

GEORGE ROUY

George Rouy's paintings are entirely contemporary. They present to us images that could not have existed in another time, place or context than our own, yet somehow they remain timeless, drifting toward their own vanishing point. Therefore, Rouy's paintings draw both from the here-and-now and from primordial energies. Saturated by a screen of lurid blue, or bathed in a cardinal skin of violet and crimson, subjects drift through a limitless field, characters lost in a daydream.

The compositions - part artificial, part absurd, part absolute truth - produce an emotional vulnerability matched by their soft physicality. Each figure is trapped in the confines of a canvas, squeezed between the margins. Individuals grin, smirk or gesture from their hermetic voids of colour, their bodies undulating, spasmodic and capricious. Floating on the canvas as if lily pads on water, Rouy's figures bristle with feverish energy, galvanised through his symbolic whispers of youth, sexuality and desire.

The eccentric form of his characters - bent and compressed onto canvas like sardines into a tin - evokes a double embeddedness. At once isolated, Rouy's vivid dream of amorphous bodies - filled with leaking anatomies, crooked jaws and dilated eyes - evokes the symbiotic and primal state of the womb. Presenting a contemporary form of psychic and social chimera, their bodies are placed in a context of perpetual transformation, criss-crossing gender, form and disposition through a mixture of Photoshop precision and an auratic presence of Medieval prophecy and magical becoming. In every case, the goal of his paintings is to delimit canvas, disturb substance, discomfort ideas.