Hitch/Op Notebook is a transcription of a notebook covering the period March to July 2010. It documents the making of certain paintings, at the time of their making, and the thinking and process of reflection attendant on it.
Description of making Head 2

The support consists of board glued to a wooden frame 56.5 x 53.5 x 25 cm. Primed front and back with acrylic primer. Area of lamp black (Michael Harding) stippled using 1 ½” Acrylic household paint brush. 23 x 12 cm. 10 cm down from the top of the support. The area is worked into with finger (GN03 lightly powdered latex examination glove). The hands are wearing Green disposable 'Nitrile Gloves. A thin latex off white examination glove is taken out of the box and wrapped pulled the index finger of the right hand is pushed through the palm of the glove stretching it over the finger. The tension is retained by balling the rest of the glove into the palm of the hand by the unused fingers. The glove is A rag dipped in white spirit is played over the black stippled mat using wrist motion to ensure the rag hits the surface with a motion to cleanly but lightly smear the paint. The rag is then with a pendulum motion of the hand wrist moving through a 90° arc around the wrist joints. The fingers are tense but wrist is fairly relaxed. The arm remains relaxed. The paint is A Further area of stipple is laid down approx 12 x 18 cm below the first area. The latex glove A is used is placed around the index finger and dragged the finger is placed on the stippled mat and pressure is exerted through the finger tip. The finger is tensed.

The glove is picked up and held in the left hand. The
thumb of the left hand is slipped inside the end of the glove and the index finger of the left hand lightly pinching the thumb from the outside of the glove with a 45° turn of the wrist from horizontal to upwards. The right hand index finger pushes through from the outside of the glove simultaneously both hands rotate 45° upwards - towards the verticle and the finger continues to push in and upwards increasing the stretch on the glove. The remaining glove fingers are fed into the remaining fingers palm of the right hand where there the fingers curl into the palm tightly to securing the gloved up glove against palm and finger while the index finger is pushed against the traction of the latex. The paint is then dragged in a variety of directions. The finger rocks forward onto the nail end is pulled through the paint creating narrow gullies where the paint is removed by the force of the finger end biting into the paint. Lamp black paint is. The 1½ inch brush is dipped in lamp black paint then into solvent consisting of 70% white spirit to 30% linseed oil. It is held loosely int relaxed in the right hand loosely stippled to and fro over the central area of the painting a gloved finger is used to create a semi circular movement on the right hand side held more towards the finger tip which creates a lighter line along the upper rim. A acrylic prolene flat brush of fine smooth hairs fibres and dipped into a glaze medium of 50% linseed stand oil 50% damar varnish. This is a thick slow drying glaze. The brush is pulled through the edges of stipple which runs down the surface for a couple centimetres on the right and just under one centimetre on the left. A rag clean rag dipped in white spirit slightly moistened with white spirit is balled in to the fist right hand the black paint is wiped
Back to the ground. A finger is pressed through the cloth of a clean portion of cloth wiped horizontally several times in short strokes 6 cm long. The cloth is lightly ribbed the ribbing is retained in the remainder of the paint after the side ways wipe of the finger. The glove finger is pulled downwards from above this area in an 11 cm downwards drag 2 cm wide, leaving a black tip at the end of the horizontal cleared strips. The finger is pulled down several times. A large area of black stipple is laid down, the bush being dipped in thinning medium briefly so that it the edges of the mark soften and a dry cloth is then pulled through the paint vertically from top to bottom, wiping away the paint in the centre leaving thin vertical lines. This is repeated a couple of times creating vertical drag marks 11-12 cm long cutting into a small ¼ inch prolene brush is picked up briefly dipped in thinning medium. The end is briefly re-tapped into the remaining black stippled left on the that which remains at the top of the vertical drag. Paint is picked up and stippled down the left hand side of the drag. Because of the solvent the marks outline of the marks soften and blur. At the lower edge a kitchen towel is pressed into the paint to remove some of the paint medium. Five small drips run down out of the bottom aspect of these marks run for 0.5 - 2 cm. The longest drip on the left hand edge, the shortest on the inner edge. The process of picking up paint transferring it down the left side of the painting central form, allowing the paint to run creating small drips at it lower edge. A final mat of black stipple is laid down to the right of the previous section which runs up to the line of previous work at various points. The gloved finger is pressed over to the right extent of the painting.
A dry cloth is wrapped round the finger of the right hand, wiped through the painted 'mat', creating a clean line at its upper extent cutting across a semi-circular mark, clearing an ellipse which remains stained grey and protrudes slightly out of the right hand side of the painted surface. Beneath this a thick ribbed cloth is held lightly in the right hand and short vertical drags are made leaving a ribbed indentations in the paint. From the centre out to the right margin of the painted surface. A ¼ inch prolene flat is picked up tipped in thinning medium and drawn through the stipple repeatedly, wiped on a clean cloth to remove paint. in an area approx 1 x 4 cm. at the lower edge. The brush wipes an area. The solvent softens and marks and where it catches touches the stipled area it dissolves the black paint creating a thin line around the margin of the stippled area. The thinned paint forms a drip, thinning the wipe removing a section of the outer edge of the stippled mat. Here the medium runs out creating a central drip out of the central lower edge of the painted area. The light grey soft drip runs for around two small remaining patches of stipple, which liquify but re-turning black, it travels vertically downwards for 2–3 cm. This forms the lowest extent of the central form. The drip stops 2.5 cm from the bottom edge of the painting.

A finger cloth dipped in white spirit is wrapped around the right index finger, wiped along the under the left hand lower margin of the central painted form creating a clean line along the paint, a slight smear 1.5 cm wide along the extent boundary of the line.
The gloved tipped finger is dragged through the paint. Paint is moved around in the central lower area. A prolene brush wipes lightly brushed through part at the lower edge of the vertical drag into the centre of the painting. The paint is loose and fluid. A latex gloved finger is pressed into the fluid and paint and pressure applied and downwards sideways drag. The prolene bush dipped in thinning medium is used to brush out and remove areas of paint creating lighter areas. A thin glaze of pale green/putty colour is applied to the uncovered ground surrounding the central form. When the paint has dried re-touching varnish is painted lightly over areas of which have 'sunk' or need 'bringing out'.
Flag

Alumimum support.
Primed with lascaux uni-primer + farrow ball dead flat oil.
Primed up 5 panels 3 coats thixotropic primer started with wet dry soaked in water, polished with kitchen towel then cotton rag.

Dreamt black painting with row of spikes /triangles across The horizontal line in yellow v red

A series of tests to experiment with working with intentioned geometric forms v a method which relies on technique happenstance to find marks (gestures / things) which have the appearance of being something but not necessarily any thing in particular. The Finding them through the putting on, moving around v removal of paint. One starts as an image in the mind requiring measurement, marking up, drawing pencil lines, marking off with tape, decisions about colour, repetition. The other exact repetition is almost impossible. Technique Produces similar ‘types’ of marks but never the same. The consideration, the reflexction is in the removal or editing of marks. It is a time consuming process as it relies on chance to produce the ‘thing’ which once there it becomes apparent is wanted. Wanted only becasue it is active in the painting or creates activity. It is not wanted before except as the anticipation of it ‘happening’. The painting does not continue along a linear path of expected (known) points but anticipated ‘sparking off’ points (batteries/cells) switches v circuits. The intentioned painting of geometric shapes/patterns never the less is not the same as the image in the mind, which may not be complete. The shapes function in an unexpected optical affect, they have an excess. Firstly it is paint v a painted image is not the same as a mental image of the same thing. It has a curious prescence. Secondly The shading shape colour relations in combination which
creates the illusion of movement

Panel 1.

Taking a horizontal point across the panel \( \Rightarrow \) drawing triangles. Then drawing a line through the centre

Trying Experimenting with Trying to replicate a sense of the colours in my head. cadmium yellow cadmium red – swapped to scarlet Lake (more transparent cadmium red too dark). Mixing cadmium yellow \( \Rightarrow \) touch of scarlet lake.

