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THE RELATIONSHIP BETWEEN LIGHT AND PAINTERLY USAGES IN CONTEMPORARY ART

S.A. Grandison

THE RELATIONSHIP BETWEEN LIGHT AND PAINTERLY USAGES IN CONTEMPORARY ART

Sheila Anne Grandison

VOLUME 2: ILLUSTRATIONS

Johannesburg, 1982

The paintings by Mark Rothko and Jules Olitski are reproduced by
kind permission of Mrs Mary Slack and the Johannesburg Art Gallery,
respectively.

PREFATORY NOTE

The following catalogue of illustrations complements the text comprising Volume I of this dissertation. Colour plates I - VI provide a record of the candidate's paintings submitted for the purposes of the present study. For more satisfactory colour reproductions of these six paintings, the reader is referred to slides 4, 16, 43, 34, 17 and 6, respectively.

For the purposes of comparison, colour plates VII and VIII provide examples of iconic manifestations of 'light' in modernist painting, and hence, alternatives to the candidate's painterly realisations of 'light'. Slides 56 - 59 provide both greater accuracy of colour reproduction, and details of these two paintings. Importantly, these paintings, bearing on the topic of investigation, were accessible for viewing in the original.

The bulk of the slide appendix comprises details of the candidate's own paintings. These details serve a dual purpose. Firstly, there are those slides taken during the painting process itself, which exist as a source of primary information concerning idiosyncratic painterly procedures and the emergence of the candidate's paintings. Secondly, there are those slides recording particular aspects of completed works. Slides showing details of either the candidate's work in progress, or of her completed paintings, have been indicated as such in the List of Slides.

Furthermore, photographed at close-range, the details emphasise the specifics of the surface, as seen by the painter herself when painting. Enlarged details of her own paintings accentuate for the viewer the preoccupations of the candidate and her strongly-felt concern with both the facture, and the variegation, of the painted surface.

The sixty slides do not follow a chronological system of arrangement. They have been grouped according to particular creative issues pertinent to the topic of investigation and to the candidate's body of work as a whole. Thus, questions of cause and effect, and influence from one painting to the next, are considered of secondary importance to the significance of each work in the candidate's entire creative programme concerning the relationship between 'light' and painterly usages.

Attention should be given to the focusing of the slides when viewed through a projector.

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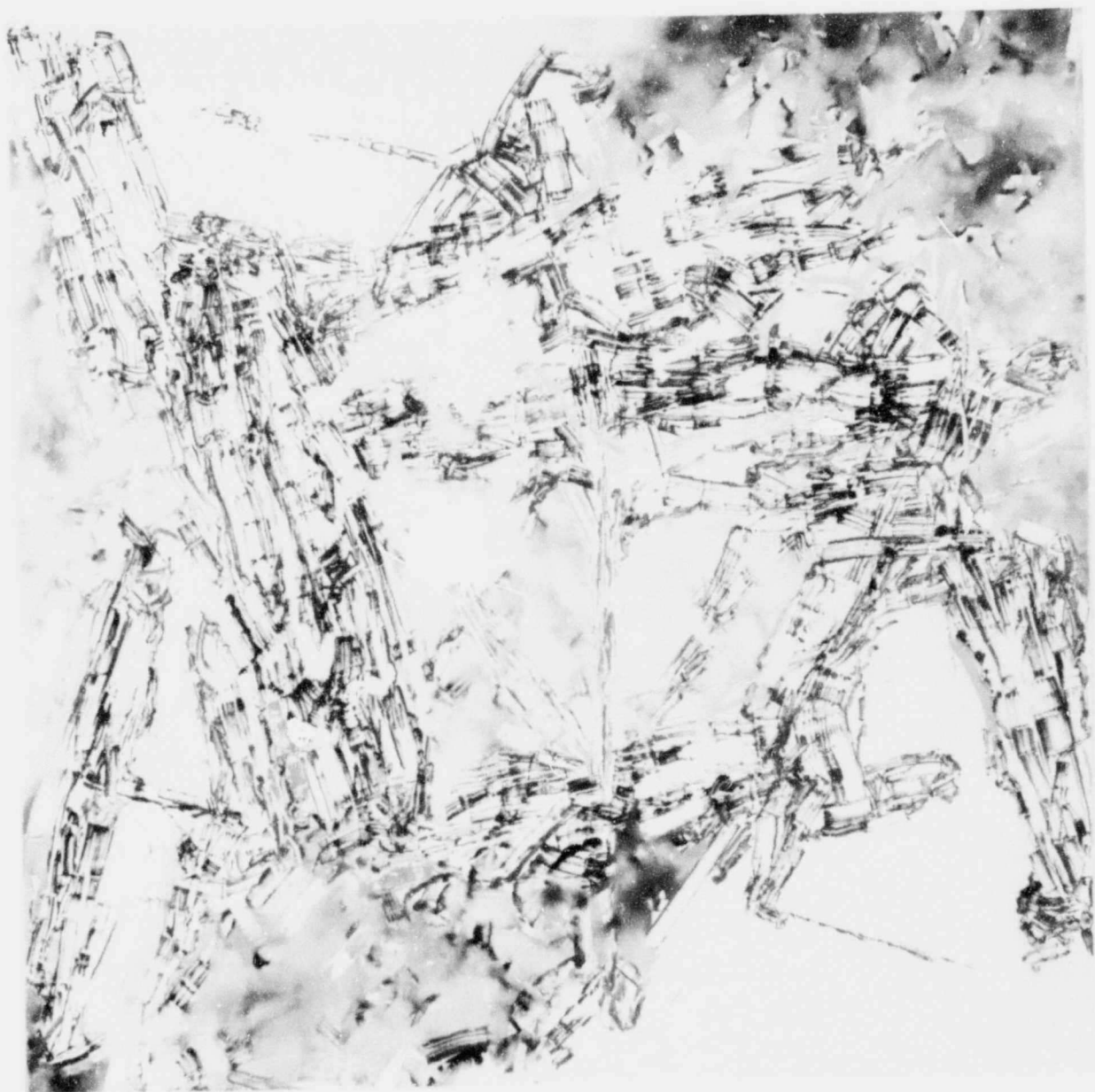


