

Curly andra

The title *Curly andra* refers to a coral-like Scottish sweet with a sour coriander seed in the centre. The words are a corrupted Scottish pronunciation of the word coriander.

While there is no seed in my painting the ‘curling’ of the stripes creates a white oval halation in the centre of the work. This can only be seen at a distance – it disappears when you get close to the painting.

From 2002-2006 I made many works that were simultaneously ‘sweet’ and sour in appearance and had culinary associations – despite that I don’t like sweet and sour food. Much of the terminology in the titles derives from foreign languages, predominantly from the Italian ‘agrodolce’ which better translates as ‘bittersweet’.

The works you had in you stockroom, some time ago now, *Zinger* – a play on the Italian *zenzero* [ginger] and *Picadillo* a Spanish word for a South American sweet and sour dish are in the same vein.

The idea was that the painting’s colours and surfaces should be so alluring that one might want to lick them (actually to stare at them for some lengthy period). But the optical colour fusions that made visible colours that I had not painted, the seemingly strobing surfaces (which don’t really move at all), and the radiated light that appears and disappears makes the works difficult to look at. So, all both enticing and repelling at the same time.

This of course says nothing about why I would want to make such things a feature: that’s a very long story for another time, although I did write a 55,000-word PhD dissertation on the subject. Works in *Ave atque Vale* were presented as part of my doctoral thesis.

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