

light n ... (painting) representation of brightness; bright area of a picture ...²⁶

light n ... 14. (Paint) Illuminated surface; part of picture represented as lighted up ...²⁷

light n ... 15 b (1): the part of a picture that represents ... areas upon which the light is supposed to fall ...²⁸

light n. ... 11. Art. a. the effect of light ... as represented in a picture. b. one of the brightest parts of a picture ...²⁹

Pertinent to all cited definitions is the painter's intention to light up, to illuminate, a surface and:

The artist creates the illusion of a luminous object in a picture not so much by painting the object in particularly bright colours as by distributing the light and shadow appropriately with reference to the object within the pictorially represented space.³⁰

Hegel remarked:

Bright and dark, light and shadow, and their interplay are, however, only an abstraction which does not exist as this abstraction in nature.³¹

While the theoretical extrapolation of the creative and semantic intrigues of the notion of representation is intricate, affinity to ideas expressed by Nelson Goodman and Max Black has resulted in a theoretical model for the purposes of the present study and its concern with the representation of an imaginative construct of light. Without access to scientific instrumentation, physical light is without existence apart from sensory information acquired through perception. In his book Languages of Art, Nelson Goodman's approach to the complexity of pictorial representation, given the involute component light, was considered pertinent. Significantly, Goodman's approach is distinct from that of Ernst Gombrich.

Gombrich, in his book Art and Illusion, presents an essentially psychological study. As such, arguments concerning how convincing representations of Nature are elicited by the painter, and how they are received and interpreted by the spectator, predominate. The

painter, according to Gombrich, cannot copy Nature, but produces 'equivalents' of it, a premise resulting in his conclusive dictum: 'making results in matching'. Seemingly, however, there is a loop-hole in Gombrich's theory in that an equivalent does not necessarily have to elicit an illusion of the thing it equals. The notion of a concern with the 'external' world, to the neglect of the 'personal' world assumes that modes of art-making are possible in which the feeling and thinking subject is not actively present.

Goodman, while agreeing with Gombrich in, 'how little is representation a matter of imitation',³² elaborates on this type of loop-hole, thus offering more far-reaching insights concerning the painter's attitude and relation to Nature. That a coherent illusionistic image for Gombrich is in accordance with the interaction of clues and the absence of contradictory evidence, thus implying the painter's fundamental acceptance of reality, was a concept broadened by Goodman to result in his conclusion: 'Nature is a product of art and discourse'.³³ The consequence of such a conclusion for potential problems arising within this investigation concerning light and the accompanying limits of 'likeness', is that such problems are, simultaneously, accommodated and resolvable.

Although physical light cannot, strictly, be construed as an actual object, yet, because of the impact of its visual effects, is generally considered accessible to representation, the insertion of physical light as 'object' into certain general arguments raised by Goodman will secure the opinion that physical light is solely dependent on imaginative constructs for its realisation, and is thus a percept; an object of sense.

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stopped at the start by inability to specify what is to be copied'.³⁴ Physical light then cannot be classified as, 'an object the way it is, nor all the ways it is, nor the way it looks to the mindless eye'.³⁵ If physical light and its aspects are subject to conceptual and imaginative interpretation, then Goodman's claim that, 'we do not copy such a construal or interpretation - we achieve it',³⁶ is fundamental to revised notions of pictorial representation in which the making-process gains in significance. Goodman concludes: 'Where a representation does not represent anything there can be no question of resemblance to what it represents'.³⁷

In order to ascertain the relationship between light and painterly usages a framework of reference, within which the relationship functions, must first be found. The two discrete limits of reference are namely, physical light and a painting. Oscillating between these two limits is the candidate's imaginative construct of physical light, and her handling of painterly usages. These painterly usages firstly concern the engendering of a painting, and secondly were adapted for both the denotation of an imaginative interpretation of physical light, and the creative manipulation of the resultant construct. Considering the framework of reference, it is to be revealed that once engendered the painting adopts a new concept of light and demands that an alternative interpretation, other than that pertaining to the representation of physical light, be assumed. This new concept of light constitutes the crucial creative transposition from light (physical) to 'light' (pictorial).

