

Thus, details bring to critical attention the creative method, and contextual meaning, of the surface complexity of paintings as seen, and monitored by the painter in the process of painting.

For the purposes of the present study, the candidate submitted a small body of work, but a representative set of paintings, conveying her major ideas and attitudes concerning the topic of investigation. These paintings lend themselves to a cross-referencing of ideas concerning the relationship between light and painterly usages. Correspondingly, the slide catalogue has been organised by grouping together examples of those visual circumstances surrounding the candidate's major creative preoccupations. Connections are thus established between her paintings that extend beyond the sequence in which they were painted, thereby emphasising the significant thought-processes and pictorial issues of the creative programme. For a small body of work, the individual paintings of which differ quite markedly in their outward appearance, such connections are vital for insight into the holistic nature of the programme itself.

To accomplish the requisite relationship between light and painterly usages, by transforming a set of mental ideas and experiences into appropriate visuality, was the task of the candidate. To this end, the body of work consists of single examples in which key concepts concerning the topic of investigation, predominate. Thus, there is one example of a diffused, atmospheric 'light' (slide 42); one example of the shattered brightness of white-light (Plate 1, slide 4); one example of translucent colour-light (Plate 2, slide 16); one example of suffused luminism (Plate 3, slide 43); one example of the brilliance of a strong, flat, clarifying 'light' (Plate 4, slide 34); and two examples synthesising these creative concerns in the handling and distribution of their colour masses (Plate 5, slide 17 and Plate 6, slide 6). Naturally, there was an overlapping

of technical and conceptual concerns as the body of work progressed, particularly with regard to the qualities of luminescence. To be able to identify the visual condition of each of her paintings as a satisfactory creative manifestation in its own right, was the candidate's primary objective as painter.

For the purposes of this critique, Wollheim's observations on the interchange between identifying and understanding artworks is significant. Wollheim stated:

As a rough principle it might be laid down that those works of art which result from the application of the more radical transformational devices will require for their understanding a correspondingly greater awareness of the devices that went to their formation.

The devices used by the candidate in the making of her paintings, and brought to attention in this critique for the understanding of those paintings, pertain to: surface coverage (slides 7-11); emergent areas (slides 12-14); the cohesion of areas (slides 15-17); the structuring of areas (slides 18-24); the potential of the patch as colour mass (slides 25-34); the function of white (slides 35-39); and the quality of luminescence (slides 40-50). In addition, slides 1-6 concern some constant organisational factors contributing to the overall character of the paintings submitted, and slides 51-55 isolate the final, synthesising painting of the programme, and recapture stages of its growth. These slides of Painting Number 6, together with slide 60, confirm the visuality of painterly, as opposed to the opticality of iconic realisations of 'light' in painting (slides 56-59).

In so far as a critique functions to test the principles underlying a projected scheme, the detailed information illustrated in slide-form calls attention to the way the candidate's body of practical work either confirms, or falls short, of her overall scheme for establishing a relationship between light and painterly usages.

The aim of the paintings was to achieve, by process-dominated means, a particular condition of painting, the overall visuality of which may be said to reciprocate the candidate's imaginative construct of light. Throughout the painting process, an accumulation of differentiated marks and variegated colour patches contributed to the quality of luminescence as a particular type of pictorial 'light'.

The critical stance appropriate to these paintings demands scrutiny of their painterliness and recognition of the inherent organisational and structural co-ordination. Necessarily, close observation of this painterliness should be in accordance with the exact meaning of 'painterly' as understood by a practising painter, as opposed to the hybridised meaning to which the average critical usage of the term is prone. It is with considerations of the former, both as process-making and conclusion-finding that the paintings, and hence, this critique are concerned.

