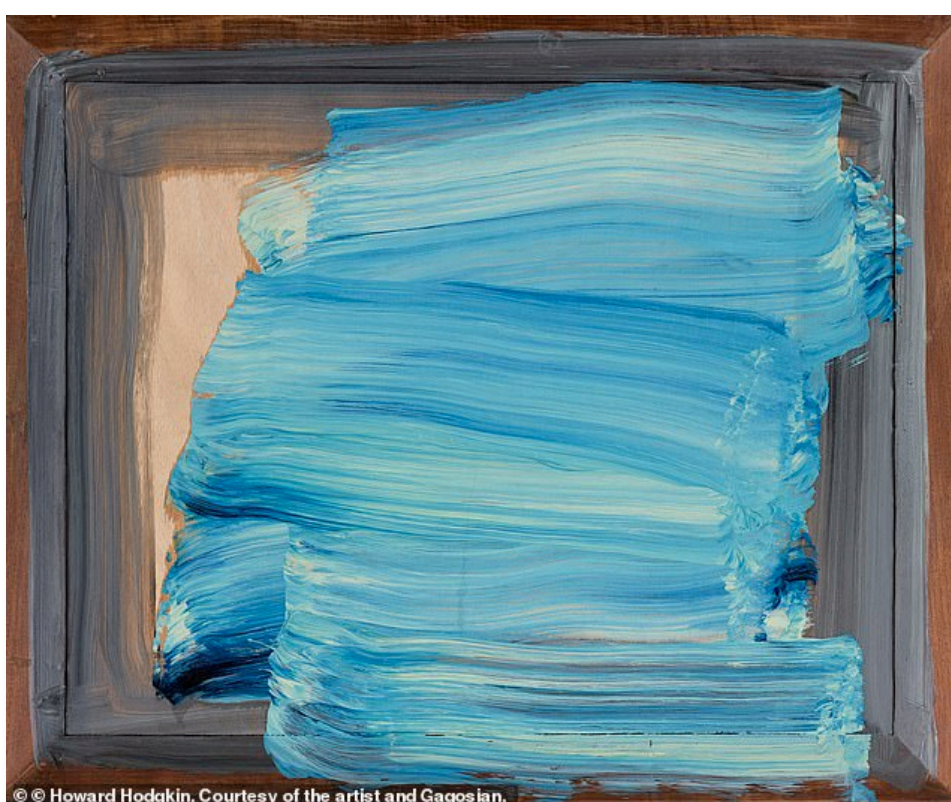


WHAT IS

#008

Blame It On Hodgkin

I heard of Howard Hodgkin for the first time in a book offered to me in the mid-'90s by my friend Nicole. The moment I opened it, Hodgkin punched me in the mouth.



© © Howard Hodgkin. Courtesy of the artist and Gagosian.
One of the six paintings that Hodgkin painted in his final five weeks in Mumbai, including his very last painting, *Indian Sea*, 2016-17 1969-73 Howard Hodgkin

Hodgkin confirmed my intuition that contemporary 'painting' is about what one feels and not what one thinks. The viewer and the artist. (*I would like to remind everybody that I don't have any artistic or non-artistic education, training, etc. therefore all that I say is experiential*). For the viewer, the condition of wanting to feel, or the viewer is in a proper mental condition to receive is entirely his own. The viewer can decide to have intense feelings for a pebble if he wants to or genuinely not feel anything in front of Guernica. So, the best action a painter dueling with emotions can take is to imprint his fleeting feelings in the paint, at an exact moment and become the viewer. This is easier said than done because to be able to escape or stop the mind from stagnating in comfort zones you need a great deal of resilience and intuition mixed with colors. Once you are there, the subject matter becomes a pretext and everything else the armor, the cage. Great sacrifices are made on the altar.

"A painting is finished when the subject comes back, when what has caused the painting to be made comes back as an object."

HOWARD HODGKIN



Howard Hodgkin (1932-2017) with *Portrait of the Artist Listening to Music* (2011-16), photographed by Miriam Perez. Courtesy Gagosian

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For the whole of November, the shipmates will be working with Louma from Louma's studio in Ashrafieh on something they don't know what it is yet.



INTUITION

- #001
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