To establish the requisite relationship between light and painterly usages, of major concern to the candidate as painter, was to recognise and appreciate the pictorial consequences of the type of image-making resulting from the process of painting, investigations into he

imaginative construct of physical light, and her idiosyncratic handling of painterly usages. In addition, in seeking what is tantamount to a personal relationship between light and painterly usages, the production of autonomous paintings, brought about by the investigation, was inevitable. While the painter's disposition and pervading imaginative vision dictates the creation of paintings, the painting discipline demands that pictorial prerequisites be maintained in order that a painting per se be produced and exists as such. Applicable to, for example, an individual's imaginative processing of light and the manipulation of paint to effect a painting, Max Raphael stated: 'The artist must interrelate the two types of material, and thus create the definitive artistic material of his work.'³⁸ A statement by John Elderfield qualifies Raphael's. Concerning the details of the resultant 'definitive artistic material', Elderfield stated:

They have meaning ... only in the context for which they exist - and which they help to create. Ultimately, this is true of all art; but never more so than in a painterly one.³⁹

In view of painterly emergence, 'the context' of the present paintings, intentional relations between light, painterly usages, and 'light', require qualification. Again, to substantiate on arguments made in response to pictorial representation, is to establish a vantage point for the purposes of this dissertation. Max Black, when concerned with the linkage of intention to pictorial representation, asserted that mere identification of the relevant intention is insufficient. Black objected in that: 'The notion of intention involves the notion of possible failure'.⁴⁰

Black's logical constructs, although elaborate, dispensed with a reliance on intention for subsequent critical purposes. Taking the construct 'P depicts S', that is, the content of the painting is synonymous with its source,⁴¹ Black's argument attains the full logical-

imaginative construct of physical light, and her idiosyncratic handling of painterly usages. In addition, in seeking what is tantamount to a personal relationship between light and painterly usages, the production of autonomous paintings, brought about by the investigation, was inevitable. While the painter's disposition and pervading imaginative vision dictates the creation of paintings, the painting discipline demands that pictorial prerequisites be maintained in order that a painting per se be produced and exists as such. Applicable to, for example, an individual's imaginative processing of light and the manipulation of paint to effect a painting, Max Raphael stated: 'The artist must interrelate the two types of material, and thus create the definitive artistic material of his work.'³⁸ A statement by John Elderfield qualifies Raphael's. Concerning the details of the resultant 'definitive artistic material', Elderfield stated:

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ity of the argument emphasising imaginative constructs presented here apropos physical light, the creation of such a construct in painting, and the concept of light versus 'light' crucial to both this dissertation and the painting discipline alike.⁴² Black's theory of pictorial representation, based on intention, in which, by means of logic, a fallacy was revealed, accommodated both the notion, the emergence through the painting process, and the consequences of an imaginative construct of physical light. The abstractionist mode⁴³ was a direct consequence of the candidate's imaginative construct and the establishment of the relationship between light and painterly usages.

Through précis of selected theoretical arguments, imitation; copying; and passive reporting as working methods for the representation of light have been rendered defunct. Such arguments were considered of particular significance given the non-viability of physical light to be represented in the first instance. In addition, a delayed conceptual reaction comes into operation. Concerning physical light, light is essential to the visibility of the painting, created in response to an imaginative construct of light. This double meaning is conceptually significant for the notions of light and 'light' in the painting discipline.

By asserting the inevitability of the formation of a subjective world-view, and of individual preferment for the creative realisation of imaginative constructs made in response to physical light, appropriate pictorial means must be devised and used in order to meet the conceptual requirements and disposition of the painter. Once realised, the conditions of observation extended to the painting change accordingly. As opposed to the visible effects of light and colour in nature, the painting discipline enforces a reading of visual 'light', to which

the painter's fundamental concern with colour and its handling is attached.

Hochberg defined a painting as, 'a flat object with a pigmented surface whose reflectance varies from place to place'.⁴⁴ The type of light rebounding off the picture surface is physical; the painting as illuminated object, and hence coloured as other objects in the world. The quality of 'light' of the painted surface is created through the painter's manipulation of the coloured means at his disposal.