By having shifted the emphasis in meaning of the term 'painterly', from the stylistic designation of the completed painting to the painting process earlier in this dissertation, a critical vantage point - active as opposed to passive in orientation - was made possible. Hence, the retrospective critical gaze applied to the paintings should look inwards toward the effective actions of the painter and not outwards toward the art historical significance of the effects. From this vantage point, both painter and viewer may participate in a projective activity of the kind accommodating empathic involvement in the allusions contained within, and emanating from the diversity and variegation of the painted surface.

Whereas this critique is concerned with painterly creation, it is directed to a particular modus operandi conducive to the painterly sensibility, that is, the indeterminable process. For the painter attracted to the aesthetics of indeterminacy, the painting is not the

fulfilment of a preconceived design, nor is it a static concept. Rather, pictorial intention is substituted by painterly motivation. A painting is begun with the awareness that the outcome will be uncertain, only to be finalised when the painter consciously disengages himself from the immediate demands of the direct painting process. The outcome of a painting is thus dependent on what the process proffers.

Consequently, a painter's indeterminable painterly process came to predominate over indeterminate painterly appearances in the candidate's interpretation of 'painterly'. In this way, through the manipulation of paint, the candidate embodied her imaginative construct of light. Given that 'to embody' is to give concrete form to an idea, or to make tangible principles in action, the indeterminable painterly process is the key for critical inroads into the candidate's paintings.

The candidate adhered to four stages of the creative process: her mental set before beginning; her attitude to the blankness of the picture surface in the initial stages; her central period of involvement; and her eventual release from the making-process.

The indeterminable painterly process pertains to the entire conceptual and technical processes of painting when applying paint to a surface, the touchstone of the painting discipline. What becomes of direct relevance for this critique is to draw attention to the pictorial and conceptual implications of the indeterminable painterly process, and the contextual significance of certain pictorial features that may at first seem but technical and stylistic expedients.

This first section of the critique concerns the pictorial and conceptual implications of the painterly process, and will refer to slides 1-24. The second section will concentrate on the contextual significance of certain pictorial features and will refer to slides 25-60.

The first implication of the indeterminable painterly process is that it is not at all aformal. A modifiable set of circumstances is desired by the painter when intent on realising painterly form. Where fixed co-ordinates are abandoned as, for example, in the merging of painted areas without clear points of termination, or lines and planes operative without the support of, for example, a grid or devised perspectival system, a definitive effect is eluded by the painter and the security of a comprehensible formal reading may be said to be undermined (slide 1). Whereas the virtual form of indeterminate painterly appearances is prone to being assessed as pictorially unresolved, to assume the indeterminable painterly process to be equally negative in its variability is erroneous. Whereas a wariness of form-alienated painterly appearances has been persistent in art criticism, the psychically motivated indeterminable painting process finds an order in the intuitive and procedural act of painting. Furthermore, once a painted area has emerged, then, conscious control is employed to exploit the visual circumstances.

It is when applying paint, and throughout the brush manoeuvres involved, that crucial decisions are made by the painter concerning the development of the painting. Brush manoeuvres are improvisatory and spontaneous, yet are not employed as a means of avoiding control. Improvisation does not lack method, rather, choices are made from endless possibilities, and according to the shifting states of consciousness during the act of painting and when responding to the emerging visuality.

To disprove the haphazard in the indeterminable painterly process, is to prove a process of calculated effort. A technique, improvisatory in appearance, is complex, involving separate stages calculated to achieve ends, although those ends remain unspecified until recognised.² The critic Dore Ashton maintained that evidence of a spontaneous paint application indicates a paradoxical situation. Ashton said: 'Without

the laborious experiences, the slow, thoughtful development that goes into creating anything, there can be no spontaneity'.³

Essentially, the accidents and occurrences of painting, the drips, the smudges, the erratic zig-zags of the brush, etcetera, disturb the relative unity of what has already been painted (slide 12). At the same time, however, from such residue, the character and positioning of the next mark, for an adjacent area, is generated. In this way, the indeterminable painterly process is a fundamental means of releasing spontaneity for expressive ends in abstractionist painting.⁴ In addition to this expressive core, the painter may strive for certain visual effects, for example, the gathering of coloured luminescence, and further manipulate paint accordingly (slides 51-55). Thus, meticulous paint rendition is not discounted from the indeterminable painterly process.

