

Downright

"Art is abstraction"

Paul Gauguin

Many images from heterogeneous fields of visual arts have been and still are for me an object of desire to study them as completely as possible and at the same time as an incentive to realize mine. These two complementary approaches – study and practice – have proven to be the most fruitful for my art, including that sought in photography, which has become both my profession and my artistic expression for several decades now.

Among the various functions of the photographic image, aesthetics has always particularly fascinated me, and has therefore been constantly, significantly – although to varying degrees – present in many areas of my photography, from documentary to abstract approach. A representative example of this is my monograph "Downright". In fact, the color gamut – one of its visual elements – plays here a particular role as a *Differentia specifica* valid not only for the aesthetic function of each of its images but also as the whole artistic statement of "Downright", whose aim is precisely to provide various aesthetic experiences, starting with the famous "Pleasure of the image".

The color gamut, specifically the colors and grayscale of this series, exists as thousands of pixels embedded in hundreds of Downright raw files: data that represents all the images in this series. By being displayed on the screen, they become real physical images that can have a printed existence. Each of these original images stored in my computer memory has the same dimensions: 16px x 16px, width: 16", height: 16", resolution: 1 pixel / inch. So each color or shade of gray has its own surface, its own unique pixel. Colors differ in intensity, brightness and temperature, and grayscale in luminosity. The raw material to obtain the "Downright" palette of colors and shades of gray consisted of selected my photographs deemed representative of my different series and subjected to various treatments: mainly cropping, adjustment of brightness, contrast and mixing in Adobe Photoshop 23.0.0 and Corel Painter 2020. Thus, all my images from "Downright" are images made from other my images.

Applying this process – which is the final part of my extensive research into geometric abstraction – has produced prolific results: thousands of different colors, including ones I have never used or seen. It was the same with their location on the square surfaces of the images, all identical in this series. Although the compositions thus created did not correspond to such a high number of colors, they were nevertheless often exceptionally original. Such abstract use of color and its "flattening" into an abstract and austere square shape was intended to free it from the representation of any external reality, and to let it be the subject itself, capable of expressing its immanent values and properties, perceived intellectually and emotionally.

I hope that this personal synthesis of my perception of colors and their "creation" inspired by my iconosphere, will document not only my romantic sensitivity and the results of my artistic and philosophical research of my "Matrix" but can be read above all as my metaphysical understanding of the concept of beauty of which colors are examples, an aesthetic concept still present in contemporary art.

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