Although firmly centred on her own subjective reality of light, any consideration of the representation of physical light for the pictorial context, such is light's nature that, after being perceived, imaginative constructs necessarily eventuate. Further generalised confusion as to the notion of light in painting is summarised by John Shearman when he stated:

... light in painting, is absent, or present, or deployed and characterized in this or that way, always as a result of handling color, the primary visual constituent of the work, in a certain fashion. This is too often forgotten, and light is discussed as if it were a self-sufficient element which arrived via the artist's brush.⁴⁵

Ernst Gombrich, when considering convincing illusions of light in painting, gave reason for such confusion:

... if we call y the colour and x the light we never have any of these variables neat as it were. We cannot see colour except in light, and therefore that "local colour" which figures in books on painting as "variously modified by light," is a construction of the mind. Yet, though it is logically a construction, we feel quite confident in our experience that we do and can separate the two factors and assign their relative shares to colour and illumination. It is on this separation that the so-called colour-constancy is pivoted ...⁴⁶

It is the relationship in Nature between types of colour, or modes of appearances, and conditions of illumination that has red the candidate's imaginative construct of light and colour for painting.

When painting, she is thinking in terms of purely visual effects and relations but, it is inconceivable that her active looking at the world does not enter into her works. From her experiencing of transitory, kaleidoscopic colour, the candidate's responses to physical light comprise a painterly set, allied to the painterly mode of imagination, clearly expressed by Wöllflin when he said:

The notion of uniformly persisting ground colours is shaken, the appearance oscillates in the most manifold tones ... colour lies only as a gleam, hovering and in endless movement.⁴⁷

Gombrich was saying that the appreciation of colour constancy, the recognition of colour over and above all the distracting effects of the prevailing illumination (for example, lustre), was necessary for the comprehension of illusions of light in painting. Conversely, concerning a painterly idiom, an appreciation of light complexities, of colour inconstancy owing to fluctuations in the effects of illumination, is necessary.

For illusionist readings of light in painting, tonal systems of gradation predominate. Hofmann referred to the colour of tonal painting as being, 'degraded to a mere black and white function', 'from the highest light down into the deepest tonal shades'.⁴⁸ Tonal systems are largely dependent on the rôle of white for acquiring either 'luminous' highlights, or a diffused, atmospheric light.

According to formal methods of enquiry, the painterly concept has been associated with the depreciation of colour. Concerning painterliness, Greenberg stated:

It limits ... particularly with regard to color, the purity and intensity of which are more or less abated by the light and dark accents that are inseparable from painterly handling.⁴⁹

It became advantageous to his aesthetic programme for Greenberg to argue the following:

Still, Newman, and Rothko turn away from the painterliness of Abstract Expressionism as though to save the objects of painterliness - colour and openness - from painterliness itself.⁵⁰

Significantly, Kozloff countered this generalisation when he compared the, 'wavering Rothko fields', and the square configurations of Albers, 'whose densities are pretty uniform'. Kozloff concluded that it is Rothko, 'who annihilates the notion that uneven densities weaken colour purity'.⁵¹

Hofmann claimed that, 'light is best expressed through differences in color quality',⁵² and not through tonal gradation. Hofmann maintained that 'pure colour painting' was the antithesis of tonal painting and the effects of grisaille. By introducing 'luminescence' and colour variegation as a more satisfactory concept than luminosity for the candidate's realisation of light in her paintings, she came to deliberately exclude the application of white from her paintings, thereby granting herself greater access to colour. In so doing, the candidate embarked on a specific challenge: it is empirically impossible to distinguish colour from tone, that is, the degree of lightness or darkness of a colour. Without the admixture of white, colour is either high- or low-keyed. The colouration in her paintings may be strongly realised, but not necessarily dependent on saturated hues, the 'light' of which would be the after-image of simultaneous contrast, and considered in the context of the present study to be a form of imposed luminosity. While reacting against admixtures of white whereby overall colouredness is reduced, the white of the painting support itself was incorporated into the candidate's paintings. The resultant interstices of white contribute to the reading of 'light'.

Elaboration on the candidate's attitude to the painting support is inserted at this juncture for two important reasons. Firstly, if pure colour painting is the antithesis of tonal painting, then, for

what reason were post painterly icons of light not realised by the candidate? And, secondly, what aspect of colour was pursued in order to differentiate between her own painterly, and the post-painterly realisations of others, of colour-light?