Slides 1-6 establish the prevailing organisational factors in the candidate's work. By selecting freely from historical examples, the work of other artists is included in order to assist in confirming the nature and functioning of these factors.⁵ Thus, Eugène Delacroix's study for the Lion Hunt (slide 1) typifies a set of painterly features (as laid out in Table 1), where discrete forms are submerged into the total configuration.

Of particular significance to the candidate is the rôle of linear forces within any painterly system founded on restlessness. In this way, the linear painterliness of Jackson Pollock's Drawing (slide 5) and Delacroix's study are comparable. The diagonal linear thrusts produce an endless variety of dynamic effects in these works, thus undermining a settled appearance.

However, the visual tempo effected by the diagonal need not be quite so restless, for example, the fragile surface ordering evident in

the detail from Titian's Venus and the Lute Player (slide 3). In this example, the eye tracks purposively across the surface, connecting and following the oblique lines which make for intricate visual balancing. Any one line immediately attracts the eye to another of the same orientation. Simultaneously, a primary directional structure is plotted which, importantly, takes in a secondary substructure of minute detail. Each spot, dot, fleck and modulation of paint is visually linked to another.

When concentrated on by the painter, such minutiae contribute to a positive, yet not overt, visual ordering. This qualification is a vital one for the candidate, who, within her paintings, retains an inherent respect for the intimate, that is, for that which in its reduction, compression, and minute detail, gains in visual intensity. The pictorial equilibrium, and intricate substructure effected in Painting Number 1 (slide 4) clearly coincides with this organisational principle of directed scanning and the visual linking of details across the picture surface. However, this principle permeates all of the candidate's paintings, and is evident in any one detail of her work.

As an approach to picture-making, complex patterning is retained by the candidate, intricate patterning being an intimate surface experience. The groupings of brushstrokes and accumulations of textural non-uniformities, result in richly variegated fields. Owing to the hyper-activity at all points on the surface, the eye is forced to make complex perceptual negotiations.

If space is apprehended as an all-over extension in which all points are of equal status, and relative to each other, then there is no dominance of volume over void. Experienced in Nature, and re-enacted in the pictorial context, sensuous projection by the painter, and the viewer, into a visual condition of disembodied variegation parallels the oneness of the sense-datum continuum of colour-light. In the candidate's

identification of such a condition, the minutiae of texture, the visible non-uniformities in the reflectance of light from the surface of matter, predominate over the specificity of form.

By being attuned to minutiae, the abstract functions, or a structural underpinning, is embedded in the candidate's painterly usages. The result is an organisational system facilitating the enrichment of surface coverage, and the intuitive ordering of variable, amassed form.

The candidate's general desire for enrichment, and intricate, fully-occupied depths, has its roots in a predilection for the pictorial condition of horror vacui, that is, that condition intolerant of empty spaces. Hyper-activity and complexity pervades this condition, and that aspect of the painterly attitude attuned to an appearance of instability and endless movement is readily accommodated. Hyper-activity is induced in the candidate's paintings by inflecting each line and mark, and by differentiating each coloured patch or area. Greenberg referred to the condition of horror vacui in his 1976 essay, 'Detached Observations'. As a pictorial condition diametrically opposed to that of openness, Greenberg noted:

Modernism hasn't been consistent in its overcoming of horror vacui. Many of its heroes went on feeling it and acting on it: Picasso, Proust, Joyce, Pollock, Stravinsky; others felt it but resisted it off and on: Valery, David Smith, Bonnard, Mallarmé, Stefan George.⁶

In its capacity as a pictorial agent for mobility and visual unrest, the diagonal establishes distinctive configurations, imploding inwards. Coils, spirals, arcs, and sweeping curves are recurrent in painterly systems effecting horror vacui. The candidate's paintings are no exception and each rhythmic thrust captures zones of vacillating shapes (slide 6).