Some of the diamond shapes have a more burnt yellow. Not all the diamonds are exactly the same. – variation
painting laying down a black stippled mat over the entire surface. Working into it, some take half off, lay down a thin cadmium yellow wash over it all. The yellow in the shapes disappears. Or intensifies. Remaining pink purple stipple. The central line off which the triangles articulate begin to be the point of articulation for the paint. A fold down the centre of the canvas support a disjunction emphasised by

Speaking to MG: The time taken as ready in making a painting. Reading a text non-linear painting non-linear time. Time in making painting paintings involving elements from other paintings. Bringing in some aspects and leaving out others. We decide certain aspects are taboo (such as illusionistic space) then bring them back in another combination. Different experiments create different work. I talked about bringing in aspects remembered from systems painting done as an 'A' level student. TMay reach back years to gather up or appropriate or find another purpose for some aspect of 'knowledge'. From Fedex I used a painting from 2002 (8yrs) to work with Fedex as a conglomeration or a switch to Fedex. An intensification of the marks used in Fedex. When is a work done? It is only done for now. Some G. was saying funny how one time a [illeg] in a work may be brilliant. You look at it again years later it becomes grotesque and again a more years it becomes great again. You don't see the same thing everytime you look. Time in painting is a very slippery commodity. When I retrieve a painting from the past it is as though the bubble of time which is now stretched like an amoeba or an arm in order to reach bring it in. It is not made new by this action it remains in the past to me it is there but also a recollection. It could just as easily be a mirage or a projection. It sits in a fold in time brought to sit in this time to touch this time which I am
In a talk seminar today the question of time came up regarding looking at written work and looking at a painting. Written work could required work linear time where as a painting can be ‘taken in all at once’. I felt myself in irritated by this as if why because I don’t think a painting lays itself open like this. You may get the equivalent of skimmed reading but you may not be actively working or thinking. A painting superficially may exude a certain affect. You may register sensations. On the other hand painting as non linear functions in different registers simultaneously so why am I irritated? It irritates me that you can ‘get it all’ in a quick look - I am not sure this is true.

26 April 2010

Squares painting.

This painting commenced with a triangle of

‘White thixotropic primer’

With vertical horizontal lines, slightly Variable every other square painted cadmium red. Situated fairly centrally in the left off centre.
Following on from this decided to improvise using lines radiating from a certain point, distorted squares flows of square. Enjoyed the repetitive task of building a surface in this way. Occurred to me that I tend to build a surface by bringing together areas of 'sensation'. This is linear except the optical effect. The coloured squares appropriating or working symbiotically with the light squares creating three dimensional form.

cafe

I have been thinking about the grid and the monstrous. What their 'qualities' are and why I am wanting to bring them together. The monstrous is non-linear, heterogenous, novelty, presentational rather than representational collaboration of subject & object, constant motion, emergence, deformation.

Working with grids of squares, linear, each square calculable, quantifiable. However, thinking back to yesterday what interested me was their distortion. Drawing lines crossing those lines

with other lines creating folds in the 'fabric' like distortions. One area becoming both flat & 3 dimensional. So the grid is distorted. The colour red/white selected for their contrast. There is a fizzing above the surface when the eye 'jitters' for slight seconds - activated by the sweep of the eye optical dissonance a tremor. It is a surface a one that is a strange pictorial space. My body absolutely can't enter, barely my eyes.
There is no space it is surface. It pushes the eye back to the body it is no their is flow along the picture plane but where areas contort or fold, or under each other or where a gestalt movement (Alphabeast series) the ground moves up the ‘figure’ is revealed as the ground retreats.

I could have allowed the more gestural marks less intensioned marks to puncture or grow like outcrops on an alien environment (and it does feel entirely alien—it may have ‘body’ but I feel it is empty unknowable— I think of Lovecraft and the abstract life forms)

but instead as I worked with the square, diamonds, triangles, rectangles I started to improvise and not to keep to the system—blanking in squares, wiping back to create ‘forms’ out of the surface, allowing the paint brush to remain. May be this is not desirable—using the ‘aesthetic’ eye rather than radical systematising it becomes a hybrid.

In (‘Monad Perfect Cannibal’) the paint falls away into nothing ness from the central form

The elements different surfaces—now the squares fall away the form collapses (?) cohesion is limited or temporary. Elements accumulate.

The lines create perspectival distortion.

Infact in order to make an anamorphic image the line distances have a regular but increasing/decreasing values. Creating the distortion which when viewed from the side creates the anamorphic image.
Wednesday 28/4/0

Completed the squares painting

Decisions

The white triangles must affect a transition in the surrounding squares. Not sitting on top or an aperture. It is an almost cheerful piece! But lacking something. Looks a bit too much like fabric (herringbone/check Gingham. Cadmium red white ground squares. At one point the squares produce a red cross first aid red or a cross

Not too sure if I can use this. Triangles fold out or 'sort of'. Too improvised.

Needs to decide a system for the marks.

Interestingly - despite continual variation it doesn’t completely dissipate. There are areas of torque, flux - screwed down and areas which sit flat. This & the unpainted triangles produce blank areas where the eye rests. Known shapes. Difference

Thursday 29/4/10

Removed cross yesterday because it felt too cheesy or easy or something. Too known

Furthered the disintegration of squares by
colouring in the area red to disrupt the order and isolate white squares. Red becomes disorder background or space rather than not sure. could be a 'virus' breaking up the order system. Reading Bataille (Triangle architecture, structures Institution - labarynth beneath nonsense, non-Knowledge). Physically playing with rational, structure, order and random, monstrous

5/5/10

Square, triangles (3 points). Is the monstrous in relation to (exists in) or as a thing in itself alongside structure, institution?

Pop art (Bridget Riley) figure/ground put into dissonance (or resonance?) vibrate. Positive vs negative space fight - equal powers/forces such fights to assert itself. The surfaces move. It is an illusion. How does it differ from movement in paint? Is the monstrous in relation to exists in or as a thing in itself alongside structure, institution?

In op art the positive vs negative space figure/ground (is there figure, ground?) occupy separate spaces but their proximity - contrast in colour confuse the reading & create an illusion of movement or vibration (moire, mirage). The hand made brush mark, wobbly edge disserspats the dissonance, hard edges, equal precision in increase/decrease of sizes of elements. Positive/negative play decy for each other. The eye does not settle. It is all form, linear. But it creates the confusion of the senses associated with the monstrous. Fraudulent? Mathematical precision achieved with precise measurement. The illusion is achieved through proximity, linear steps, it builds to create a devouring surface. Opposition. The illusion holds
the disperse elements to function, the more elements added, the more the machine generates, each line a cog that ramps up motion. It is the anthropomorphic gaze. opened out as frontal surface. Areas bulge out of the surface. Repeatable. mimicry

Non predetermined marks, chance, is risky. There is no clear idea beforehand except techniques. The end results are not repeatable in a precise way. The motion that occurs in gesture, mark, where the paint touches down is simultaneous, occupying the same space - can’t be singled out as separate. It is not reducable to separate identifiable components.

The paintings how to bring these two orders into contact?

Is the triangle different from the square? The frame?

Laying down a plain of dissonance with triangles or squares but could be wavy lines - explore the element itself doesn’t have to be regular so much as repeatable

How does chance, gesture, mark interact with this? The irregular, unrepeatable. Perspective v. Can two forms of dissipation activate each other? The linear system is excessive. Both can become excessive. Horror vacui lost to each other? The monstrous is not formless matter, yet to be, indistinguishable. But it is unknown, unintelligible on the margins of
language structure the space of interpretation not recognition. Collapse of subject object.

The Formless edge. The hitch the withdrawal deferred. Trying to produce a making work across this dissonance.

Talking to D.A. thinks something interesting is happening between the geometric and the landscape teasing out something which seems to happen in the lower third of panel 1 between lower edge of loose marks wiped back triangle. I think it is because the geometric mark appropriates the landscaply gestural marks. becomes a 3 dimensional - but also cuts the space opens a pocket of a different kind of space. The pattern fractures the space but works with the marks. Gem like.

Pattern
Described (DA) Heads 1 & 2 as vignettes - subtractive process (much easier apparently than additive process) noted they could be portraits. He talked about drawing technique called stumping.Printing technique Mezzotinting (uses a rocker) Distorting geometry.
Monday 10th

Smooth rollers from priming linen
Photo Prints of geometric pattern effects op art
Order Grid book amazon 6/7/10

The Responsive Eye Museum of Modern Art
Essay by William C. Seitz

Tests

Cadmium red
Cadmium yellow

Triangles on long central axis
90° x 90°

1

Cadmium red
cadmium yellow

2

Triangle horizontal divide
cadmium yellow
cadmium red
+ Transparent oxide yellow

3

white expanded

4

Fragment of union
cadmium yellow flag

5

Squares painting
Cadmium red 'white'
Distorted squares.