The picture surface is regarded as 'a coherence plane',⁵³ for the depositing and processing of paint and the enactment of a colour-light sensibility. The picture surface is distinct from the picture plane in the candidate's mind, and, as such, is not considered a troublesome spatial condition with which to contend as in formalist convictions apropos the painting discipline. Rather, the candidate is inclined to that view of space as, 'a constantly shifting product of the creative imagination',⁵⁴ and that: 'Space is simple: it is merely the canvas before it has been painted'.⁵⁵ Rosenberg stated: 'The modern painter is not inspired by anything visible, but only by something he hasn't seen yet ... In short, he begins with nothingness'.⁵⁶

Given this predisposition towards the surface, as the painter's area for creating a particularised universe of colour, that the painter regards his paint to be, simultaneously, colour and substance is a vital qualification at this point. Both aspects can be manipulated. Hofmann stated:

Texture is the consequence of the general pigmentary development of the work and becomes in this way an additional light-producing factor, capable of altering the luminosity of the colors in the pace of their development towards a color-totality.⁵⁷

For the candidate, textural vitality is the more persuasive pictorial condition concerning the topic under consideration. Her concentration on a set of painterly usages has revealed a propensity to support, in part at least, a notion of 'light', or luminescence. Although colour

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is not in itself content, technical preoccupations, when searching enough, and compelling enough, can realise a specific content.

Importantly, colour relationships, seemingly chromatic, can be effected by non-colouristic means, for example, by the opacity or transparency of the pigment film. Seitz observed:

... in painting as in the everyday phenomena of the world, the modes by which colors are apprehended hinge in part - and in some instances entirely - on totally non-chromatic determinants ... extreme differences in effect - and consequent expressive potentiality - can result from varying such factors as shape, size, and edging with or without accompanying changes in hue, value, and intensity.⁵⁸

Thus, the candidate did not direct her attentions to the painterly concerns of, 'thin pigment that swallows light instead of reflecting it', and which, 'needs to be spread over a relatively large area'.⁵⁹ Rather, she became preoccupied with those aspects of colour concerning, for example, the proximity of a dense area of pigment and a glazed, or differentiated area; the proportional ratio between opacity and translucency; and the overall relationship of the screen of variegated colour on the picture surface to the white of the supporting ground. Such diversity appearing via the very process of her painterly pictorial structuring, was found to realise a 'light' potential. Accordingly, disparities in textural colour were not seen by the candidate as severe reversions to three-dimensional depth, but as 'light' differentiations.

This section of the dissertation has been largely concerned with the visual dimensions, or attributes, of the modes of appearances of colour. Consideration of these aspects firmly establishes space as a condition of light (or light as space-determiner).⁶⁰ The candidate's striving for luminescence as a particular type of pictorial 'light' is pursued in accordance with her individual creative demands and not those of formalism.

NOTES

CHAPTER TWO

2.1 Light and Colour: The Physical Phenomenon

- 1 H. Hofmann, 'The Color Problem in Pure Painting, Its Creative Origin', Arts and Architecture, Feb., 1956, p. 14.
- 2 In this section axioms on the nature of physical light and colour have been included and incorporated into the arguments presented. Such data gives firmness to the candidate's intuitive and aesthetic responses to light and colour both in the natural world and in the context of her paintings. The manipulation of the data on light is used to brace these responses rather than to define the physical phenomenon from a scientific viewpoint. That painters are attracted to broad scientific thought is apparent from the modernist painter's concern with, for example, simultaneity, in order to confirm discoveries made within their own work. The art theorist and critic Dore Ashton has remarked:
 Since no one has developed a rhetoric for criticism of contemporary abstract painting, there is a certain embarrassment of language which leads painters and writers to borrow terms from science to justify the products of their non-scientific processes. We find time-space continua, improbabilities, mathematical topologies and infinite numbers drawn rather loosely into aesthetic discussions. Yet somehow, these phrases become incantatory, conjuring a climate, a special mantle for the sciences and the arts.
 (D. Ashton, The Unknown Shore, p. 10).
- 3 The Concise Oxford Dictionary; sixth ed., 1976.
- 4 A series of bands of coloured light is obtained on dispersion of white light. Commencing in 1666, and experimenting with a beam of sunlight, a glass prism, and optical lenses, Sir Isaac Newton (1642-1727, English natural philosopher and mathematician) was the first to study the colour spectrum scientifically in terms of both the dispersion and reconstitution of white light. In 1672 Newton concluded:
 Hence therefore it comes to pass, that Whiteness is the usual Colour of Light; for Light is a confused aggregate of Rays imbued with all sorts of Colours, as they are promiscuously darted from the various parts of luminous bodies.
 (Quoted in: R. Osborne, Lights and Pigments, pp. 9-10).
- 5 The wavelengths of the spectral hues, measured in nanometres, are as follows:

