

## Lost Horizon

Angus Collis depicts or constructs both exterior and interior spaces in which time seems to have stopped, far from the frenzy and masses of great cities. They could be rural settings, set on the periphery or in the suburbs of the city, places where there is little happening. It is unclear whether they have been photographed or are simply painted, whether anyone else has ever seen them or if they lie solely in the imaginary of their creator.

This is a work with very subjective angles, perspectives and framing. It also features remarkable use of colour in unusual compositions that, whether on canvas or paper, invite unhurried observation and exploration of the enigmas arising from them. Throughout history, great artists have been able to capture in a picture the fleetingness, ephemerality, or momentary occurrence. Others, on the other hand, have known how to express what is perhaps even more difficult: calmness, serenity or silence, for example. It is clear to which group Collis belongs.

The pixelling of fragments of works prompts a series of questions. Is it perhaps a reference to pointillism, the main exponents of which, like Georges Seurat, broke pictorial vision down into small dots that blended on the viewer's retina? Is it a defence of painting in the height of the digital age, when electronic scanning has become the main method of processing and retouching images? Perhaps he wishes to show that painters too can pixel their works, whereas technology cannot do everything a painter can. Perhaps it is a metaphor for the many parts that form a whole. It may also be intended to camouflage specific identities. Or perhaps it is an act of homage to the deconstruction techniques that have raised the techno-emotional cuisine of great chefs to the status of art. We could go on and on asking questions and never find the answer, but the possible answers do not really matter. Sometimes art is revelation, even though the questions, the doubts and the mysteries are always more stimulating than the apparent certainties.

Beside clouds and skies in diverse intensities of blue, the straight line in the distance as far as the eye can see appears in different works by Angus Collis. The horizon, to which the exhibition's title aptly refers, could be a metaphor for many things, although it is easily associated with the undiscovered and with the confines of the known world. A horizon, whether geographical, physical or spiritual, prompts progress, new experiences, and learning. We all have lost horizons and yet seek others despite the fears by which we are too often besieged. Let us therefore penetrate the picture *Hamilton Rose* as just another rider galloping on his or her horse on this route to the infinite, to the new world that awaits at the end of a possibly interminable race.

Gerard Gort Oliver