Circles overlapping circles using compass

10th May’10

Optic Nerve – perceptual art of 1960s

Exhibition at Columbus Museum of Art 2007

Dave Hickey intro – “Optical art introduces us to an order of experience less voluntary and less dependent on education conscious knowledge than we might wish!”

Argues that abstract expressionism its gestures can be read not as narrative of artists gesture or unintelligible writing but as ‘optical occasions’. Based on an argument that one cannot know ones unconscious. Suggest Ab. Ex paintings misrepresented. Op art critiques Ab. Ex. Op art with no gestures read as ‘optical occasions’.

“Op art concerned with the literal difficulty of our efforts to see the world. Critiques the idea of an art
object as ‘properly seen’.

'It proposes that our pleasure in art derives from less from knowing what we are looking at than from the anxiety of not-knowing just this... So we take—p

"Op art takes up a notch the tradition that begins with Antoine Wateau — of making paintings that resist interpretation".
"It insists on the absolute otherness of a world beyond us by dramatizing the threshold at which our ability to interpret that world begins to degrade or disintegrate."

Joe Houston p17 "inexorable evolution of art from act of mimesis toward inquiry into the very nature of vision a shift from a focus on the objective world of appearance to the subjective realm of experience that marked the modern era”.

P.19 Op art achieved its dynamic impact with potential, not actual, movement implied primarily in two dimensions. Many of the artists, including Josef Albers, Richard Anuszkiewicz, Bridget Riley, Julian Stanczak, and Victor Vasarely, made use of the polar sensations of order and instability, which arrest the picture plane in a dynamic state of tension, with the graphic opposition of black and white or vibrant interactive colour."

"Supremely democratic art form"

Sensation v expression

"Op art's defining feature: that its significance lies in the emphatic shift from the object of art to the experience of art."
Hitch - the marks gestures but not. In explaining to JS that the marks in Hitch Fedex were ‘impersonal’ they - can’t remember - but a sense of remove from expression, marks, not me. He replied that ‘if I didn’t care then no one will’ but this wasn’t about not caring it is about the ‘expressive mark’ peeled away from expression. Still too much room for misinterpretation. They are what they are, there is no narrative. The difficulty is interpretation is part of the work. the order of the monstrous lies in the margins of language. At same time it must communicate, even if that communication is resistant to interpretation.

DH’s view that abstract expressionist is ‘optical occasions’ - seems closer to my thinking. They can’t be decoded, they ‘just are. Can subconscious be known. Freud says revealed in hints slips. If unconscious unknown gesture as ‘pure’ outside outside logic. If unconscious a intellectual structure not knowable, then we cannot ‘know’ its gestures. We can only have glimpses of its ‘otherness’ its unknowableness. Is it possible that the process of ‘immersion’ in surface event reveals ‘unlocks’ data from unconscious or is the expressionist myth. Certainly unconscious cannot be ‘read’ in a linear way. But a colour a shape may ‘unlock’ or give touch on subconscious elements in the artist of the viewer. Variable subjective response, The mark, the gesture, the wobbly edge suggests the person. It destroys the illusion of the optical sensation. It punctures it, it does violence to it. When I am painting a optical illusion with mathematical precision ‘regularity’ the wobble in the edge slides the illusion to one side until I will the illusion to hold. Close over the surface again. It is a struggle of belief or suspension of disbelief. It wobbles in and out.
pristine edges - untouched unknowable ‘machine’
made. They are mark but as in an old tradition of
painting they are uniform no brush marks not visible
It is the building, the multiple. The Each
shape individual. The power of the group,
the crowd to create an action An
anarchic action. Too few and there is only a
possibility too many and it disperse. It
works in the frame, includes the frame, in tension
with the edge. It does not exist as a background
expanding out (potentially) from beyond the confines
of the edges. It does not permeate or excavate
space ‘into the wall’. It is not archaeological
but surface. When I see op art I see the
monstrous. Endlessly folding in on itself rebuilding
itself beyond interpretation presenting

11th May 2010

What does the grid do?

Creates difference, additive not subtractive, creates
a relationship a dialogue between components
in the work. The monstrous distorts the grid,
squeezes it, distorts it. Is it a decoy behaviour?
The grid gives structure to formless (unknowing – Bataille)
The grid is anamorphic topological (what does it map?)

Moebius band folds in on itself within the edges of the painting – endlessly

homogenous? it lacks difference or novelty
but perception sensation. Generates sensation – the
switch is eye mind body. Embodied eye.
"endless trampoline which evolution stamps about? Deep Simplicity ? Remind myself of the writing Gribbins

Didi Huberman - the 'extra' film extra multiple individual yet all ? Stipple.

The subconscious cannot be read like a book – the gesture of painting is not readable or subjectively interpreted. A whole painting can project anxiety, joy, coolness, heat, despair, laughter any number of emotional states but it is the way it 'tickles' our subconscious conscious which. An artist cannot be read by their work. An artist can dramatise, make conscious the act of looking, seeing, interpretation. The abstract expressionist gesture (Hickey) is surface event between hand – eye – energy – emotion, choice of implement, experimentation. Paint is moved. The eye moves along the gesture along its trajectory. The body feels the energy in making its clash its softness its colour. The interpretation is confused - we don’t know. We cannot know.

12th May '10

Catalogue from 'The Responsive Eye' Museum of Modern Art NY
Essay by William C. Seitz

Perceptual Abstraction (section title)

"The eye responds most directly when non essentials such as freely modulated shape and tone, brush gestures and impasto are absent. These means muffle and distort the purely perceptual effect of lines, areas and colours.

Seitz contrasts abstraction (de Stijl) with perceptual abstraction.
De stijl

Form: rectangle

adds Diagonal, circle on complex curves to the horizontal - vertical. Uniform or all-over patterns of dots, stripes or lines. referencing Impressionism \^ cubism

Relational abstract art

Asymmetrical (?) is this true

Break with asymmetrical relational compositions typical of post cubist abstraction. A central placement or uniformity. Too much diversity of form impedes perceptual effect. Art without relationships.

Asymmetrical balance

Non classical symmetry

ie 2 identical or almost identical elements divide a single picture into “either-or” “often around an empty centre as in Ellsworth Kelly’s Green Blue Red [ital] “Denied security of a dominant central motif “

“The division of the picture surface into two equally important foci stimulates a perceptual urge to fuse the two images into one, as with a stereoscopic viewer”.

Exaggerated emphasis on centrality … and an attempt … to avoid it … are poles between which Perceptual compositions oscillates.
Dualistic symmetry
(as well as homogenous patterns
and dynamic “target” arrangements)
as suggests the establishment of
situations that activate or
frustrate the minds tendency to
unify or tranquilize [?]

… focus evaded Gene Davis or
Guido Molinari focus evaded
by progression of uniform coloured
stripes that move rhythmically
from side to side surreptitiously
sliping past the centre.

Impressionism \ Perceptual Art

arise out of immediate sense experiences

Representational

Freed of representation
concentrates on movement

Perceptual, optical or 'virtual'
movement exists in tension with
factual immobility

Before Abstract art a picture
was a window through which
to view an illusion of the real
world. Independent object
like chair or table.

"Perceptual abstraction existence
is an object de-emphasised or nullified
by uniform surface treatment, reflective
or transparent materials – battery of
optical devices – exists primarily for
impact on perception …. ideological focus
moves from outside world, through work as
object \ entered region between cornea
brain"
Reduction of shape vocabulary to simplest units combinations minimises importance of the form

Abstract expression Visual destruction of surface Flatness

Ad Reinhardt’s close valued paintings “How close to all-one can multiplicity come?” Quote from Leo Steinberg on Paul Brach’s series of true blue pictures. Slight diff. In tone colour close valued paintings … their viability lies at the threshold of invisibility.