Red	760 to 647
Orange	647 to 585
Yellow	585 to 575
Green	575 to 491
Blue	491 to 424
Violet	424 to 380

 (R. Osborne, Ibid. p. 138).
 Furthermore:

All colors perceived to have a spectral hue are called spectral colors. But spectral hues are not the only ones commonly experienced. There are also purples and a range of neighboring red hues that are not present in the sun's spectrum. Such hues are called non-spectral hues and colors having these hues are called non-spectral colors.

(J. Agoston, Color Theory and Its Application in Art and Design, p. 18).

6 C.O.D.; sixth ed., 1976.

7 The phenomena of reflection and transmission of light pertain to opaque and transparent matter, respectively.

8 Ralph M. Evans (1905-1974), a prominent contributor to colour science in areas particularly pertinent to art, and former Director of the Colour Technology Division, Eastman Kodak Company.

9 L. Wittgenstein, Remarks on Colour, par. 32, pp. 6e-7e. On querying the rôle of logic in colour concepts, Wittgenstein asserted:

The indefiniteness in the concept of colour lies, above all, in the indefiniteness of the concept of the sameness of colours, i.e. of the method of comparing colours.

(Ibid., par. 3, p. 27e).

10 Ibid., par. 75, p. 26e.

11 For example, Wittgenstein remarked:

'A colour which would be 'dirty' if it were the colour of a wall, needn't be so in a painting'.

(Ibid., par. 39, p. 28e).

And more generally:

'We might speak of the colour-impression of a surface, by which we wouldn't mean the colour ...'.

(Ibid., par. 1, p. 15e).

Similarly, Max Kozloff, when ruminating on the deep-seated neglect of colour in contemporary art criticism stated:

Hues can be acid or alkaline, tart or bland; they can be milky or syrupy, chalky, gritty, loud, quiet, sonorous, dissonant, tinkly, gaseous, woolly. They can be fragrant, earthy, contrapuntal, pulpy, rhythmic, dank, and shrill. They can be oily, powdery, sweet, or melodic. All these "secondary" attributes, whether they refer to the qualities of hues immersed in particular vehicles or chromatic inter-relations, may, in any one instance, be just as important as the actual identity of the hue.

(M. Kozloff, 'Venetian Art and Florentine Criticism' in: Renderings, p. 332).

Concerning the alterability of colour, Wittgenstein concluded:

There seem to be propositions that have the character of experiential propositions, but whose truth is for me unassailable. That is to say, if I assume that they are false, I must mistrust all my judgements.

(L. Wittgenstein, op. cit., par. 348, p. 63e).

- 12 A system given by the Committee on Colorimetry of the Optical Society of America, 1943 and laid out in: R. Evans, An Introduction to Color, p. 6.
- 13 J.J. Gibson, The Senses Considered as Perceptual Systems, p. 224.
- 14 To substitute the single word 'colourant' for paint matter is to avoid the repetitive qualification that the colour of paint matter is conditioned by the potential of its constituent pigments to interact with physical light and undergo selective reflection, to then result in colour sensations on the eye.
- 15 S. Tillim, 'Gothic Parallels: Watercolor and Luminism in American Art', Artforum, Jan., 1967, p. 19.
- 16 Random House Dictionary; unabridged edition, 1973. (Italics as in definition).
- 17 R. Evans, An Introduction to Color, p. 1.
- 18 M. Kozloff, 'The Problem of Color-Light in Rothko', Artforum, Sept., 1965, p. 39.
- 19 In accordance with the findings of the French chemist Michel-Eugène Chevreul (The Principles of Harmony and Contrast of Colours, 1839) and those of the American artist-physicist Ogden Nicholas Rood (Modern Chromatics, 1879), Paul Signac stated that the procedures of Divisionism
 ... guaranteed all the benefits of luminosity, colour, and harmony by the optical mixture of pure pigments (all the colours of the prism and all their tones); by the separation of differing elements (local colour, the colour of the light, and their interactions); by the balancing of these elements and their proportions (according to the laws of contrast, of gradation, and irradiation); by the selection of a size of touch proportionate to the size of the picture.
 (Originally from P. Signac, De Delacroix au Néo-Impressionisme, 1899. Translated excerpt quoted in: Murray, P. and L. A Dictionary of Art and Artists; second rev. ed., Harmondsworth; Penguin, 1968).
 Josef Albers (1888-1976) demonstrated a renewed interest in Chevreul in his colour programme at Yale University. Of particular significance were the original findings of Chevreul that two different tones of the same colour affect the intensity of each and that two different colours of the same tone tend to combine optically.
- 20 Robert Delaunay stated that, 'Light in Nature creates the movement of colours', and that 'the synchromatic movement (simultaneity) of light' is the 'only reality'. The equivalent to simultaneity of light for painting was claimed, by Delaunay, to be 'the harmony, the rhythm of colours'. Consequently Delaunay developed a pictorial configuration suggestive of the prismatic interplay of colour. (Originally from Robert Delaunay's essay 'La Lumière', 1912. Translated excerpts quoted in: G. Vriesen and M. Imdahl, Robert Delaunay: Light and Color, p. 9).

