

ist painterly mode. Greenberg unequivocally stated in his essay, 'The "Crisis" of Abstract Art':

... when the painterly stopped serving representation, as it did in postwar abstract art, it became so widely identified with the formless ... To see Painterly Abstraction as formless seems to me to be just as self-evidently absurd as it was to see Corot as unfinished or Impressionism as lacking in "structure" ... For me, Pollock's slapdashness is self-evidently just as much organized by its abstract functions as Tintoretto's or Constable's slapdashness is by its illustrative ones. And the success of a Pollock, like that of a Tintoretto, Constable, Magnasco or Soutine, depends on the extent to which the look of the haphazard is made to belie itself in the interests of communication and expression. And just as a successful Pollock succeeds in terms of form and art, so when a Pollock fails it fails in terms of form and art. There is nothing more to it than that.³⁵

However, Greenberg had, in his essay 'After Abstract Expressionism', recalled Wölfflin in another way:

As we can now see, the displacing of the quasi-geometrical as the dominant mode in New York abstract art after 1943 offers another instance of that cyclical alternation of painterly and non-painterly which has marked the evolution of Western art (at progressively shorter intervals after Manet) since the 16th century.³⁶

Wölfflin's analytical system had procured a differentiation between the High Renaissance (linear) and the Baroque (painterly) styles. In terms of a concern with reasons for changes in style, and underlying this system, was Wölfflin's assertion of the desirability of the linear creative concept. From this assertion, Wölfflin maintained that when the limits of the linear mode were reached, then, the painterly reaction was generated. Conversely, conditions indicative of the limits of the painterly mode would thus bring about a return to the linear norm. While not disclaiming diversity in art, Wölfflin did claim that in any given period, one creative concept, and therefore one style predominates. Having established what he considered to be creative constants, that is the linear and painterly modes of vision, Wölfflin maintained that art cannot progress haphazardly, but is destined to oscillate between these two constants.

Similarly, Greenberg was to consider the painterly style of Abstract Expressionism as being deviant from the linear norm when he proclaimed the limits of Painterly Abstraction and asserted the subsequent notion of Post Painterly Abstraction. Interestingly, Greenberg has not yet pronounced the limits of this 'linear' mode of abstraction, indicative of his view of Post Painterly Abstraction as constituting a stabilising pictorial phenomenon.

The function of Wölfflin's analytical vocabulary was adjusted by Greenberg. Wölfflin had concerned himself with basic forms of representation. This fact raises the question of whether the painterly concept is truly viable in an abstract idiom. Significantly, however, 'illusory' and 'representational' space are not taken as being synonymous. The decisive notion of depth, as the primary factor contributing to illusionism, has been modified by the general absorption of the formalist criterion regarding the optical condition of painting, and may be qualified thus:

... depth and space ... they are not the same, and yet they are intimately related ... Depth may be ... more specific, more regulated, and more crowded, showing us how a number of objects or shapes relate to the area in which they move, while space indicates the force exerted between them, less measurable, more protean ... In a picture we can be given an illusion of depth, but nothing can provide an illusion of space, because space is from the beginning a pictorial quality and can be created by pictorial means whether or not depth is also indicated.³⁷ This is what non-Western and pre-Renaissance painting show us.

Wölfflin was initially indicating how Nature could be made visible through painterly form, and how the resultant pictorial appearance elicited a convincing illusionistic representation. Greenberg did not deny a painting the potential for illusory effects, but furthered the condition of opticality for the suppression of tactile and corporeal resonances and the elimination of spatial (depth) illusionism in abstractionist painting.

However, that the 'velleities towards illusion'³⁸ in post-war painterly abstraction eventuated in spatial conditions sufficiently suggestive to promote vivid empathic responses in the viewer, was ultimately to prove problematic for Greenberg. The painterly concept was to undergo a process of critical adaptation whereby the innate optical attributes of the painterly style were forced to be recognised as being aligned to a total pictorial state appropriate to the painting discipline, rather than to references of Nature.