The significance of the character and positioning of shapes on the picture surface is exemplified in Edgar Degas' At the Seaside (slide 2). The shape-consciousness of the candidate gained in importance as her body

of work progressed and methods for the gathering of coloured luminescence became synthesised, (compare slides 16 and 17). The diagonally orientated, irregularly edged, variegated patch is the recurrent shape of the candidate and ubiquitous in all details of her work. Significantly, linear thrusts hold these patches as abstract images.

The diagonal is the natural outcome of an arm or wrist movement. It lends itself to a sweeping surface coverage, the momentum of which is readily sustained throughout the working process, until all surface becomes configuration (slides 7-11). The use of the diagonal in the candidate's work is an indication of process ordering itself, and the continuity of movement across the picture surface becomes dramatised. Configurations surge to the edge of the format and are truncated, or move back on themselves, emphasising the expansion of masses.

An alternative reading is that, while spreading forms out flat and therefore indicating the expansion, as opposed to the volume, of masses, the movement potential of the diagonal is violated, particularly in a confined space. In this respect, the relatively small scale of the candidate's paintings may seem an incongruous aspect.

However, not only are her paintings small in scale, they are square in shape.⁷ The resultant tautness and compactness of the format was significant to the candidate. The square is a structured container, which interacts with all that it contains, and establishes the centre as the point of greatest tension. In addition, there is pressurised tension on all four edges, thus affirming the limitedness of the available pictorial space. From such format considerations, the candidate was more attuned to the implosion of an internal dynamism within the rarefied, imaginative space of confined areas, rather than aspiring to environmental extension beyond the limits of the format.

Each diagonal, or directional thrust in the candidate's work is comprised of vacillating shapes. All slide details provide evidence of process ordering itself in this way. Continual decision-making about the indeterminable painterly process concerns the nett ordering of shifting accumulations of paint work, and equally concerns developing the particularity of each mark and shape towards the variegated colour patch.

The residue of paint matter in the ordering process includes a textural component. Irregularities and coagulations of paint-work confirm the process itself, and assist in the intricate cohesion of areas across the picture surface. Thus, paint matter and colour, touch and gesture, coincide in the structuring of any one patch. The external structuring, and hence the coalescence of the total configuration of the painting, is effected by means of the fragmented edge. Such an edge generates an elaborate organisational system based on the interlocking of patches. Furthermore, such an edge is a natural outcome of the internal structure of each patch.

While satisfying the candidate's shape-consciousness, the patch serves the dual purpose of ordering through positioning, and of holding the gamut of painterly usages effecting qualities of disembodied colour. Slides 1, 5 and 6 illustrate such colour qualities, where colour appears to be free-floating and 'lifted off' matter. Colour itself hovers in endless movement. Kozloff's directive for modernist painting concerns:

... the twentieth century's effort to "lift" colour of solids and to give it an independent luminous value adhering to or emanating from the surface. 8

For the candidate, organisational, structural concerns were built into her direct painting process (slides 4 and 6, 9 - 17, and 19 - 24). Together, the elaborate painting process, directional structuring, (com-

pare slide 18), and the overall visuality were considered to be held in equilibrium, the tension of which became an additional pictorial force. Internal and external structuring of any one area became combined.

3.2 Textural Colour as 'Light' Referent

In pursuit of the relationship between light and painterly usages, the candidate came to adhere to the premise that 'light' is best expressed through differences in colour quality. Concerning the contextual meaning of painterly usages manipulated to this end, this section of the critique will look more closely at the appearance of paint, as both colour and substance. The word facture refers to the painter's working of the paint substance, until the resultant painting exists as a new condition of paint matter.

This study will not culminate in a detailed analysis of each of the paintings submitted, but slides 25 - 60 will exemplify aspects of the candidate's work that informed the creative programme, and which are here referred to verbally.

