

RAFT



For Aysha

RAFT
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Cover image: RAFT (detail), Oil on Linen, 36x35cm, 2014.

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MICHAEL GREAVES

2014

In painting the subject – object relationship is of great concern. As a painting; the portrayal; the play; the presentation of matter, asks the viewer (the subject) to interpret and play a vital role in completing the painting (the object) it self. This interplay, and shifting nature of the roles that are attributed to each part of this self referential loop is complex and open. In defining the role that each plays we are often confronted with an uncanny feeling of how the representation is played out. The permutations of such a play are limitless, and are often referenced to the strangeness of painting.

In his novel 'The Road', Cormack McCarthy describes 'things'. More accurately he describes the loss of 'things' due to the loss of language that names the 'thing'. McCarthy describes the journey of a father and son, as the last remaining survivors after the apocalypse they are coming to terms with the loss of the world as they knew, and with this the loss of the 'objects' that had once inhabited it. This is a complex situation where the deterioration the memory of named 'things', is shrinking the world before the protagonist's eyes.

McCarthy is making a deft connection between these subject-object relationships, as the human subject knows these to be, and how they negotiate the world through language, memory and association. In this new and changing post apocalyptic world the names of 'things' are slowly following those very things into obscurity, and with this the ability that the protagonists have in recalling the description of these things are as well. This metaphor, for the fragility of our physical world, where memory becomes a persistent and unchecked truth, also highlights in us a fragility of what we believe to be true. Like a raft floating away from shore, or being adrift at sea, the world, terra firma, takes on a different and relative role.

In Greaves' paintings 'on' and about 'things', the semantics have shifted and become the unheard. 'Objects' and 'Things' occupy some sort of space, but this is unknown. These paintings flirt with the simplicity of an observation whilst being suggestive of much more. The complex, and self-referential loop again is opened and a strategy that is played out is intangible.

James Leigh Van Roche. October 2014.

¹ McCarthy, C. *The Road*, Picador Books, 2006.





Light. Oil on Linen, 42x36cm, 2014





Collection Piece. Oil on Linen, 30x36cm, 2014





Identification Piece. Oil on Linen, 30x36cm, 2014





Object. Oil on Linen, 35x42cm, 2014





Facade. Oil on Linen, 36x42cm, 2014





Shelter. Oil on Linen, 35x36cm, 2014





Module. Oil on Linen, 30x36cm, 2014



Strategy. Oil on Linen, 36x42cm, 2014

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