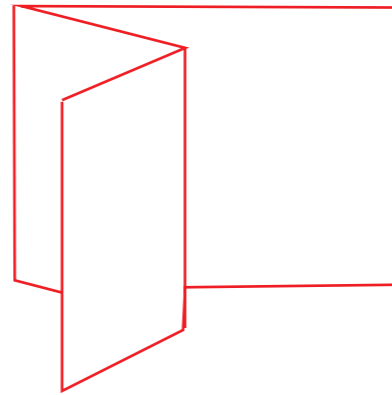


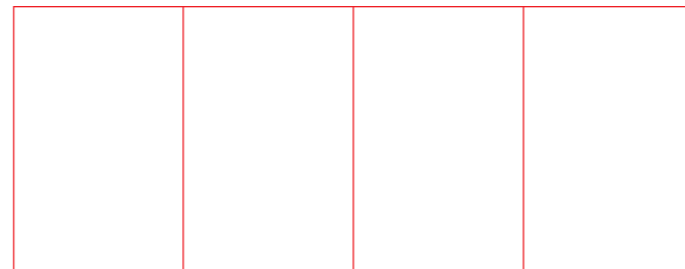
4 col. printed front  
1 col. printed reverse

Low res scans for placement - not  
colour corrected as yet

Closed card - A5 size views as right  
210 wth x148.5 ht



Open card - views as below  
4 pages 105 wth x148.5 ht



## 'Requiescat'

Recent tempera paintings by  
Julie Green





University of Liverpool Art Gallery

18 January – 9 March 2001

Private View  
Wednesday 17 January 2001  
5.30 – 7pm



3 Abercromby Square  
Liverpool L69 7WY

Admission free  
Open: 12 – 4pm  
Monday – Friday

far left  
Dead Candidate, 1999  
17 x 14, tempera on panel

left  
I Have a Black House and  
I Want a Black Phone, 1993-99  
17 x 13, tempera on masonite

right  
Burning Bus, 1999  
12 x 24, tempera on canvas on panel

## 'Requiescat'

Recent tempera paintings by  
Julie Green



## 'Requiescat'

### Recent tempera paintings by Julie Green

'I feel that art has something to do with the achievement of stillness in the midst of chaos. A stillness which characterises prayer, too, and the eye of the storm'.  
Saul Bellow in George Plimpton *Writers at Work* (1967)

The title 'Requiescat' is a prayer for the departed; a requiem of words, or in this case images, in place of music. Art shares with prayer a mixture of ritual, memory and dialogue. In Green's work this becomes a kind of meditation on change, loss and the 'process of memory; what we choose to remember, what we choose to forget'.

Change has been the most constant feature of Green's life; born in Japan, she and her family moved back to the USA and lived in eleven states. Since completing her fine art degree in 1983 she has worked in New York, Hiroshima, various cities in Kansas, Oklahoma and has recently re-located to Oregon. This transitory, almost migratory lifestyle, has its parallel in her work through the Japanese concept of *kehai*: 'the feeling that something has just

happened or is about to occur: a footstep, a whiff, a stirring. I attempt to make a lasting image out of the *kehai* - the fleeting moment'. Through the sifting and selection of memories these chance encounters emerge as fragmentary visual statements, investing the work with a dream-like quality. *She Shaves* depicts an Asian friend who shaves her face so that her make-up is applied completely smooth; *Burning Bus* records an event she witnessed on a rural Kansas property; and *Dead Candidate* takes as its subject the election of an Oklahoma politician some months after his death. If at times the work seems to verge on the surreal, the strangest juxtaposition of all is the ephemera of the subject enshrined in the permanence of the medium.

Permanence is the end product of a finished painting but Green continues her investigation of change and process with a deliberate and literal transparency in making the work: 'The way a painting is made fascinates me. I want to see into it. At museums I look for pentimento, those sections of the painting which have become transparent over time and which show, for example, where the hand was before it was repainted'. Green achieves the effect of layering in her paintings by working in egg tempera which is applied in a series of semi-transparent glazes. However, she adopts a modern approach to this

traditional technique using such unconventional practices as scratching and scraping to create greater variety and depth. Green chooses to work without models or photographs because of her fascination with memory. An exception to this is the 'Works Well With Others' series shown here which are paintings on digital photographs produced in collaboration with Deborah Brackenbury.

Green has exhibited widely in the USA and Japan but this is the first showing of her work in Europe. There will be around thirty works from three series of paintings in the show: 'Oklahoma in My Rear View Mirror' is a group of work based on people and events in places Green has lived in; 'The Last Supper' documents the final meal of inmates on death row; and 'Works Well With Others' investigates the domestication, training and consumption of animals. In addition there will be some paintings on china. These are a recent venture which are being shown here for the first time. China or mineral painting is a traditional craft medium which Green has adapted to her own particular practice.

Ann Compton

November 2000

right  
*Five Hundred Breasts, 1999*  
15 x 24, tempera on canvas on panel