Of more particular significance to the present study is that a specific reorientation concerning the functioning of the painterly concept, was made by Greenberg. To cite a random example of how this reorientation came about: Velazquez, in painting the gown of the Infanta in Las Meninas, 1665, employed conspicuous brushwork while concentrating on the stimulating pattern of texture which obscured the form, but identified the gown. Such a pictorial situation satisfied Wölfflin's notion of the painterly style. Conspicuous brushwork is precisely one distinctive painterly trait capable of fluctuating in its resolution between a painterly illusionistic device and paintedness, the depositing of paint onto a surface. The identical visual clues provoke differing critical emphases. As 'paintedness' gained in significance for the abstractionist painterly mode, Greenberg became disinclined towards the visual circumstances of the painterly style as his critical pronouncements concerning spatial conditions in painting became more sophisticated and demanding.

Whereas the original function of painterly attributes in Western art was initially seen as the means first and foremost to the communication of illusionistic and representational space of a particular kind, it eventually came about, 'in the course of painting and time',³⁹

that the optical tendency identifying the painterly style was seen to generate a meaning pertinent to the painting discipline. Rather than being primarily viewed as the circumstantial evidence of a mode of vision, painterly attributes concerning the discoverable organizational principles, and the outward appearances of a work, became associated with the pictorial condition. That these attributes could, in turn, be considered objectionable with respect to the painting discipline, is for a critic to partake of Wölfflin's notion of the development of style for the betterment of the painting discipline. Such has been the critical undertaking of Greenberg.

The critical reorientation of the painterly concept came about through the affirmation of formalist critical dictates. In terms of the notion of art historical style, Wölfflin's formal system served a comparative function. Greenberg, however, viewed Wölfflin's system as confirming his pervasive critical emphasis on the essential optical condition, considered to be compatible with the nature of the painting discipline. Consequently, the integrity of the two-dimensionality of the picture plane was declared a truism of the painting discipline, with which formalist criticism had to contend.

Wölfflin's notion of the painterly concept, and consideration of the attributes of the painterly style, had demanded that attention be given to the optical condition in his formal critique. Greenberg, however, was intent on affirming the optical condition as the core of the aesthetic doctrine of formalism. The emphasis on flatness and frontality was a directive for 'pure painting' within the general notion of the optical. As this intention was furthered, the desirability of painterly appearances, despite their optical potential, was denounced

by Greenberg when the dictum of pictorial flatness was considered instrumental to this condition. Greenberg stated:

But Painterly Abstraction is also defined by its painterliness, and painterliness limits it the way any other defining characteristic would.⁴⁰

Nevertheless, the selective functioning of the optic nerve does not permit either a reading of complete flatness, or of absolute frontality. The eye may tend towards such an impermeable spatial condition, but never achieve it. Even when confronted by a monochrome canvas, with a perfectly uniform surface, the eye detects surface nuances and the continuity of the spatial plane is affected.

Greenberg's essay of 1961, 'Modernist Painting', is a pivot of contemporary formalist criticism.⁴¹ In this essay, Greenberg, with the stamp of irrevocable authority, stressed his confidence in three ubiquitous pictorial principles. Greenberg demonstrated a predestined course for the painting discipline, when painting functioned in accordance with: 'The limitations that constitute the medium of painting the flat surface, the shape of the support, the properties of pigment ...'.⁴² Through compliance with these factors, painting was considered, by Greenberg, to render itself 'pure'. Beliefs as to the appropriate function of paint, in terms of the directive of flatness, was cause for Greenberg's recognition of a painterly crisis. The vital paint application intrinsic to the painterly mode had been reconciled by Wölfflin in terms of his overriding interest in forms of convincing pictorial representation, and, significantly, the correspondence to the painterly mode of vision. Whereas Wölfflin had recognised the persuasive urgency of a sensuous paint quality, Greenberg proclaimed enticing, painty appearances to be problematic.

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In terms of Greenberg's fault-finding of painterly appearances, it is at this stage of his critical development that a major point of departure, in view of the candidate's practical preoccupations, occurs. However, from the standpoint of her creative disposition, her predilection for, and practical understanding of painterly usages, Greenberg's insight into the inherent structural organisation of painterly appearances does coincide with the candidate's intuitive sensibility towards, and manipulation of, painterly usages.