- 21 H. Hofman, 'The Color Problem in Pure Painting, Its Creative Origin', Arts and Architecture, Feb., 1956, p. 14.
- 22 C. Greenberg, 'Detached Observations', Arts Magazine, Dec., 1976, p. 37. In terms of his conviction in the optical condition of paintings, Greenberg, in this statement, is relating the light effect (that is, of little weight, not heavy) of the soak-stain and spray techniques of, for example, Morris Louis and Jules Olitski, with the lambency of colour-light
- 23 No matter how potent the impact of a coloured surface may be on the eye, only rarely does the colour contained in paintings influence its adjacent surroundings. Just as perspective functions as a two-dimensional spatial device, similarly, the deliberate use of vivid, lurid colouration, or extreme contrasts of black and white, function to contrive a situation 'full of light'.
- 24 M. Kozloff, 'The Problem of Color-Light in Rothko', Artforum, Sept., 1965, p. 39.
- 25 Ibid.
- 26 Mark Rothko is reputed to have meticulously adjusted the light of his studio by the use of blinds over the windows, thereby manipulating the quantity and direction of light in relation to his painting.
- 27 Originally from H. Hofmann, 'Space Pictorially Realized Through the Intrinsic Faculty of Colors to Express Volume', 1951 and quoted in: H.B. Chipp (Ed.), Theories of Modern Art, p. 544.
- 28 Luminescent a. Emitting light without being hot; hence -ENCE n. (C.O.D.; sixth ed., 1976).
According to the dictionary definition, 'luminous' does not make claim to either the presence or absence of heat. However, for clarification of the phenomenon of colour and light in differing circumstances, connotations conveyed by the suffix '-escent' and '-ous' respectively are revealing. Thus:
-escent suf. forming adjs. denoting onset of a state or variation of colour, etc. ...
-ous suf. forming adjs. meaning 'abounding in, characterized by, of the nature of' ...
(C.O.D.; sixth ed., 1976).
- 29 That something can 'appear luminous' is caused by the distribution of lightness in what is seen, but there is also such a thing as seeing something as luminous ...
(L. Wittgenstein, Remarks on Colour, par. 224, p. 47e).
- 30 Ibid., par. 88, p. 28e.
- 31 Henri Focillon, The Life of Forms in Art, 1942. Quoted by A. Neumayer in: 'Book Review: W. Schöne, Über das Licht in der Malerei', Art Bulletin, Dec., 1955, p. 301.
- 32 Namely, luminance, dominant wavelength, and purity. (Cf. Table 3).