The lexicon of painterly usages manipulated by the candidate for the specific purposes of realising textural colour as a 'light' referent includes: the diffused colour area and the striation (slide 44); the varnished brush stroke (slide 45); the suffused colour area (slide 47); the discontinuous colour patch (slide 49); and the heterogeneous colour patch (slide 50). For the candidate, it is the patch as colour mass that carries, comprised of, combinations of painterly usages. The variegated, diversified and irregular in appearance, especially with regard to colouring, came to be a predominant pictorial motif, and was considered to be assertive as a conveyor of 'light'.

For the notion of textural colour as 'light' referent to become

operative, one proviso was found to be necessary. This proviso concerns the pictorial condition of linear painterliness, or the fusion of drawing and painting.

Throughout the indeterminable painterly process, the painter is keenly aware of, and is constantly probing, the kind of structuring intrinsic to painterliness. This alertness involves constant decision-making by the painter when confronted by endless possibilities concerning, for example: when and how to change direction; when and how to change colour; whether to make abrupt or smooth transitions between points A and B and C, ad infinitum. Specific decision-making on behalf of the candidate for effecting the quality of luminescence concerned: how to encroach upon the white of the picture surface and what type of colour appearance to effect, for example, matt or gloss, smooth or rough, translucent or opaque, thick or thin, hard or soft.

Apropos the candidate's imaginative construct of light, or Nature viewed through a temperament, and concerning the patch as a devised pictorial motif, the emphasis for the gathering of luminescence in her work is on becoming and change. The internalised and externalised activity of the patch re-presents, to a greater or lesser extent, an idea of light. Luminescence was considered by the candidate to emerge throughout the varied interaction of the colour appearances, the character, and the positioning of elements. From a particular handling of paint as both colour and substance the following effect, as expressed by Hegel, was aspired to:

Owing to ... this fusion, this hither and thither of reflection and sheens of colour, this mutability and fluidity of transitions, there is spread over the whole ... a pure appearance of animation. 1

From the candidate's manipulation of painterly usages, the patch became activated and both its internal and external structuring was significant for the vital, visual exchanges between areas. As visual

components, patches move freely among themselves and read as colour masses. They may be defined as dense aggregations of paint matter of indefinite shape. While any one patch may be viewed separately (slides 27 - 31), patches do not remain discrete entities in the completed paintings. All colour mass becomes fused, but, importantly, not necessarily through the relaxed definition of the edge or, for example, the functioning of smudged, or wet-in-wet brushwork (slides 42 and 43). Rather, the nett effect of coalescence is achieved by an overall jostling encounter of the multi-faceted edges of the patches and the visual pulsation of repeated interruption. The poly-sided patch provided infinite opportunities to treat crevices, and indentations, differently. Through the crowding together of patches, came the effect of interchangeability between figure and ground relations.

Concerning the patch as a distinctive pictorial motif, as exemplified by Jackson Pollock (slide 25), and its functioning in terms of figure-ground relations, it is important to consider both its internal and external structure. The significance of these two aspects of the patch is exemplified in the work of Karel Appel (slide 26). Of prime concern to the candidate were methods of how to get in and out of the patch, thereby maintaining the visual tempo across the surface, and the figure-ground exchanges. To this end, the complicatedness of edge drawing, to result in the fragmented edge, gained in precedence in the candidate's work.

Linear painterliness concerns the fusion of drawing and painting, a pictorial condition that has come to the fore since the advent of Abstract Expressionism. While the candidate is intent on realising form more broadly, and therefore spreading patches as colour mass across the surface, the degree of edge complicatedness in the work of Clyfford Still is particularly significant to the candidate (slide 35). 2

Traditionally, drawing is that pictorial aspect engendering figure-ground discriminations, that is, a separating out of form from ground. Much has been written, in formalist terms, on the function of drawing for modernist abstraction. If drawing separates out form from ground, then, for formalist aesthetics, drawing is problematic when the nett visual effect desired is one of the openness of the visual field, rather than a concentration on selected features in the visual field.