When Greenberg referred to the 'abstract functions' of painterliness, his phrase is applicable to a tradition of form going back to the Venetian. Within this tradition of form-consciousness, the pictorial incidents resulting from, for example, uneven densities, and varieties of paint application were interconnected. Thus, the combining and positioning of streaks, ripples and specks of paint, resulting from such processes as, scratching, scrubbing, swiping, smearing and scumbling, constitutes painterly pictorial structuring. In this way, both details of paintings by, for example, Rembrandt, Velazquez, Rubens and Turner, and certain abstractionist paintings, including those of the candidate, reveal this particular type of structuring.

However, Greenberg's critical development towards ridding the painting discipline of painterly usages, albeit in response to certain characteristics evidenced in American painting during the later 1950s,⁴³ is of no personal import to the practical concerns of the candidate.

That the painterly usages of the candidate may be akin to categorical painterly appearances is the result of an affinity to the strain of subjectivity, underlying Wölfflin's painterly concept, and there-

fore a mode of apprehension when first considering light for the purposes of this dissertation. From the candidate's imaginative construct of physical light, the painterly mode of creation has been generated in abstractionist works.

Multifarious differentiations in paint quality, indispensable to the painterly creative concept, are factors which, at a certain stage, could no longer be condoned by Greenberg in modernist abstraction. Given that: 'The first mark made on a surface destroys its virtual flatness ...',⁴⁴ it follows that, many differentiated marks result in dire pictorial consequences when a heightened sensitivity towards the integrity of the picture plane is deemed essential.

The basis for this formalist dictum, 'the integrity of the picture plane', resides in the recognition of an inherent contradiction between the actual properties and deceptive qualities of paintings. This is the equivocal core of the painting discipline on which the formalist aesthetic doctrine is based. A bias towards the reliable and enduring presence of flatness in its entirety, as opposed to being dislocated by overt spatial disruptions, is reason for the formalist's insistence on the dictum. However, the dictum is considered in need of qualification for the purposes of this dissertation. The picture plane cannot automatically be equated with the picture surface despite the essential flatness of both.

The physical presence of the picture surface is always the locale for the painting process. The identity of this surface is obvious, but it may prove difficult to ascertain the exact location of the picture plane after the picture surface has been processed. Mark Rothko, whose post-1950 paintings have been described as, 'rectangulated definite-indefiniteness',⁴⁵ acutely reveals this perceptual dilemma.

Whereas formalism is motivated by such equivocal pictorial con-

ditions, little or no consideration is granted to the painter's experience when responding to the picture surface throughout the duration of the making-process. Rather, formalism concerns itself with the notion that the visually deceptive consequences of a painting, and the actual flatness of the canvas are incompatible pictorial properties and cannot be registered simultaneously by an observer.

However, Greenberg contends that it is possible for the observer to be, 'made aware of the flatness of ... pictures before, instead of after, being made aware of what the flatness contains.'⁴⁶ The formalist maintains that painting has, since the advent of Impressionism, been concerned with the development of this type of pictorial communication. The inability of one's visual timing to correlate this persistent duality, with the implication that no finite resolution concerning pictorial flatness can be attained, renders formalist critical arguments essentially dialectical.

Significantly, however, rarely is the nature and function of a creative process directly concerned with a possible resolution of this visual dilemma. The blankness of the flat picture surface invariably remains the starting point for individual creative expression.

However, one of the three fundamentals of the painting discipline, specified by Greenberg, concerns the properties of pigment. As has previously been indicated, Greenberg became critically wary of certain of these properties when a reversion to tactile, as opposed to optical, appearances occurred within the painterly mode. Maintenance of the integrity of the picture plane, and the cohesion between form and content were, consequently, considered endangered. That a visual reciprocity is possible, between creative expression realised through the painter's making-process, and the perception of intrinsic funda-

mentals characterising the painting discipline, without involving a facile distinction between form and content, is an advanced claim of formalism embracing Post Painterly Abstraction.

Significant to the candidate is that a distinction can be made between the picture plane and the picture surface. Whilst a susceptibility towards the manipulation of pigment may, for formalist criticism, adversely affect the integrity of the picture plane, for the painter, manipulation of paint on the picture surface affirms the activity of painting as one taking place on a flat surface. That the painter should exert caution in the handling of his definitive material, paint, is considered untenable to the candidate from her experiences of painting. Qualities of paint as both material substance, and as colour, constitute a major practical preoccupation of the candidate.

