

Joseph Marioni

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It is an obvious historic realization that painting is about itself as an object. The intent is the individuation of its objectness.

When painting was first freed from its historic obligation to record the external world, the image of a recognizable object that color accompanied was removed but not the structures that concurred. The use of color, as a sensual vehicle that has accompanied the symbolic and mythical traditions of objects in some visual acrobatic structure, has come to an end. This freedom from external association and the discourses of a preference for ballet over gymnastics gives the potential for its individuation. Traditional color acrobatics is almost wholly deductive. It is based upon a priori application of what were accepted as established truths. Such established truths have long since spent their relevancy, what remains is the Salon's factory production of taste. It is relevant to continue to break down the application of color as something that accompanies or concurs with. The problem is color imagery. The statement is in the quiet of its contemplation.