

Liz Coats – artist’s statement, published in catalogue for *Frames of Reference : Aspects of Feminist Art*, curator: Sally Couacaud, Artspace @ Pier 4/5, Sydney, 1991.

‘If one considers the body as an attractor and projector of experience, then one might also consider the body frame as a vessel for containment of experiences. A place of unceasing pulses, where churning occurs and heat condenses. Layers of breakdown and reformation are occurring on the inside, voluntarily, and with or without observation.

Finding a language that might begin to describe this ferment and have metaphoric relevance, sets up a challenge for a non-figurative artist. In the face of the beauty of inherent and functional structures, finding satisfying methods without rigidity or confusion in which the fabric of the work is constantly permeated by the transient edge of colour, calls for attentiveness without anticipation of outcomes.

One might observe sequences of colour marks as they settle in process, creating their own spatial order; fusing and resisting to the point where they vibrate or rotate in their own quality. Familiar experiences of fragmentation become positive by simply observing the breakdown of matter and its reformation, pressing for recognition in networks of disparate unity.

This is speculative thinking. One senses a potential of infinity in interior space if one can suspend rationality as the images unfold, without tumbling into dispersal and the utterly un-nameable. Those substances that congregate in a painting emerge as patterns of energy. They can offer a glimpse of intuitions that are barely formed in fleeting experience, or are constant when one is in a state of incapacity to describe them.

Associations are relative. Patterns of order and disorder, beautiful meetings, bright flares, slow dances. A painting emerges as recognition rather than memory. Art which is co-existent in its responsive capacity without being illustrative. The house is burning and I am still here!