If Wölfflin's original painterly principles and categorial style referents are extended, certain characteristics implied by the term 'painterly' emerge. If these characteristics are tabulated, Greenberg's points of contention concerning the painterly mode in the development of modernist painting, are revealed.

Table 2 Extensions of Wölfflin's Analytical System and Pictorial Principles

<u>PAINTERLY</u>	<u>IMPLIED LINEAR COUNTERPARTS</u>
OPTICAL, TWO-DIMENSIONAL SPACE: OPENNESS	ILLUSIONISTIC, THREE- DIMENSIONAL DEPTH: ENCLOSURE
<u>OPEN SPACE</u> Matter and space: indivisible Expansive rendering Spatial continuum	<u>ENCLOSED SPACE</u> Matter and space: divisible Consecutive rendering Volumetric compression
<u>VIRTUAL FORM</u> Variable Amassed Line freed from graphic function Diffusion	<u>FULLY-DEFINED FORM</u> Emblematic Separated Graphical line Precision
<u>ORGANISATIONAL PRINCIPLE:</u> <u>COMPLEXITY</u> Displacement Random Spontaneous	<u>ORGANISATIONAL PRINCIPLE:</u> <u>LUCIDITY</u> Alignment Ordered, progressive Controlled
<u>RESULTANT VISUAL EFFECT:</u> <u>INDETERMINATE</u> Continuous Transient	<u>RESULTANT VISUAL EFFECT:</u> <u>DETERMINATE</u> Arrested Permanent
<u>SURFACE QUALITIES</u> Nurturing of textural effects Open display of brush- strokes and paint marks Vitality of <u>facture</u>	<u>SURFACE QUALITIES</u> Application of flat paint Concealment of brush-strokes and paint marks Restrained <u>facture</u>
<u>COLOUR</u> Tonal accents of light and dark	<u>COLOUR</u> Contrasts of pure hue

Greenberg maintained that the pictorial dramatics of irregularity, asymmetry, intricacy, and sudden variation intrinsic to the painter's handling of such factors as variable, amassed form; brushy facture; and tonal accents of light and dark, undermined the optical condition founded on the initial painterly premise of perceiving space and matter as one homogeneous and indivisible entity. Paradoxically, the painter's involvement with such painterly principles as a nurturing of textural effects, and intricately nuanced colour, resulted at times, in a forfeiting of the optical painterly premise, and a reinstating of the opposite, tactile premise, whereby space and matter are conceived as divisible.

Greenberg's response to this unfavourable condition, when an entrenchment of opticality was deemed essential for the purity of the painting discipline, was to advocate the formalist critical construct of Post Painterly Abstraction. The three major painters promoted in support of this construct were: Morris Louis, Kenneth Noland, and Jules Olitski. In addition, the construct accommodated the hard-edge, chromatic abstraction of, for example, Ellsworth Kelly.

Post Painterly Abstraction constitutes a hybrid of pictorial principles, extracted from Wölfflin's linear and painterly principles in the first instance. Implied 'linear' appearances such as the concealment of brush strokes (spray and soak-stain techniques), contrasts of pure hue, graphic delineation, and emblematic form, function in respect of the 'painterly' opticality of expansive statements of flat, open space.

While significant, iconic, realisations of light in painting have been made manifest in the work of the Post Painterly Abstractionists, the candidate's predisposition towards those painterly dramatics

abandoned by Greenberg, constitutes a fundamental dissociation from his developed critical stance.

Given that, 'all painterly motives live by a certain obscuring of the tangible form',⁴⁷ the significance of light for the painterly mode of vision was stressed by Wölfflin throughout his critique. The effects of physical light were required to be, 'fundamentally admitted as irrational',⁴⁸ and provoked 'cases of open conflict between form and lighting'.⁴⁹ While Greenberg was attracted initially to Wölfflin's account of painterly systems of overall lighting for the attainment of optical impalpability, one aspect of the painterly apprehension of light was of particular significance to the candidate. Wölfflin expressed this aspect thus:

... the real existence of any matter becomes of secondary importance and the chief thing is what happens to it.⁵⁰

Thus, whereas Greenberg went on to uphold opticality in painting, above all, the candidate's concern with the relationship between light and painterly usages is rather aligned to Ortega y Gasset's pronouncements, reminiscent of Wölfflin, that:

Art, clearly, is always a matter of conjuring with that reality which outside of art oppresses and vexes man to excess,⁵¹ transforming it by innumerable and even contradictory means ...