"On a sensory level, if not theoretically, they are always conscious of what Albers calls “the discrepancy between physical fact and psychic effect” a polarity which to him is “the origin of art”.

Painter can work with palette enlarged with perceptually created images, simultaneous contrasts, after-images luminous shapes (mirage)

Criticism - it unites two disciplines formally outside fine art: The research of Gestalt ~ experimental psychology ~ design teaching art began in German Bauhaus in 1919.

If elements in periodic structure are extremely small or distant from the eye the merge into a single tone (Pointillism)
clear separating merge into a single tone

An art of appearance not [actuality (?)

They do not ask that the spectator be a rapt admirer but that he be a partner in reciprocal perceptual experiences.

Seitz claims abstract expressionism as subjective P.A having "jetissand the subjectivity". Hickey argues both are a different order of subjectivity.

So far have used geometric pattern Panel 1 and started to paint additively removing to interact and create a conversation between gesture happenstance geometric linear pattern.

In panel 1 the pattern formed a central line a central figure splitting off to either side at odds with op arts emptying of the centre all-overness but not but Panel 1 not asymmetric Panel 5 is. Have aliking for the straight forwardness, not unnecessarily aesthetic compositional placement. It is what it is? Compositional placement can at times feel like arranging ornaments on a mantelpiece?

gestural brush mark body

optical lines

Central aperture to formless gestures.
Is it better to work between them or one moving into the other

Fold & Riley's ex[illeg]

Fold

Can it be folded? Like Bridget Riley's

Primed board 3 coats thixotropic primer

Decide to mix the central Fold in the Riley painting with a optical illusion off the internet.

Riley

unfolds from a point off centre

illusion of surface folding out or in from central point

gives a illusion of

through lines straight also 3d blocks

bring them together by using Bridget Riley's variable squares with the other placement of squares halfway between each block. Hope to create both illusions in one
Placed centrally like an eye or a target

Draw with pencil measure up

Central

'The Expanded Eye': Stalking the Unseen ‘ Catalogue of exhibition
Text The expanded Eye: Stalking the Unseen ‘Bice Curiger
11 "The expanded eye becomes the collective “I”.”
12 Excentric visual experience
Physiological instability
Multiplying focal point “vertiginous force that coresponds to a
perspective that has been broken open in a philosophical sense
of our time, dominated by powerful network systems
17 Experience instead of object
18 Self observation in the act of vision – Henri Michaux’s mescaline
drawings
"Seeing liberated from the restricted filed of vision was given
meaning by Jackson Pollock Barnett Newman in 1950 Robert
Rauschenbergs White Painting 1951
Connection made with op art by the videoing of self in
Bruce Nauman
21 Exhibition makes clear the changed meaning of abstraction
from geometric order dissolving before the viewers eyes to
"dematerialisation “ and to the “fluid” universes An expansion
of the eye visual is a ‘transitional form”.

[29]
‘Now you see it, now you don’t’ – Kurt W. Forster

28 Breaking out of the picture plane
dealing with the limits of experience
“On the one hand, it suggests an otherwise unreachable
centre (around which our attention gathers) and, on the
other, it overflows the boundary that generally
separate things”.

3. Square ideal figure of earth
circle “” of cosmos
“breakthrough into blankness” not(images)
“in geometry of his his hi Robert Smithson
he opens up depts Vortices >> in linear time’

31 “Rather than indulging the devouring eye, the eye
which, as Gottfried Keller put it, “drink what
the eyelash holds”, the artist offers a reductive and
anemic emptiness in which the eye is required to
adjust to the minimum accordingly”.

Transference of paint to diagram on the panel
finished. Particularly successful in terms of disruption
opticality despite great care the individual square edges
not straight/clean enough. Can only mask the
lower edge of each run of squares as paint above
wet. Consider acrylic paints if going to use this
but also need to use Lascaux acrylic primer
rather than thixotropic which the panel primed
with.

Colours a bit uninteresting – passing resemblance
To a piece of leggo. Colours a bit toy town.
Create the fold

Create a line agitation.

17th May 2010

Prep of large panel covered with linen primed with Lascaux acrylic size followed by Spectrum thixotropic. – first coat thinned with white spirit. Linen stapled to wall with plastic sheet underneath. Idea is to stretch over board/wood panel 208 x 160 cm. Sized + 1 coat prime on wall first to avoid sticking to the panel may want to remove it however not sure it is working. The linen is cockeling creasing all over. Not sure it is going to work.

Order 250 cm x 200 cm of ready primed canvas from Atlantis send here. Tomorrow Tues. as standby if this not going to stretch flat.

Photograph panel 5 for Helsinki Show

Consider ‘op art‘ painting (Bridget Riley Hybrid)

The square are drawn rather than clean edged but this seems ok to draw. The experience of painting this way is peculiar. As the square mount up they call for the virtual completion of the next row above the next. Starting at a central point. The mid line which is not a midline but a number of lines, alternating across a central band. The horizon is closer to mirage than a clean division above and below are mirrored so no above below.

no sky, no sea, no land, no space.
Working last Thursday interesting to be sucked into a place of which called for labour work, exacting, concentrated work to make the square, to draw its lines but the at times the extreme difficulty in doing this. The small scale 20mmx2mm of squares in the central zone began to oscilicate in my sight and I found it almost impossible to focus on my brush end. My brush a pro arte prolene plus 007. I would focus, start to paint my eye would become unfocused. Conscious of the lens of my eye focusing unfocusing, moving unfocused opening closed. This phenomenon eased the large the dimensions I could focus on one square at a time. When in the ‘central’ zone or where the squares tightly packed - dark light dancing. Hard to sit them still. At times the brush moved with out my focused eye - an beyond the blurred grey focus of my eye I could see it moving. less guided. Do I follow the called for expansion or intervene with collapse, distortion or gesture.

medium sized panel.

\[
\begin{align*}
2 & \quad 141.8 \\
\frac{141.8}{2} & = 70.9
\end{align*}
\]

\[
\begin{align*}
141.8 & = 70.9 \\
70.9 & = 141.8
\end{align*}
\]
141.8 ÷ 6 = 23.63  141 ÷ 23 = 5
141.8 ÷ 5 = 28.35  141 ÷ 5 = 28.4
23 x 6 = 138  = 3.8 ÷ 2 = 1.9

Yesterday a frustrating day - felt wasted in indecision. The shortness of time 7 weeks. Needs to be pragmatic. I want to use the portion of the Bridget Riley painting as a point of conversation with the hitch. But place it centrally opening out collapsing at the centre.

Motion disappears flows out from the crease/fold/'chasm' emergence. The square also have a another motion which is a diagonal curving - analyse. Two larger supports are mdf one canvas on board - may allow these to develop in a less premeditated way work with an additive paint technique - restrict black stipple mat. Probably want a large medium sized painting one of the large smaller ones to work alongside 'Hitch'. May show one of the 'head' paintings.

Work into it and around it appropriates (the two time frames) using or drawing energy from each other. Interesting the sucking expelling of the linear system temporal virtual. It also frustrates it takes you for a nanosecond on a ride across the surface then perception cuts across or credibility is stretched as far as it will

[33]
Naum Gabo

"By means of constructivist techniques today, we are able to bring to light forces hidden in nature and to realise psychiaffect ... We do not turn away from nature, but, on the contrary, we penetrate her more profoundly than realistic [art] was able to do." (p. 62 Optic Nerve 60s)

"Martin spoke of her ‘joy’ of an imagined order and, simultaneously, the impossibility of achieving perfection"

Wojciech Fangor M 16 – 1966 yellow central orb, white expanse – casts violet tint around yellow periphery. "Resulting optical frisson [energizes white background dislocating] dislocates the yellow sphere from its background, pushing into a space outside the picture plane

Agnes Martin – Ad Reinhardt ... "achieved a perceptual art deeply invested in viewer response".
Working across dialectic

Abstraction - geometric patterns - control - the solitary laying down of brush mark after brush mark. The squares are so narrow 2mm wide 2 cm long at points that the slightest wobble in the brush mark, slight loss of control and suddenly it looks is undone. The required clarity between elements is hampered.

(The switch is the ‘eye’)

Need to bring elements together in the painting process. Earlier painting explored set up a particular structure to work with, specific qualities. Consider if these parameters of op art add anything. Work Instead of working in blocks of time to make a square. Blocks of time then switch. May be an hour. Switch painting type of painting from geometric to non geometric.