Importantly, the concentration of brush strokes that makes for a patch includes an accumulation of colour. Here and there, the edge changes into flat stretches, and then onto flat areas which harmonise the surface (slide 38). In the building up of such a flat patch, three to ten layers of paint and varnish are incorporated, each layer making the colour denser, and the final appearance soft and rich.

The changes around the edges of a patch provide clues as to how process must keep ordering itself. All transitions are interconnections (slides 27 - 31). While functioning to interconnect, caught within the strokes comprising both the inside and the outside of the patch, are white interstices (slides 36 - 39). The scattering of white across the picture surface causes a constant flicker by accentuating eye movements; frontalises the total configuration; and asserts the omnipresence of the support. The latter affirms the activity of painting, and therefore the idiosyncratic traces of individual marks.

How to get out of a patch concerns the fusion and extension of images. This was effected by the candidate by attending to the edges of the patches. Interestingly, Rothko's pre-1950 works, are comprised of groups of discrete patches (slide 32). Whereas Rothko, in his post-1950 work, combines and counterbalances only a few colour patches (slide 33), the candidate retains the all-over interlocking of colour masses as a means of attaining unity, and as a visual force (slide 34). In this way both complicated edge drawing, and the trapping of white,

was crucial to the overall effect of her paintings.

Each of the candidate's patches demands its own kind of drawing (compare slides 27, 28 and 29). Complicated drawing requires that acute attention be made to the edges of areas, and therefore, to the transitions between areas. The complexity of textural brush strokes in her works serves to promote movement in and out of the patch, and to increase the number of hues in any one area. Such a qualification is crucial for the striving of variegated colour patches as 'light' referents.

Texture strokes concern differentiations in thick and lean paint application, (compare slides 40 and 41). While spontaneity of touch is maintained by implementing these strokes, they remain open to further manipulation of colouration during successive stages. Thus, the candidate structured through directional texture strokes, and enriched the surface colouration.

Essentially, as colourants, all paints are different, their pigments being suspended in different ways, and therefore cause for different colour appearances (compare slides 29 and 31). Thus, the differences in textural effects are due to the nature of colourants, and the visual chromatic, and non-colouristic, relations in the details of various connections. For example, the actual light incorporated into the painting by means of the varnished strokes of slide 45. It is the complexity of both internal and external rhythms, together with the textural variation of colour, that prompt the gathering of luminescence. Texture, colour, drawing, and the quality of luminescence all fuse (slides 46 - 50).

Concerning the gathering of luminescence, decisions regarding colour were slow and delicate, first allowing colours to emerge, and then manipulating their interplay - according to their own suggestions (slides 51 - 55). In Painting Number 6, stage 1 concerned the loose compartmentalisation of the surface, with no fixing of details; stage 2 concerned the random knocking back of areas to white, and throughout stage 3 the surface was reworked with a keen view to luminescence. Details of this painting indicate the complex build-up of textural colour: of hue to value to size.

Conclusion

Concerning modernist abstractionist painting, Greenberg maintained:

Modernist visual art has tended on the whole towards lightness and openness. It tolerates increasingly, nay it demands increasingly, empty spaces and blank surfaces. 3

Thus, the optical weight of the different hues in a Morris Louis 'Veil' painting of 1954 corresponds to light, whereas the comparatively heavy effect of the principles of modelling and of light and dark contrasts in the brush and oil paint technique of Willem de Kooning, in an abstractionist landscape painting of c. 1960, thwarts light effulgence. Effectively, Greenberg is referring in this statement to what he considered to be the painterly crisis. Such is the formalist stance. Kozloff's tangential position to formalism, whereby he advocated a more evocative criticism, accommodated the candidate's painterly position when he referred to the artist as one who bestows, 'qualities upon mere physical quantities of a substance'. 4

