

I made an artwork for *Colour Structure 4* an exhibition curated by artist Kyle Jenkins for Artspace, Sydney. The work was a bench-like form entitled *Sit Look*, and viewers were invited to sit, look up, and out at the space from a lower vantage point. A digital file was sent to a fabricator ahead of the show for construction, which entailed cutting the surface shape on a cnc router and spray painting the surface with lacquer. I kindly requested that the person painting the surface would choose its colour by stepping outside on a fine day and reflecting upon the specific qualities of the sky's blue colour. I realised at the time this was a tricky request; to translate the colour of light into the colour of pigment.

As colour theories distinguish the difference between material pigment and the immaterial nature of light's colour my request was perhaps potentially both fun and intriguing but nearly impossible. I've been reading *The Book of Colour Systems* by Alexandra Loske published in 2024, a revisionist book that embraces a wide range of colour systems including women and Eastern theorists and more personal and intuitive approaches to ordering colour.

My own interest is in the shifting nature of colour through light, the moment-by-moment perception of colour changing in time. I'm not alone in looking out to watch the sky's colour change when the sun is approaching the horizon from below or above. The gently changing pale yellow illuminated from below and mixing with reflected colour. Part of this experience is translated into constantly shifting time and the direct engagement with colour as it transforms in the studio, painting from one hue to another: a simple idea that opens the idea of changes in time through both repetition and accumulation.

The process of painting involves a focused act. Each stroke is an action, seemingly similar but always different. One action after another follows a repeated form, sustained, steady, accumulating to fill the space. With one brush, two colors grow and merge together; an act of repetition and acceptance. The time of the painting meets the time of the world.

The smaller paintings extend a similar method with the same mix of interests. The circle form in my practice is a new development, but likewise embraces ongoing cyclical systems and gradual tonal shifts, repetition and accumulation. The weave of the canvas protrudes, replacing a tightly painted edge with a sparkling surface. This is painting as a way of practicing and learning.

*Sun Shine On* is a title that is both positive in its acknowledgment of daily natural activity, while also bringing our attention to the specific realities of what is directly observable in front of us from moment to moment.

Simon Morris, August 2026