- 33 These visual attributes correspond to the three physical attributes respectively and may be defined thus: hue is the technical identity of a given colour, chroma the degree of colour saturation, and value the degree of lightness or darkness of a colour.
- 34 See column 4, Table 3. Continued research into colour perception has claimed brightness and lightness to be mutually exclusive attributes, thus countering the general acceptance of their equivalence.
- 35 J. Albers, Interaction of Color, pp. 73-74 and passim.
- 36 Standardised colour papers are generally used in experiments.
- 37 The criteria of reductionism and monochromatic tendencies in modernist painting are wide-ranging. That examples of effective light effulgence in, for example, the work of Ellsworth Kelly and Brice Marden, are realised in ways removed from the candidate's creative disposition, has precluded any serious attention to be given to such tendencies in the present study.
- 38 Evans' inclusion of brilliance as an attribute of perceived colour constitutes a major contribution in the field of colour perception. His re-examinations and experimental evidence may be found in: R. Evans, The Perception of Color, 1974.
- 39 Therefore, brightness increases as the intensity of the illumination increases. This situation is frequently found in the spot-lighting of paintings in gallery spaces where the illumination veers towards the dazzling. Concerning the notion of light in paintings, it is such a circumstance that is dismissed by Hofmann in his phrase, 'Illumination is superficial'.
- 40 When dealing with colour at close intervals, the fact that manipulation of the grey factor, and the regulation of the value of colour, is significant for making one colour look like two, three to look like two, three to look like four, and so forth, is accepted. Systematic experimental work on the interaction of colour has been conducted since the late nineteenth century. More recently, Albers has asserted that colour is the most relative medium in art and has based his colour investigations on a differentiation between what he termed the 'factual facts' and the 'actual facts' of colour. Whereas the 'factual facts' of colour refer to light's true physical function, the 'actual facts' refer to the changeableness of colour perceptions.

In visual perception a color is almost never seen as it really is ... as it physically is ...
(J. Albers, Interaction of Color, p. 1).
Albers revealed the inconstancy of colour perception through the method of permutation, rendering his system of the interaction of both consonant and dissonant colour co-ordination fundamentally immeasurable and inexhaustible.
- 41 R. Evans, Introduction to Color, p. 2.

- 42 Originally from H. Matisse, 'The Rôle and Modalities of Colour', 1945 and reprinted in: Flam, J.D. Matisse on Art. London: Phaidon, 1973, p. 100.

2.2 Light and Colour: Ideational Variants

- 1 F. Fröhlich, 'The Locations of Light in Art'. British Journal of Aesthetics, Winter, 1971, p. 48.
- 2 G.W.F. Hegel, Aesthetics: Lectures on Fine Art, p. 808. (T.M. Knox translation, vol. 2).
- 3 Ibid.
- 4 Ibid.
- 5 Ibid., p. 810.
- 6 Ibid., p. 808.
- 7 Ibid., p. 810.
- 8 Ibid.
Significantly, Greenberg's advocacy of the Post Painterly Abstractionist's formalist icons of disembodied colour-light, refers back to Hegel's line of thinking. The candidate is attuned to Hegel's set of thoughts, if not the modernist consequences.
- 9 P. Heron, 'The Shape of Colour' in: B. Smith (Ed.) Concerning Contemporary Art, p. 158.
- 10 Ibid.
- 11 See Table 3, last column, points 1-11, for the specific attributes pertaining to either the surface, or the volume modes of appearance of colour. 'Glossiness' and 'lustre' are applicable to surface colour only. 'Flicker', 'sparkle', and 'transparency' are attributes to both surface and volume colour.
- 12 Briefly, surface colour pertains to the colour of solid matter. Katz cited the coloured papers used in his experiments. The 'tactile' nature of surface colour is conditioned by the constituent particles, the texture, of matter and surface colour presents a planar barrier beyond which the eye cannot pass. The blue of the sky was cited by Katz to exemplify film colour. The 'optical' nature of film colour remains just short of transparency and retains an essentially frontal-parallel character. Film, or disembodied colour, the effect of colour lifted off solid matter, has permeated modernist abstraction where the attempt is to eradicate corporeal resonance. Volume colour pertains to the transparent colour of a space-filling medium. Objects are consequently perceived behind or within such atmospheric conditions. Katz cited the example of fog.