PLATE I Painting Number One



PLATE II Painting Number Two



PLATE III Painting Number Three



PLATE IV Painting Number Four



PLATE V Painting Number Five



PLATE VI Painting Number Six

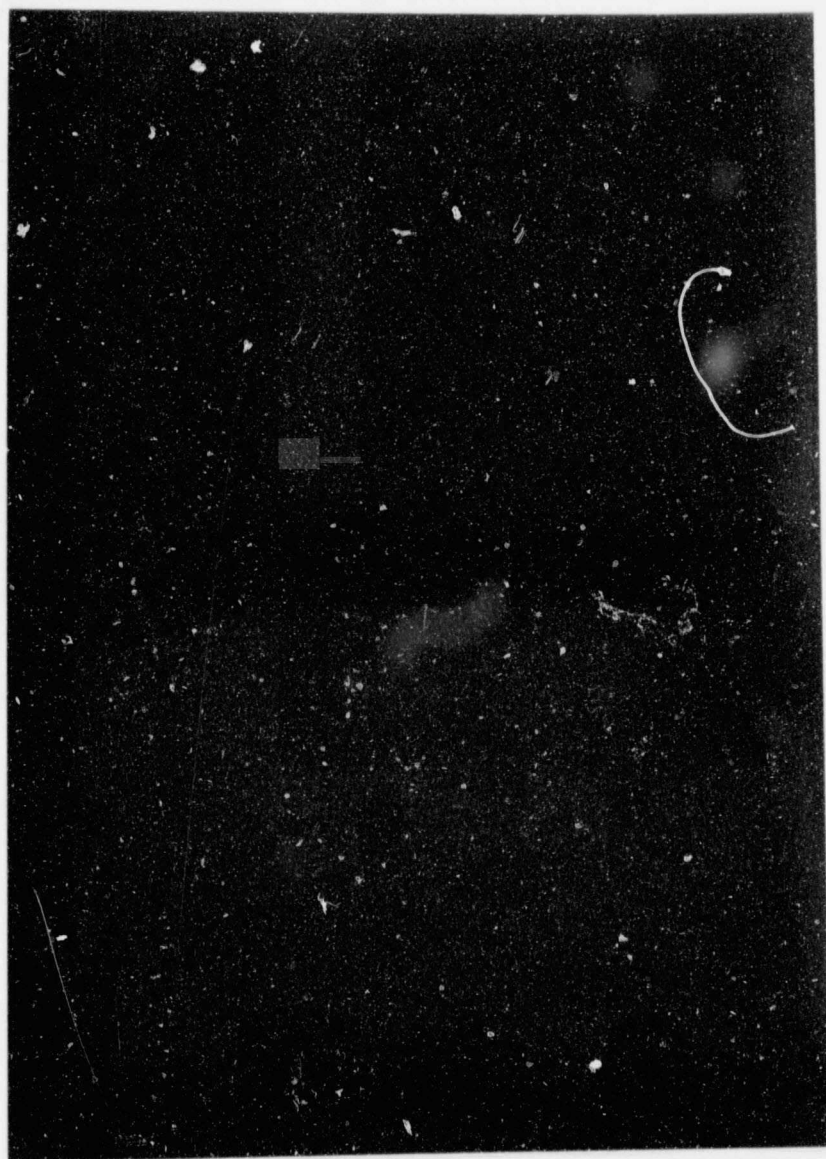


PLATE VII Mark Rothko, Untitled (Scarlet, Red, Purple)

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