

INTERFERENCE.

In 2005 I did a short residency in the Oxford Centre for Gene Function at the University of Oxford. Their main area of research at the time centred on the structure of capture and release mechanisms for potassium ions through the cell wall in relation to the metabolism of glucose and the insulin cycle. They had a theoretical model of the structure and were attempting to confirm it by observation of reactions within single-cultured cells. A problem was that the resolution limit of the scanning electron microscope was above that of the structure being observed, thus much of the imagery was fuzzy and needed interpretation. Additionally, at the levels of magnitude involved the electron beam itself interferes with the observation. I was very struck by the combination of wonderfully skilful experimentation with a kind of informed guesswork. The series of drawings that I began were based around the idea of not being able to resolve what it was you were looking at. One such group of drawings involved complex interlocking shapes, the parts of which were marked out with close-ruled parallel lines, horizontal, vertical, left-leaning and right-leaning diagonals separating the areas, as on a four-colour map. A second group had one shape inside the other, again separately marked with close-ruled lines but with the added complication that a second set of lines, slightly offset, was ruled over the first. Both systematic ways of drawings made the drawings difficult to focus on, creating a kind of interference pattern for the viewer. The drawing also seems to detach itself from its support, sometimes appearing above, sometimes behind the surface. These affects are of course to do with the way in which our eyes resolve the pattern before us.

These two developed, systematic approaches to drawing are central to my recent drawings. I have produced both wall-drawings and drawings on paper. Since the methods are systematic, and while all the details of the drawing (size of paper,

drawing instrument, angles of lines etc.) were worked out by me in advance by trying things out, the possibility of working with other draftsmen has become practical. Using other hands in the actual drawing process also adds a certain aspect to the work that is highly interesting to me, as inevitably, since this is a hand-produced drawing, the results have some slight variation. To me this is an enrichment. The drawings are unique. I find it curious that anyone could say of such a thought-out, complex and developed process that the drawings are 'only a concept' and a secondary product. These drawings are important to me in many ways and are a development of an interesting train of thought. They are original works of mine. I have trouble selling them because I like them too much.

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