Geometric pattern - elements of badly painted, cack handed - can’t quite find the right word, cheesy, not quite as ‘weighty’ as absurd. Surface includes pattern where as before I worked with multiple surface emulating fur, wood bone, plastic, metal etc. Something a bit ridiculous in the recent paintings. They do not look machine produced.

Continuing to paint blue browny/purple squares. It doesn’t move in a smooth movement - the illusion is one of quivering! The horizontal band almost a quivering brush stroke.
Work is wet

Anamorphic

grid maluable. one-or
'horizontal' 'vertical' one or
both at "chequed" rising \ falling
in increments but not intersecting at
right angles. The distortion afforded
by a askew angle a narrow angle of viewing is
'presented' from a frontal view. The Speed of movement
as the eye slides down the vortices. Dark light squares
do not move into (or in \ out) of 3 D unlike the
movement is along \ down or out up etc. Unlike the
Riley optic

Unfolded the anamorphic 'hitch' effect. displayed
up front.
Is off centre the same as not central? Could off-centre mean the centre has been moved to another position. Or is off centre - a new centre (?) which is not a centre. The centre is absent.

Three dimensional special paradox

Beverley Fishman 'Dividose: B.R.H: ' 2006 53x48"
Silkscreen vinyl collage on powder coated metal in 3 parts.

p.157 Op Art: ‘emphatic shift from object to experience” (O.N.)

"Relocation of the aesthetic experience to they eye body of the viewer “

Brush strokes of Alma Thomas’ ‘Splash Down Apollo 13’ " lending expressive element not found in Ops p. 158 anonymous technique".
Appropriation of linear ↔ nonlinear systems to make form

Appropriate from Op. stripes of paint - luminous 3d bulging of forms (Paint gestures) from the surface

Dividing of the surface - multiple centre of action

Target circle

method

p. 80 "fundamental of visual activation is found in figure ground reversal resulting from interpenetration of shapes

Eg Panel 2

the 'square in the larger panel when I am painting a hybrid geometric pattern based around B.Rileys 'Movement in Squares' and another an optical pattern from the internet which I am working with on one of the larger panels.

Q. How does this have anything to say about self-organisation?

p. 133 "Op art calls on the viewer to enact the potential movement within the art object"
If the gesture is an optical event experience it provides the turn to or the slight opening to consider gesture mark as optical event experience (DH).

The work may not look like op art but could one state somewhat provocatively that it is? The squares of BRiley's 'movement in squares' the body brought back into op. art. The collapsed & distorted squares (the anamorphic gaze) unfolded.

Or the linear squares as the unfolded anamorphic. Virtual unfolding or undistorting.

Do not need a box or a distorted angle. The distortion is un collapsed yet the squares are collapsed.

They are painted by hand in a deliberately 'hand made' way. They are not emulating machine made. A hand may sometimes quiver, finger pulse, vision blurrs affecting the 'trueness' of a line. Errors are made anamorphised in an open unfolded position.

The grid is distorted virtually 'unfolded' undistorted.

Perceptual play.

Bulging outwards surface dissonance.
Breakdown of figure ground binary - surface quiver

neg \neq pos equal

eye switches between
realities

Known shapes, recognisable, identifiable (non linear)

Connected

Unknown gesture - mark

(Working across these two to allow them to appropriate each other to create a switching - a surface dissonance

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Painting ‘pos’ ≠ ‘neg’ at the same time.
2 colours or more. Not black on a white ground or white on a black ground.

Visual surface dissonance.

The ‘ear’ in fedex

The ‘target’ in op art
opening out of the surface to waves or vibrations
large panel mdf 151 x 75.5 cm

\[ \frac{151}{2} = 75.5 \]

\[ 129 + 61 + 61 = 251 \]

\[ \frac{204}{26} = 7.8 \]
\[ \frac{204}{25} = 8.16 \]
\[ \frac{204}{24} = 8.5 \]
\[ \frac{200}{20} = 10 \]
\[ \frac{204}{17} = 12 \]
\[ \frac{204}{19} = 10.7 \]
\[ \frac{204}{18} = 11.3 \]

12 diamonds

17 8.5

20 x 10.2 = 204

204 + 10.2 = 204

204 ÷ 10.2 = 20

204 ÷ 20.4 = 10

20 cm

10 cm

20.4 10 triangles

(10.2)
Full squared square grid marked up incase needed
Initially work on the central shaft

28 – 5 – 10

Earlier conversation with EP is the black painted over a white ground or a black ground with white painted on top. Need to see work in the flesh as can’t tell from images. At the moment I am breaking the white ground initially with geometric pattern in patches or all over – then gesturally working over it, the under geometric pattern is not fully dry areas rub away, merge - or appropriate the expressive marks or the composed, dragged, extended ‘slides’. In the above panel the plan is to work between<br>
cadmium yellow c.y. lemon less golden - clearer yellow scarlet lake giving it a slighty pinker hue. The choice of yellow is that being much lighter at points it may disappear or not be clearly visible, breaking up the ‘diamond’ ‘compressed quartered’ square leaving a triangle.
The areas are not to be heavily painted... a thin layer to facilitate its removal or dissolving when rubbed with white spirit. Am not painted on top of colour but alongside each other. Hand painted - no pretense of machine produced

Would like to include the areas of dissonance (where figure ground or elements seem to swap in and out, juddering or vibrating creating a ‘fizzing’ surface). Method of tromp l’oeil - its not that we don’t initially perceive the illusion - we do and yet we play with the ‘is it’ ‘isn’t it, is bad but we like it. I metioned the hawkmoth... I new it wasn’t - juddering, switching between possibilities. (mbiré , mirage) dissonance.

The confusion of senses associated with the monstrous is seen as fraudulent (Brian de Palm’s film of Responsive Eye exhibition (not art, scientific novelty, special effects) can’t be calmly considered as can reflected upon as demands physical interaction, fragments vision, ‘violent’, disconcerting, vortex, disorientating cheap sensation. Is this the monstrous. A violent presentation? It dresses (improvised) impersonates the mathematical order of a linear system, quantifiable, logically understandable (controllable?) but each mark amplifies. The addition does not fully explain the sensation. Is there something also here that is not fully explainable deducible from the components... it seems so. Something of the quantum Brush marks may be connected up but the illusion is not directly deducible from the original components. If this is so then these are, these dissonant surfaces are non-linear. Is sensation or illusion component or element add is a non material effect... can this be the ‘something extra’ not deducible in the original components. (DH’s quote p [19] “Optical art introduces us to an order of experience less voluntary and less dependent on education and conscious knowledge”).

* DHs quote [20] “Pleasure in not knowing”
Is an ‘optical occasion’ a non-linear event?

30-5-10

Jane Harris ‘Paintings and Drawings’ Drawings : Godfrey Worsdale

P.4 “the central visual concern is surely a formal one,” “they are
as much physical as they are pictorial”.

“there is a question about the relationship between the two forms shape
and their ability to function as a plausible singular and
unified composition”.

Hitch?

Look at Harris’s work again

Place 2 circular moiré sheets (clear black ink)
over red square painting (Panel 4) . Turn them
separately so they rotate over each other. Place small
plastic triangle from a moiré acetate – same dimensions
(slightly smaller) over triangle on the painting  
fix with blue tac . Rotate circular acetates on the
top. Appear to appropriate the squares beneath 
create ripples folds in them. Regularity, 
increasing, decreasing. Hides the gesturly aspect of
the squares brush marks. Creates a 3 dimensionality
Appropriates the earlier marks. Two acetate
circles with fine rings of ink eminating out from
the centre. When rubbed across each other at a
slight angle creates the moiré effect which in
turn plays with surface underneath. It appears to
contract and distort the squares. It is like a
focusing effect. A point of maximum distortion.
Started painting triangles on large panel.
Mixes of cadmium red light, scarlet lake, cadmium orange, Chinese Vermillion, cadmium yellow, cadmium lemon, cadmium yellow golden.
'Bunting' like swinging of a central axis.
The choice of yellow is a light colour which may disappear on painting over so half triangles will be left rather than the complete diamond. Using thinner mainly white spirit or linseed oil. Strong colour but thin coat which can be rubbed back.

