paul Noble's pencil works – the way working the graphite is intrinsic to things depicted – [Link].















