

Point of View

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To me, the egg represents everything and nothing—and all that lies in between. No egg is extraordinary, yet within every egg exists the potential for something exceptional. Egg as *world*, in which life unfolds as it breaks. The egg as a metaphor for painting, too. Its exterior reveals nothing in particular—its oddly perfect shape and moonlike, blank surface give nothing away. As long as the egg remains whole, all imaginable life stays confined inside.

The egg becomes a symbol for God, or whatever you'd like to call it. I have concentrated on painting eggs for some time, like many have prior to me. In repetition, there is a relation to belief. What interests me in religion or faith is the notion of believing in something you can neither explain nor prove—much like in art. Spinoza's proof of God's existence is simply his inability to prove God's nonexistence.

Perhaps the purpose of painting is not so different now from what it was when its subjects were explicitly religious: to form a visual language for abstract concepts (God, for example)—not as an illustration of them, but as an essential means of expression. In other words, painting or art creates ideas, rather than merely depict them.

What interests me in painting is when it becomes a metaphor for life, all of life, which can come down to a single brushstroke or some accidental dust - whether painting takes the shape of a lamb on an altar, a landscape, apples or abstract form. So perhaps «everything and nothing» is not the point here, when they are one and the same thing.

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