

# THE PIPER GALLERY

**Desmond Rayner**

***Major Minis***

**Tuesday 3<sup>rd</sup> December – Monday 30<sup>th</sup> December 2013**

This is the first showing of Desmond Rayner's recent works that are being shown in The Piper Gallery's project space. The exhibition, *Major Minis*, is formed of 22 works all completed this year.

The works - ink and gouache on paper, all 30.5 x 39cm - explore mesmerising patterns, both in monochrome and bright, sugary pastels. Every colour used is completely unique and mixed by the artist. In one work, *Four Seasons*, there are as many as 32 different colours, the subtleties in the softly changing shades are juxtaposed against the sharp precision of the unyielding horizontal lines.

Self-contained, these works are disciplined yet creative, free yet restrained, they lead the eye somewhere and yet nowhere. Meticulously hand-drawn lines playfully lead the eye across the paper's surface, transforming into polygonal shapes and voids that, like a kaleidoscope, pulsate and shift. This playful energy, at times accelerated with injections of colour or slowed around winding curves, is never realised, or satiated - like the anticipated end of a maze that has no centre, the puzzle never resolves itself. In *Weird and Wonderful* and *Ball and Socket* the game only ends when the viewers' gaze is broken.

Rayner talks of his intentions to entertain: '*...there is no reason why shape for its own sake, linked to form and colour, should not be presented for sheer pleasure. The sensation of dry sand trickling through idle fingers is a delightful sensation, but has no useful end in itself. The subconscious wagging of a foot to a half heard melody is relaxing without being productive. It is on this level that the geometrics on show today are intended to be enjoyed.*'

After a trip to New York in the 80s, architecture - in particular Art Deco - became a prominent influence, alongside an enjoyment of the mental freedom afforded by mathematics, patterns and abstraction. *Stop and Go* and the acid green *Open Spaces* both attest to the artist's statement, *I like colour for its own sake. I enjoy juggling with space.* Rayner has no formal artistic training - a course in technical drawing encouraged a logical and methodical approach to space. Paradoxically, imaginative freedom is triggered by his accurate, disciplined lines and the brain finds unexpected relief within the patterns.