And:

Making the things which surround us into impalpable, incorporeal presences is no mean conjuring trick ... the retraction of painting into pure visuality.⁵²

Such 'visuality' as emphasised by Ortega y Gasset, and distinct from the pure opticality stressed by Greenberg, is very important to the candidate. Notably, Ortega y Gasset's meaning of 'visuality' bears an indebtedness to Wölfflin's original notion of the optical condition intrinsic to the painterly mode of apprehension. The candidate's own awareness of painterly pictorial structuring, in the realisation of

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her imaginative, creative transference of light as a physical phenomenon into pictorial visibility, gathers comprehensibility in terms of a painterly mode of imagination motivating her creative process.⁵³

The resultant outward appearances of this creative process may be formally analysed in terms of categorial style referents in much the same way as Wölfflin, and at one stage, Greenberg, had dealt with similar appearances. Importantly, the painterly appearances in the candidate's work would be considered superfluous in terms of the criteria of the formalist aesthetic doctrine.

Primarily, however, the candidate is concerned with neither the formal effect, nor the formalist consequences of her painterly appearances, but, with the creative process by which such appearances are realised. In this way, the painter's understanding of painterly concerns is removed from that of either the art critic, or the art historian, whose interests lie vested in the end-product, the finished painting, and not in the making-process.

1.2 Non-Categorial: The Painter's Context

The word 'painterly' per se conveys a meaning other than that attached to the categorial style referents of the painterly style. The concerns arising from this alternative meaning have been designated of a non-categorial type in this section of the dissertation.

The word 'painterly' has entered our critical vocabulary via Wölfflin's usage and is used as a reckoner of pictorial appearances. As a formal analytical term appropriated from Wölfflin's aesthetic concept of 'the painterly', the word 'painterly' is responsible for the visual heterogeneity of pictorial dramatics. On first observing the diversity of outward painterly appearances, Wölfflin formulated a

generalised law concerning pictorial presentation. He concluded that the painting discipline can sustain the aesthetic rationale of both painterly and non-painterly presentation but, that these two presentations, in terms of the notion of the development of style, cannot be upheld simultaneously.

For Wölfflin, and later Greenberg, the paramount significance of painterly appearances lay in their contribution towards determining a notion of style, Wölfflin, by means of his formal categories, identified the painterly concept as a deviant of the classical norm, and Greenberg, in turn, concluded that outward painterly appearances had deviated from the formalist critical ethos.

Significantly, however, the variegated appearance initially ascribed to the painterly concept of Wölfflin, and analysed in various ways by Greenberg, sustains innumerable permutations. The candidate's preoccupation with the painterly concept lies not in any notion of style, but in its versatility for the painter and in its potential for infinite manipulation. With identification of the painterly concept as either a deviation in style, or a deviation from a critical construct, both of which are alienated from the primary concerns of a practising painter, the candidate makes claim to an alternative notion - that of the painterly concept as a variant of creativity, and may be qualified thus:

On the whole, variants demonstrate, besides a sincere attitude, a healthy belief that there is no final solution in form; thus form demands unending performance and invites constant reconsideration - visually as well as verbally.¹

This interpretation of the painterly concept, as a creative variant, concerns its potential for pictorial presentation and makes way for the true concern of the painter - the activity of painting.

When questioning ways in which the evolution of the history of

art might be expressed, Wollheim stated:

... it is characteristic of the artist that he works under the concept of art. In any age this concept will probably belong to a theory, of which the artist may well be unaware. It then becomes unclear, perhaps even immaterial, whether we are to say that the artist works under such a theory.²

Pictorial appearances are merely the consequence of the painter's motivating criteria, one of which is to instil an idiosyncratic creative disposition when working within the painting discipline.