Difficulty of Painted majority of red/pink/orange triangles first. Difficulty painting in the yellow along the long line of a triangle in a strong colour. Not so much the steady line but the mixing of colour in 'after images' producing lines, blocks of untrue colour, how to focus.
Pinky/orange after image develops painting lemon yellow next to a darker red/pink/brown.

Fabulous intense cyclamen pink (electro-raspberry) hovers along the line between lemon yellow and the deep pink. Too much interference and I am making mistakes. I have to try and see through the mirage of a colour shape making me blink repeatedly. I find it hard to keep to the line. A new kind of working blind.
A green triangle floats in front of my eyes when I drop masking tape into a black bin bag.
Large mdf panel:

High Contrast colours eg scarlet lake ✔ lemon yellow
The edge ‘fizzes’ more greater dissonance. Also stronger
After image. lemon yellow .creates depth

Move between 3d diamond central
meeting projects forward if sufficient
contrast between quadrants.
or floor tile at skewed perspective.

Division across the horizontal similar colours’
on the horizontal rather opposing creates a
perspectival distortion of the central vertical
axis projecting forward. This is the
configuration of colour is the strongest
projection The mind reads strong colour as
in sun light (right) the duller colour as shadow.

Disonance
Moiré acetate on top of panel 4.

After disaster printing on to wrong acetate (for laser printer instead of ink jet). Interested to see how the grids interact if printed in different colours.

Used website:
Swapped to cyan → may → red to the position of the black printer ink. To see if this produced a third colour. Created blue ← red dissonance when over laid an over all soft violet colour but too pale to be very noticeable

circular

Tried to printing three ‘grids’ over each other to see if they create a moiré. Would expect them to have to be off set.

Colours blue , white → violet. Think the original acetate may have been printed in blue. Got very excited when I held it up against white sheet to see yellow bands until I realised there were coffee rings on the paper!

Wanted to make a version of Duchamps rotoreliefs . Needed a circular rotating device. Took apart a plug in disco ball ◀ a fibre optic lamp . Not much success - lamps not strong enough need some kind of diffusing plate above the lamp so that light flows
over the whole surface of the acetate not simply in the middle. Not sure I have time to make this now. Still interested in creating a circular painting like panel 4 (red distorted squares) moving composite acetate on top. To intervene in the painting.

One success - multiple printing of 'grids' moiré's on one acetate. Which is useful on a static device.

Found light box - useful to experiment with the moirés.

The ink is water based. If wetted pressed onto a surface it prints onto the surface.

Interesting to collage over the light box introducing stripes, circles, triangles all cut out from different moiré effect templates.

Decisions to be made about how to go forward & How many paintings to work on etc.

I like the geometric pattern on the large panel but it imposes on me. I am seduced by its clarity. The shift of shape pattern colour and the twists that this kind of ordering imparts. The colours are strong even aggressive in part.
Talked with CS, who is always frank with me. I keep having spent a day (yesterday) looking at the insistant diamond-squeezed squares and the bright colours. And it has exerted such a presence that I can't work on it. But I also know to 'complete' the pattern would take me now here. It is a conversation, a dialectic. CS uses the word 'interference'. I use the word dissonance, but 'interference' is also a good word. CS suggests I have to break its dominance of the surface. A battle of wills. The facination with the moiré acetates need to sit in the back for the time being.

Spine It is not a series of diamonds but a series of 'anamorphic' squares. It is not a column it is a division point which cuts the surface in half. A point of eruption.

Think the large panel should be called 'Spine' at least for the time being. It is the central movement. May be too anthropomorphic.

Finding my way into this proving difficult.
I am uneasy that I have find myself having set up a dialectic when my project to date has been to deal try and make work within the non-linear heterogenous. But I am drawn to the anamorphic grid to play the gestures in and through. Putting them into dialogue, conversation or where they appropriate each other. This is one stopping off point.

It is a geometric pattern in parts but the 'grid' is expressive in colour - range of hue. Not systematic or only loosely so.

Gone back to reading 'Seeing Red: a study in consciousness' by Nicholas Humphries. Where he tries to unpick the what is consciousness sensation through the colour red. Just started chapter 6 which I stopped at a year or so before. He thinks that may if it is not verbally possible to articulate what it is it may be able to do so non-verbally "get at the phenomenon of experience" (p.14) the he turns to painting and its ability to or have "the property of being in a special way "like something", a something which that again is very hard to capture in words". Using art as a "work of sensation" as a "analytic tools for exploring the nature of phenomenal experience". He acknowledges certain artists quite deliberately do this cites Bridget Riley as an artist who "deliberately explicitly acknowledges the "dual province of the senses: making central to her vision the distinction between sensation/ perception."
Not representing the outside world by as she perceives it but "how it affects her eyes, her body."

The "key to sensation being "like something" does in fact lie in the experience being like itself in time".
Interesting he turns to Bridget Riley as I have in a way to unpack the cogs of emergence of the sensation of elements on the surface emerging but turning back on themselves. Experiencing itself in a space of extended time where He looks at recent literature and in to see what has been Time: "the "now" of sensations, i s experienced as "temporally thick" (p. 112). Conscious ness has "temporal depth" Two types of time experiences simultaneously instantaneous but extended (Natika Newton) "containing elements of both "'now' and 'not-now'" in a unified representation "Emergence and the Uniqueness of Consciousness" Journal of Consciousness Studies 8 (2001): 47 – 59; quotation from p.55

Work seems tight working in small patches again. Previous working method one of accumulation mutation - working outward from one or two spots. Bringing each area to a point of 'visibility' before moving on - jumping off one sensation to work or provide inspiration for the next. However in this painting I want to engage with the whole surface at once thinking in terms of layers of addition rubbing back. Yesterday I was too careful and fearful of losing areas which I liked or were interesting. The difficulty of tricking yourself into not caring or responding in a free way to surface events without concern for a successful outcome... hard when the Research Show coming in just under four weeks. Three
weeks left of actual painting leaving a week to dry for larger pieces so that they can be transported on the 5th July. Smaller pieces can be boxed, being a bit wet not such a problem. CC had a good suggestion about covering over with paper masking off bits I want to keep so that they are protected so I can paint over an area without fear. I like the aspect of not seeing areas of the painting which can be revealed at a point when my memory is vague as to what it looked like. Practical difficulty of having to wait for areas to dry before covering. Working across two paintings or more would give time for drying on one but there is a risk that I haven’t enough time to complete.

208 x 160.5 primed canvas stapled to hardboard panel. Think I will take it of the panel staple it to the wall so I can move it around and fold it (‘hitch’), as part of the process I can fold up areas to take them out of vision or to create damage to the surface as in ‘Fedex’.

Removed canvas shaped it to the wall at an angle.
Unlike 'Spine' I will work simultaneously with geometric gesture. Some how off the panel the surface seems less precious, less dominant – it is 'undressed' More physically 'available' than the beautifully primed mdf panel which can never be folded, greater potential for interaction.

Working on the diagonal

8 - 6 - 10

Not a polite conversation but an argument – to fight it out roll up the sleeves and get dirty. It is the coal face. let them fight it out. The opposite of folding arranging elements on a surface. It needs to be simultaneous.

'Seeing Red' - the 'scientist' tries to understand to unravel something unsayable through the painting's of Bridget Riley. The painting is the thinking and the painting is the thesis. The value of the unsayable. I think about the extended subjective. The 'now' the awareness of now NOW. Stretched not linear extention there are no extra parts. It is a folded time perception sensation.

This writing C.C. says it is a voice over.
Dissonance: lack of harmony. Class as result of disharmonious or unsuitable elements

Dissonant: lacking harmony, unsuitable or unusual, discordant combination

Someone who clashes, argues against.

Interference: Physics combination of two or more electromagnetic waveforms to form a resultant wave in which the displacement is either reinforced or cancelled.

Is the illusion of op art the same as extended matter as the 'bulging' of matter out of a painting?

I think that paint as matter is extended as optical painting is like a magnifying glass it writes large that which is not its workings it projects it. Throws it out into the space.

