



Hearth : 24 East 81st Street with Hermitage spectrum [ thresholds : west to east to west ]  
2022. Oil on cherry wood. 11 x 80 5/16 x 1 1/8 inches

Julia Fish

Threshold/s with Hearth  
recent paintings and a site intervention

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DAVID NOLAN GALLERY  
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**Chroma 4 / democratic and reflect**  
*from* Julia Fish : Practical Expression / Infinite House  
Matthew Goulish

Out of the analytic systems deployed to render interior elements of the artist's house, transferrable possibilities manifest. They migrate to other interiors. The disciplines of abstraction—of diagramming stabilities that inhere in the continuous flow of change—stalk the interdimensional echo. These strategies in practice draw distant rooms together in common transport, isolating salient similarity in recitations of readable kinship, bound by spectra. The work in this way actualizes the prophetic ideal: the house with no outside, the infinite house, the background not overlookable. Events of geometrical intuition, products of a set of systems, take on their own life, out of the artist's hands, akin to the way the twelve-tone constraint guides the serialist composer. The piano keyboard repeats its pattern after every twelve keys. What if we limit ourselves to playing each of those tones once before repeating any of them? This speculative question generated some surprising results. The music became more “democratic” in that no tone received the emphasis of frequency over the others. Then the melodic line, a minimum of twelve notes, seemed almost too elongated to retain in the mind's ear. Out of such experimentation—assembled upon meticulous scaffolding—another ethic in geometry. “In two notes: not built, but ‘expressed’!!” wrote the composer Schoenberg. Similar fundamentals hold true in the string of six threshold colors progressing in their parade according to dictates of direction (*west to east to west*) rather than wavelength, their alternate continuum of values doubled and palindromically mirrored at the center.

green/violet/red/blue/yellow/orange//orange/yellow/blue/red/violet/green

In this case, however, color's relationality complicates time's permutations. The red with violet to its left and blue to its right distinguishes itself from the red with blue to its left and violet to its right. Reflection reverses the harmonies at play. To reflect, to “bend back,” makes of each line a complete and encircling wheel.

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“...the human intellect on account of its peculiar nature is prone to make abstractions, and imagine things to be stable which are in flux...”  
Benedict de Spinoza, Letter to Henry Oldenburg (critique of Francis Bacon), September 1661

Design  
Jeff Wonderland

Photography courtesy of the artist and David Nolan Gallery  
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