An acute awareness that the painter's making-process, 'actually enters into, or affects, the content'³ is considered essential by the candidate. Rather than directing interest to outward painterly appearances, only, the candidate's endeavour, throughout both her practical and theoretical investigations, is to realise a relationship between light and painterly usages, bound to her idiosyncratic processing of paint.⁴ The surface to which paint is applied is a sensitive membrane transmitting, simultaneously, pictorial information and information of an individual's creative identity and methodology, and thus in order to, 'enter more substantively into the activity of the artist',⁵ a re-adjustment of analytical interests towards painting is required.

The formal analytical approach and the formalist critical attitude, through a confinement to art's strictly observable features, bypass the vexing problems of, for example, the emotive content of pictorial features, extended references and associations of such features, and the probing of an individual's imaginative and creative experience.⁶ Stylistic and structural generalisations about pictorial information act as contemplative halters on the complexities concerning manifestations of artistic creation. Concerning the extent to which the formal method can account for art, Wollheim concluded, 'the issue depends on how much the style of the work is an institutional, and how much it is an expressive, matter'.⁷ Wölfflin's insulated

investigative system provided an opportunity to formulate sensitive analytical methods concerning painterly appearances. Such appearances were, however, denied full appreciation of their creative manifestation. Indeed, such is the painter's private commitment in response to his materials and organisation of the picture surface within the painterly mode, that only a painter can fully divulge information concerning creative manifestation. This proviso is particularly pertinent to the vital paint quality of painterly appearances, to the ways in which paint is deposited, and to how a painter moves from points A to B to C, et cetera, across the picture surface.

Formal art criticism is concerned with establishing cognisable information for the understanding of artworks. Concerning a sensibility towards the painter's creative volition when painting, a re-orientation of the term 'painterly' in the context of art criticism is necessary. It is the contention of this dissertation, in so far as it is concerned with the critical viability of the term 'painterly', that to substitute the phrase 'what is discernible' for 'what was seen' during a critical gaze is to release the term 'painterly' from a critical cul-de-sac. The keen perception and insight associated with discernment extends beyond the recognition of purely formal concerns.

When denoting pictorial appearances with regard to their outward effect, the term 'painterly' can attain definitive meaning only when the painterly style has been identified and confirmed. To this end, Wölfflin's formal analytical system had been conducted within a 'compare and contrast' situation. The term 'painterly' did attain meaning within the limitations of this restricted and unnatural situation, but, the particularised existence, and engendering of, painterly features had not been recognised by Wölfflin - only a means for their inference had

been secured. Painterly appearances are not merely indicators of the painterly style, but equally reflect the painterly stylistics of an individual painter. Thus, painterly appearances may be considered independently from the characteristics of the painterly style, as established by Wölfflin, and further determined by Greenberg.

However, an unsubstantiated notion of painterly features has been widely accepted and, since Wölfflin, painterly features have been made part of a distinct class within the general complex of the history of pictorial features. Consequently, a certain range of features is regularly ascribed to, and assumed generic of, the painterly type. The use of the term 'painterly' by Greenberg's followers is largely in accordance with this familiar, categorial understanding.⁸

Wölfflin's application of the term 'painterly', and its significance for the notion of style, has been extended to impractical lengths by Greenberg and his followers. Objectionable instances of critical usage of the term 'painterly' originate in acceptance of Wölfflin's findings, but an acceptance without full recognition of the system by means of which the findings were made possible. To waive Wölfflin's system in favour of the findings results in a possible distortion of meaning of the term 'painterly'. For example, a picture surface covered by wrist-derived, energised, coloured marks may coincide with an appearance of open form and be referred to as 'painterly'. It may then be stated that such an appearance has stylistic and historical precedents. However, energised marks are idiosyncratic and purposive and unless the term 'painterly' attends to these specifics, then, the meaning of 'painterly', in so far as the term retains its traditional meaning and refers only to the resultant appearance, is, strictly, vacuous. There may be no linear counter-force to provoke

the stylistic designation 'painterly'. To contend with what actually occurs within, and stems from, the making-process, as opposed to a reliance on traditional classifications of pictorial appearances, is the task of the term 'painterly' for contemporary criticism.

