

# Flash Art

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## JAMIE DALGLISH

Branthen-Gallozzi

Jamie Dalglisch's "Sixteen 6' x 6' Paintings" is the first major showing of his work. Dalglisch's work is quietly, compellingly individualistic. It provides a fascinating spectacle of the artist grappling with raw subjectivity, with mental and emotional forces. Indeed, this compiles with Lawrence Alloway's feeling, expressed to me, that Dalglisch in some sense rehabilitates abstract painting through the force of his individualism; that by coping with the possibilities of his own subjectivity he produces highly vigorous abstract paintings in contrast to many who, using similar gestural marks, have not advanced the cause of abstraction.

These are painterly works in which a near impasto is built up into vibrant patterns with bold strokes of bright lush red, orange, cobalt, lavender, aqua, pink, and green. Dalglisch calls his paintings "arenas for protean behavior, protean containers which overflow into each other."

Dalglisch also makes videotapes and music. The "Container Show" which he presented at the Kitchen last year included those elements plus dance and film, "container" thus indicating a synthetic process, a sympathy with the symbolist theory of 'correspondence.' One of the songs he wrote and sang with his Container group, "Abyss/A Kiss," is also the title of an earlier painting in this show. The song is about the ability of love to overcome, at least temporarily, existential fears. He has written prose poems about many of his paintings, and his paintings, in turn, have origins in actual sensory-emotional experiences. This is a deductive approach.

The superficial language of these paintings, the deliberated laying on of paint, could be seen as partially deriving from other sources, especially American abstract expressionism. Indeed, Paterian 'anxiety-of-influence' has long been seen as a creative catalyst. What belies such a specific conceptual link is Dalglisch's sense of composition, his frequent use of diagonals and circle-clusters, of pattern, and the implications of the Vitruvian square (6' x 6'). The patterns found in much pre-historic art have mystical significance. Using paint as a kind of prima materia he sublimates experience into plastic humanistic metonymy. Dalglisch himself says, "The abstract expressionist container of thought, synthesis within a syllogism, has overflowed into another container with a vast horizon."

Attanasio Di Felice



Jamie Dalglisch, *Nix*  
 canvas, 6 x 6'. Cour