Significantly, and concerning slides 56 - 60, while appreciated by both critics, Rothko's work was acclaimed by Kozloff, and Olitski's by Greenberg. A major critical imponderable emerges from the candidate's creative system for the relationship between light and painterly usages. Kozloff expressed the following critical concerns with reference to colour-light in painting:

... it appears that one cannot heighten the allusiveness of pigment ... without proportionately negating the material aspect of colour construction. 5

He continued:

... color-light will not countenance a too agitated or restless brush handling, nor will it be effected by one flat or uniform in texture. This is to say that, the task demands a species of execution which activates a surface, but does not emphasise itself ... 6

Kozloff thus brings to critical attention the viability of attempting to correlate painterly usages with color-light in the first instance, for reasons less dogmatic than Greenberg.

For the candidate, her predisposition towards the principle of changeableness, in both the natural and pictorial contexts, deemed painterly usages appropriate for a dynamic pictorial 'light' system founded on textural colour for its referent. Consequently, the candidate's paintings cannot be critically assessed in terms of a predominant modernist concern with icons of colour-light, as manifest in the works of Rothko or Olitski in particular.

However, concerning the visual and sensual properties of the paint medium, and the means by which the painter engages the viewer's participation, the candidate retained complex patterning as an approach to picture-making, to end in an alternative type of luxuriance to either that of Rothko, or Olitski, but, one still subsumed in technique.

In this way, the primary emphasis of the candidate's paintings, throughout her creative programme, was ^{to} acquire the qualitative unity of a formal content. That is, to accomplish coloured luminescence, as 'light', by means of the manipulation of painterly usages. In addition, a natural outcome was to arrive at a personal, evocative and referential, abstraction.

NOTES

CHAPTER THREE

3.1 A Modus Operandi

- 1 R. Wollheim, Art and Its Objects, p. 127.
- 2 Concerning the painterly process, only a cine or video film could record the continually changing aspects of a painting, and therefore the painter's choices from infinite possibilities, in search of satisfactory ends.
- 3 D. Ashton, Philip Guston, p. 53.
- 4 It was Greenberg's contention that if the spontaneity of painterliness was not contingent to the creative act itself, it then declined into a mannered, self-conscious configuration. Greenberg declared that the state of painting in America at the end of the 1950 exemplified this vacuous condition, thus precipitating the painterly crisis.
- 5 A broad interpretation of the question-begging term 'contemporary' is provided by Bernard Smith in his Introduction to a compilation of the Power Lectures, 1968 - 1973. Smith claimed:

All art was once contemporary; and all art which still exists even though produced in remote antiquity is, in an important sense, contemporary. It is in the present and may be seen and admired in the present.

(B. Smith (Ed.) Concerning Contemporary Art, p. 1).
- 6 C. Greenberg, 'Detached Observations', Arts Magazine, Dec., 1976, pp. 88-9.
- 7 Painting Number 3 is the only exception.
- 8 M. Kozloff, Renderings, p. 82.
Similarly, Merleau-Ponty ruminated on the eye's capacity to, 'free the colours from the objectivity they acquire on the surface of bodies and restore to them the simple state of areas of light.'

3.2 Textural Colour as 'Light' Referent

- 1 G.W.F. Hegel, Aesthetics; transl. T.M. Knox, p. 848.
- 2 Alternatives to the 'area drawing' of Still, and the elimination of figure-ground discrimination, concern, for example, the shaped formats of Frank Stella. However, criteria of reductionism are not akin to the candidate's aesthetic sensibility, whereas the complicated edge drawing of Still is.
- 3 C. Greenberg, 'Detached Observations', Arts Magazine, Dec., 1966, p. 88.
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- 5 M. Kozloff, 'The Problem of Color-Light in Rothko', Artforum,
Sept., 1965, p. 40.
6. Ibid.

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