Concerning Wölfflin's 'compare and contrast' system and its offshoots, Wollheim's general questioning of analytical devices for accommodating the expressive creative factor, is pertinent to the candidate's contention that a reliance on formal analytical findings, although precise in terms of observed pictorial information, is not specific in terms of the painter's activity and therefore, paradoxically, results in generalised information. A range of paintings, considered in a group, generates pictorial information concerning historical style. A body of paintings, considered as an isolated entity, generates pictorial information concerning creative stylistics.

It is maintained here that painterly usages are essentially idiosyncratic usages and intrinsic to a creative disposition. Non-categorical concerns of the painterly concept refer to the creative realisation of painterly features in the making-process and not to a categorical classification of their resultant appearances. It is through attempts of the latter that inexplicit meanings attached to the term 'painterly' arise.

The advancing of arguments with the aim of elaborating upon misleading critical usage of the word 'painterly', in terms of its implicit categorical and non-categorical meanings, is a research undertaking beyond the confines of the present study. Suffice it to say here that the consequence of the way in which the term 'painterly' is generally applied, and how it tends towards a critical imponderable, is indicated by Wollheim when he stated:

... there are very few cases indeed where our understanding of a work is not likely to suffer from the fact that we mis-identify it, or that we falsely locate it from a historical point of view.⁹

Importantly, however, in order that the candidate's painterly usages be comprehended in such a way that her creative momentum during the processing of paint is accommodated, a concern of this dissertation is to counter critical usage of the term 'painterly' when the term retains its attachment to categorial style referents. To project an alternative, and revitalised, meaning of the term 'painterly', one associated with the painting process, is to communicate non-categorial painterly concerns.

If the painterly concept, by taking into consideration the creative disposition of the painter, embraces the potential for perpetual regeneration of the painting discipline, then, the function of the term 'painterly' must be adjusted accordingly. To this end, it is considered necessary that the word 'painterly', as an adjective, an analytical term, and as an aesthetic concept, is examined. Any linguistic distinguishing between the categorial and non-categorial context of the painterly concept has been undertaken to stress the fact that the candidate can discuss her paintings only through the painter's understanding of 'painterly'. The theoretical findings resulting from the examination complement the experiential reality of the painterly usages made manifest in the candidate's practical work.

As a word of multiple connotations, some interrelated, some different in quality or kind, 'painterly', although an expressive word, is inexact in its expression. If used without qualification 'painterly' is ineffectual in communicating an incontrovertible meaning, and is inadequate for the specificity demanded of analysis. When qualified, a single author may establish a particular definition and this may then

serve in his own writing. Such a definition may not, however, exactly correspond to the usage of the word by others. Nevertheless, although essentially of uncertain meaning, 'painterly' retains the recognition of being a serviceable analytical and pictorial term. As such, the term is generally considered effectual when denoting pictorial features and outward appearances, that is, as a reference point from which to analyse a painted surface.

Whereas the aesthetic concept of 'the painterly', as established by Wölfflin, is considered authoritative, subsequent analytical usages of the term 'painterly', derived from Wölfflin's concept, are elusive. Such is the yield of Wölfflin's entire painterly concept that arguments are to be pursued by the candidate in order to establish the expedience of the term 'painterly' for analytical purposes, and for critical insight of the paintings submitted, over and above the tacit understanding now generally inferred from the term. Furthermore, concealed resources inferable from the adjective 'painterly' per se are to be exposed. Arguments advanced in this respect may be said to reinstate the subjective significance for the painter embedded in Wölfflin's proposal of a painterly mode of imagination for the painterly style, and supplement the expressive core of the painterly concept as recognised by such critics as Max Kozloff.

Full transcriptions of dictionary definitions consulted for the word 'painterly' are:

paint-er-ly adj. 1: of, relating to, or typical of a painter: ARTISTIC (a -- ability of no small order - N.Y. Times) (the -- arts - Joseph Ehreth) (-- attitudes toward color - Matthew Lipman) 2 a: marked by or tending toward qualities of color or texture or other features that are present or created in a way distinctive of or esp. appropriate to the art of painting (his work is spirited, --, sensitive as to light and color and ambient surface pattern - Carlyle Burrows) (a free -- style - Herbert Read) b: marked by or tending toward an openness of form which is not linear and in which sharp outlines are wholly or nearly

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