Interference cont.: Prevent a process activity from being carried out properly
Handle or adjust (something) with out permission especially so as to cause damage
Sexually molest
Physics: (of light or electromagnetic wave forms) mutually act upon each other and produce interference: light pulses interfere constructively in fibre to emit pulse

Old French s'entreferir 'strike each other', from entre between + ferir (Latin ferire 'to strike').

(italics)
9 – 15th wk 1  
16 – 22th wk 2  
23 – 29th wk 3  aim to finish two large works by 28th.  
30 – 6th wk 4 30 – 4th drying time 5th transportation of work to London  
7 days to make a smaller work if want to. from 28th – 4th

Large panel (Spine) tight – “over processed”. but something to work. Frustrated at the immobility of the panels although painting on the surface is so sensual, making me just want to stroke paint across its surface. It calls for, richness, detail luminosity. This the surface used for exactly that. The question is – is this the required surface now? The linen surface is rougher. Part of this because it was initially sized primed over plastic which left slight creases ‘runs’ all over the surface despite further priming on the hard board panel.

Need to be able to work with the surface in order to think about what it is I am trying to find in the paint. Trying to find the ‘this’ rather than ‘not this’. Trying to extend to a different territory with no mental image to guide.

Removed linen primed linen from wall stapled large plastic sheet to cover wall. Re hung linen from two stables at top corner to enable me to fold up the supports unfold it as I move across the surface. Need to buy panel pins for hitching up temporarily
Staples Rexel 23/6 23/6 23/10

140 / 6 - 8
132 / 6 - 8

Shorter staples for ease of extraction – longer for hanging for longer periods (23/10)

Fold painting (primed linen)

Once I started playing with folding the canvas I realised it made more sense to do this on the floor. Removed support from wall and cleared space on the floor. Full size 250 x 200 cm. Folding the support pressing along the length of the fold created creases forming geometric shapes. Using a medium of 75% white spirit 25% linseed oil thinly painted the shapes - blue (cerulean blue + Pthalocyanine Turquoise), transparent oxide yellow, lemon cadmium yellow, Magenta, soft orange (Indian yellow - red)

The white spirit in the medium leached across the boundary of colours along the length.

Not sure as an experiment it has worked - looks like a badly painted abstract. Nothing much going on at present. But since this is a ‘folded’ painting the marks should be determined by the folding or the folding an integral part of the process of making. The corners I like the combination of colour - dense creasing.

- blue
- buff

unprimed sized linen
'Spine' turned up side down prefer the less worked area at the bottom the more play full marks at the top

Painting seems to be falling in three aspects.

Yesterday re hung fold painting back the wall slightly a the diagonal paint from day before almost dry apart from the orange which was still slippery. Played with it, folding it hitching it - using 25mm panel pins - easy to hammer in remove with minimal damage in terms of tearing through margins becoming 'pock - marked'. Considering painting a long or over or in the Folds.

'Spine' painting: difficulty find the right marks Wanting the right panel to be slightly different in character to left. 3 way Conversation geometric linear gestural expressionist illusionistic quality of marks to suggest landscape. The latter being most problematic trying to work with this when call and response - e<ho<
The top right - (yellow at bottom) work gesturally marks - not entities but slightly cartoonish contain expressive - are expressive. I like the way they interact with the geometric pattern skittering across, inhabiting parts of it. They are almost just gestures but some how their is multiple movement in their twitching forms. If is not a flat space never the less it is not a space I can physically walk round it is not that kind of pictorial space. 'Optical' not phy 'physical' in the way that a body can move in a space. Shallow space. Rothkos black paintings

16 - 6 - 10

Spine Although there is a central divide it is important that boundaries are crossed either by rythmn colour or mark gesture. Bottom centre

Violet 'striped' loop moves from the 'additive' marks simple gesture and stripes of left hand 'panel' to the da more decorative patterned area to the right Geometric areas not only part of the original first stage but added on top of Deep violet over lay of 5th from the top . worked into with rubber door stop addition of puce violet pink brushed areas to the right top. rubbed back to 'waste' at parts. Depth of colour almost black needed to as counter point to stray colour of on left . Top right unresolved . This is always a problem I now realise the top
right and sometimes top left. May be turn painting upside down see if this helps. Now seeing how when right painted to may want to continue the pink/violet up to produce either a long elliptical circle or a ‘lipstick’ shape, but whatever it is will cut across - simultaneously dividing and joining. Joining the vertical horizontal planes which through vertical/circular motion. divides/cuts across planes.

S pine ('call response')

I realise all my paintings always collaborative. There is a group of people who I involve in my practice are active and inclusive. The views changing the ideas often challenging. The importance of opening the painting as hub of interaction and . I need to engage in this dialogue - it is not a lack of confidence but a great pleasure and necessity of ‘new’ ideas which can shift whole parameters whole models. Pure pleasure when things not previously seen or known are made visible and you can physically observe a virtual relocation or reconfiguration clicks spins into place or lies over the previous in such a way as to dislodge pre conceptions or blocked thinking. Similarly engaging working within other artist’s practices. It is hard to think of the making of painting as collaborative but in this way it is.
Painting beginning to start articulating motion
Trying to find the action between the left hand and the right hand marks which have taken on a landscapes. Beginning to move towards a plane of
Machinic articulating of potentially moving sheets. Visually moving switching be optical switch between left hand triangle/flaglandscape pattern and a larger triangle continuing across other plates - each side becomes joined

Spine is not a good word in some respects as it does not describe the rotational possibility of the triangle/squares which I see as having a potential to swivel on the central pole spindle rather like the ‘trays’ that rotate to different directions on the pole of a bathroom caddy.
The new geometry of the painting is starting to become apparent. What I have previously described as 'call and response between the 'triangles' on either side of the 'spine'. There is an oscillation between the right hand left being separate entities and the right and left unifying to create a larger triangle or plane which ends with a 'spear head' of the left triangle. Today I want to push these plans and reassert the geometry.

The process initially involved the setting up of a dialectic between geometric shape/pattern and non-geometric pattern and mark. Initially I described the process of one being a dialectic between geometric shape and expressive gesture mark. But as the painting develops it is these elements, and their arent many which are not relevant and distract. To describe more clearly I mean the elements where the paint is drawn rather than the paint creating the shape.

CS suggests these are points where the paint sits on top of and obscures the shape rather than being in dialogue. eg

I see her point. I find I have blind spots operating in paintings. They make themselves apparent if the
painting isn’t functioning and the look ‘wrong but because I am working out the ‘geometry’ of the painting as the painting develops it is only when I reach a tipping point or when the painting achieves a sort of critical mass that I am able to assert what is a potential ‘structure ‘dynamical Once I know what is is I then need to return to each bit of the painting and ask what it offers, what it places into this dialogue and whether it confuses, for it adds unnecessary confusion for the paintings communication. Whether it is important interference or a kind of placid obsticating (not a word but something to do with obstinant, thoughtlessness).

A process of thesis, antithesis and synthesis. I set up a dialectic between geometric form and mark, I introduced to the form an older way of working to see what would be the dynamics of discussion, conversation, interaction setting the two into a dynamic relationship. The painting is at that critical point of too much, the danger I know too well from other paintings such as ‘Nine‘ and ‘Fedex‘ is the dissipation of energy which can follow. The turn is not to fill up but to edit to channel the energies so that they continue to assert themselves. Hence - synthesis. In this case the geometric which is partially obscured too much in places requires a reassertion of the geometric – and a simplification of forms in order for the painting to move out from airless claustrophobic and move freely.
Using the now partially hidden geometry to decide where sections of the painting are switch colour, mark or movement. Sometimes the marks suggest a particular geometry which is not exactly along the line of the original geometry but works with it. Reasserting the geometric forms working well to create shifts of space.

The yellow glazed lower portion of the painting needs to be drawn further into the dialogue. So far it serves a formal function of grounding the painting - a space of calm from which to jump into the density of the upper half. But I want it also has running down its middle the 'spine' of which run top to bottom - providing strong vertical in contrast to the strong horizontal - broken by diagonal large triangle to the right. Various areas of May need to reinstate more clearly to join it more clearly to the upper two thirds May need to bring horizontal strips on left lower down in to the yellow glaze. May be a diagonal shift from the yellow lower quarter left hand side.

Or extend yellow up on left hand side to
Break the control/self containment of the lower quarter.

The strong horizontality.

or a return triangle

3 triangles with upper half stronger (red/orange) than lower half. Takes the spiral up from the lower quarter sets the spindle 'turning'.

22 - 6 - 10

May need to continue up the spindle
Considering if the yellow bottom quarter *actually* not irrelevant. Could this have been a square painting would it work? However the lower diagonal are the winding key for the zigzag up the spine. It gives a space to rest. Also, the spine at the bottom quarter is geometric/abstract spaces – the upper ¾ move into figurative it grounds the painting in geometry and optical, figure ground gestalt activity. It also provides a different speed a slow beginning, dynamic fast zigzag up to the top right and a slower placement

Will continue the narrow horizontal bading on left using large brush (5 ½” 14 cm) lascaux priming brush
which holds the paint well but is stiff enough to
drag & delineate different bands of paint. Using
stand oil damar varnish glaze & white spirit 80% linseed
oil 20% medium to increase flow.

25 - 6 - 10

Having difficulty seeing the painting from the
confines of the garage it almost stands floor to ceiling
Moved it into the conservatory which has a high wall.
The horizonal needs breaking up at the top (3 diamond
shapes) Will try continuing the horizontal stripes up to
the top right to enable the corkscrew effect motion
to continue. It is also clear that the yellow rectangle
on the bottom quarter needs pulling into the upper
¾ with a continuation of the zigzag.
Painting active now in most parts. Works. Could
be equated to a bore hole drill as the bore cuts into the
surface curls of matter fall off curl up. In the painting
they act as sheets | layers | surfaces of landscape
and time. Breaks in time, warps in time

28 / 6 / 10

Painting finished - 25 days!

Took painting into conservatory again yesterday
horizontal brush marks | stripes added top right pull the
eye up & breaks the 'dominance of the triangles 'horizontal
'barrier'. Cl Pulls the zigzags up the length of the
painting from 1st 'diamond' in lower section still,
a step to second triangle. The painting of the upper left
quadrant of this 'diamond' light violet lilac is the
transition point to the yellow 'slab' which pulls the
eye into the rotational pull. The eye leaps to the
red & white diamond to the right. The violet
triangle also links the lower ‘yellow’ rectangle to the upper section the theory its colour its delineated triangle shape to others above without breaking the abstract geometry. The ‘machine’ seems to be working. Name: Torque: the force of potential rotational pull. An accel Torque in a car is the ability to accelerate – ‘pulling power’, Also sounds like ‘talk’ – the painting involves a putting into play different painting evolutions (revolutions-turn spin) linear minimalist geometric abstraction / optical perceptual art non-linear mediation of surface event mark gesture. Two time repositories – repositioning working to find areas of synergy or appropriation of each to make a new form motion different to the h before.

Need to evaluate what if anything has been achieved by this.

Possible work to make this week:

Continue with geometric fold wall piece with gravitational Curves – gravity as mark gesture maker – drawing.

Op art ‘eye’

Unfinished.

Panel 4
red white square triangle painting
18 x 12cm

Moire Acetate Overlay
2 circles ✓ 1 triangle
30 - 6 - 10

Should have time to complete op art ‘eye’ / ‘bambi’
The idea is to paint concentric rings of different
Squares - a ‘hand’ painted target - painted more
or less free hand. Using the squares in the way
That the stipple builds to create Alpha-beast
7 - glove. May want to refer to this earlier painting in the show.

Continuing to fold paint coloured glaze over
What has gone before.

1st fold was fairly lacking in any system resulting
in abstract shapes – irregular pattern
2nd fold

Folded ‘length’ ways.

Square 1: Titanium white
Square 2: mainly Violet touches of
‘eye’ - added Ultramarine Prussian blue / Ultramarine violet.

Alizerin Crimson titanium

White – Purple

4 - 7 - 10

Green Permanent Sap green + cadmium yellow lemon
Walls to the space very high - decided to work required different hang to expected. Hitch particularly looked strange with a low hang.

Very strange light in the space - hitch normally a grungy work looked clean almost fresh? various people asking if it was a new work. Maybe a very cool light.

Decision taken in conversation with EP & MG to hang ‘Torquetorque’ quite high. A good move. It allowed the painting to float free of the weight of the floor to resonate with the wall. Also removed it from the strong horizontal line of high plugsockets ¼ off the floor situated at each end of the wall.

Hitch after trying a hang at floor level was raised up so its top edge and that of Torquetorque was the same. Concerned in itially that because it is withdrawn from close scrutiny that a lot of the qualities of the work are lost to sight - the detailed examination of the surface not possible. But I had also worked towards a view which undermined the sovereign view however the piece looked much stronger a banner.
I was concerned not to make a purely formal decision but - after deliberation I felt the work stronger a withdrawal of view - already dramatised by the hitch. The lower edge of hitch at the eye line which I found interesting as this a part of the painting not usually easily open viewed. Interestingly the Torque/torque has a with its lower horizontal rectangle of stillness moves the eye upwards to a painting not easily accessible.

Talked with A.T. about withdrawal of the surface censorship - had not considered censorship via the hang, still not sure what this means but the ‘fold' hitch the

O.R interested in the paintings - the refusal to form an image

J.M. re hitch - the difference between the trace - the mark the wiping back, stain photographic cinematic. This has always been in or around the work - the reprographic, the black white photograph, the early experimental abstract films. Think I should look more at the Torque hung too high by small amount, moved generally but I explained that the lower hang resulted in the painting looking out of place - the space beneath it framing it forming an interactive relationship with the space of the room. Moved into territory of installation, LW made this point that she saw the work as an installation - the differing ‘styles' of work in conversation - yet different but all coming from the same space. Installation not of object painting but all painting - difference yet one. Heterogenous - multiple yet one. SG asked me if I always in opposites. I answered that
its not so much oppositions it is putting things into play that don’t naturally belong together and trying to see how they might become singular. Become perhaps not the right word but form a point of conference Torque is the most polarised - setting up a dialectic I think back to a starting point of the monstrous on the edges of language - a marginal position that escapes logic system - a non sense. A constantly changing agglomeration of nonsensical points. Leading to the voicing of interpretation. and the falling away from form, the collapse of meaning. Heterogeneity, that hard thing to found.

The heterogeneity is in the painting multiple rather than singular?

(LW ‘Not-op’ from a distance seems to move quiver and appear a coherent robust surface. The surprise is that at surface it is delicate, distressed, marked.)

All the paintings are in conversation. The nature of time in painting is a question. The thickening of ‘now’ (Seeing Red) incorporates painting made at different points in time which brings a mass oneness and multiplicity. In this “thickening” historical ordering exists is collapsed played with reordered re. In this space a painting from the ‘past’ can talk proficiently if not eloquently and tenaciously. Insistently. Though I do not know how to read what might be the future in this place.
Discussion with EP – HR about the show. Interesting Comments EP talked about the strange motion upwards – not transcendent or inspirational (not right word?) not to want achieve to strive but rooted in matter. The upward hitching high placement. The energy moving upwards in Torque. This is not a fully conscious action on my part – it might be anti-gravity – it might be centrifugal or Torque? There is a drive to turn things upside down, up is down, down is up. Water floats free of the earth in vapour returns as rain. It may have nothing to do with this kind of rationalisation. Upward distance changes the scale creates a askew view from underneath. It takes certain elements out of view. HR The stops, faults and ? of Torque. The mark putting pressure on abstract form, ‘diamonds’ at the base of the painting These painted beautifully ‘tastefully’ the roughly painted bunting above ‘putting pressure’ on that below. To blow them apart or punch a hole in them. For me it is combative it is not the politeness of dialogue. It may do harm or may be it may distort. A forcing ground – a putting pressure on the categories that keep things apart. JM talked about the punching a hole through the institutional? was it structure of authority? from the lip of ‘the void’. I think of something .... patterns on the edge of chaos – the edge of chaos at the space of greatest creativity. Punching a hole – adding a new link can burst apart a structure. Which DR ‘switch’ – the addition of this painting suddenly makes everything fluid again – it is not predictable what will happen next. Interesting how a painting I nearly didn’t make, then nearly didn’t include has become so crucial.
This notebook is read-only, however please contact me if you would like to reproduce a section of this notebook – nadine.feinson@virgin.net