- 13 Katz was found to be cited as an authoritative source in A. Stokes, Colour and Form (1937); Merleau-Ponty Phenomenology of Perception (1945); W. Seitz, 'Abstract Expressionist Painting in America' (Ph.D. diss.), 1955. Such works comprise some of the supportive literature consulted for the present study. Seitz did apply Katz's three categories of colour appearances when analysing a range of Abstract Expressionist paintings, (see pp. 213-225). For example:
 Rothko's edging is almost never hard, hence an absolute surface color is impossible; but inasmuch as the areas are rectangular and complete within the format, they are more tangible than "mists", but at the same time over-painted in such a way as to be "translucent"; hovering between "surface color" and "film color".
 (W. Seitz, 'Abstract Expressionist Painting in America', p. 222).
- 14 D. Katz, The World of Colour, p. 29.
- 15 The interdependency of the natural and pictorial states in relation to the painterly attitude should be remembered. For example, the recurrence of water as a motif in Impressionist painting as the pretext for categorial style referents:
 ... the study of water provided pretexts for the representation of formless masses enlivened only by the richness of nuances, in other words, surfaces whose textures invited vivid brush strokes'.
 (J. Rewald, The Impressionist Brush, no pagination).
 More pertinently, the painterly attitude pervades subjective world-views and creative identities to result in, for example:
 ... a brush stroke that speaks a language of its own, that expresses a concept ... As used by such masters as Rubens and Rembrandt, this brush stroke never "sticks" to the support, but manages - even though it applies opaque pigment to solid ground - to capture the vibrations of light, the pulse of life.
 (Ibid., no pagination).
- 16 From Lustrare, to illuminate, lustre is defined thus:
 lustre ... l. n. Gloss, refulgence; shining surface, brilliance, bright light, radiant beauty ...
 (C.O.D.; sixth ed., 1976).
- 17 D. Katz, The World of Colour, pp. 24-25.
- 18 Ibid., pp. 30-31.
- 19 See Table 3, last column.
- 20 J. Hochberg, 'The Representation of Things and People', in: Gombrich, E., Hochberg, J., and Black, M., Art, Perception and Reality, p. 64.
- 21 M. Kozloff, 'The Americans', in: Renderings, pp. 134-135. (Candidate's italics).
- 22 J. Ortega y Gasset, 'On the Artist's Viewpoint', in: Velazquez, Goya and the Dehumanization of Art, p. 31.

- 23 M. Kozloff, 'Remarks on Their Medium by Four Painters', Artforum, Sept., 1975, p. 56.
- 24 Ibid.
- 25 H. Rosenberg, Artworks and Packages, p. 196.
- 26 The Penguin English Dictionary; second ed., 1974.
- 27 C.O.D.; sixth ed., 1976.
- 28 Webster's Third New International Dictionary; unabridged ed., 1971.
- 29 The Random House Dictionary; unabridged ed., 1973.
- 30 D. Katz, The World of Colour, p. 28.
Different tonal systems effecting light in painting have been variously termed: chiaroscuro, tenebrism, sfuma etc.
- 31 G.W.F. Hegel, Aesthetics: Lectures on Fine Art, p. 309. (T.M. Knox translation, vol. 2).
- 32 N. Goodman, Languages of Art, p. 10.
- 33 Ibid., p. 33.
- 34 Ibid., p. 9.
- 35 Ibid.
- 36 Ibid.
- 37 Ibid., p. 25.
- 38 M. Raphael, The Demands of Art, p. 212.
- 39 J. Elderfield, 'Painterliness Redefined: Jules Olitski and Recent Abstract Art (Part 1)'. Art International, Dec., 1972, p. 23.
- 40 M. Black 'How Do Pictures Represent?' in: Gombrich, E., Hochberg, J., and Black, M. Art, Perception and Reality, p. 112.
- 41 Ibid.
- 42 Black's logical structure is annotated here for the purposes of clarification. The key to the symbols used in the logical construct would then be as follows:

<u>P</u>	= painting
<u>S</u>	= pictorial content, synonymous with physical light
<u>M</u>	= painter
<u>E</u>	= imaginative construct of physical light and its consequences

 Black begins with the indefensible construct: 'P depicts S'. He then inserts the notion of artistic intention so that the construct becomes:

'M, the producer of P, intended S to be a depiction of S'.

(For full argument see Ibid., pp. 110-113).

Such a construct, giving no indication as to the nature of the pictorial content and its relation to the original source, was considered by Black to be less objectionable in the following amended form:

'P depicts S if and only if M, the producer of P, intended E'.

Importantly, E is not a straightforward synonym of 'P depicts S'.

Black qualified in the following way:

... in order for this kind of analysis to be acceptable, E must have the same extension as 'P depicts S': we have captured the right intention only if what M intended to do was necessary and sufficient for P being a depiction of S (though not expressed in those words).

(Ibid., p. 112).

Annotation for Black's crucial phrase in parenthesis above becomes, in the context of this dissertation: light, not as physical light, but the pictorial meaning resulting from an operative construct of light, including the inevitable trans- of light into 'light'. Black continues:

and if so, we can then dispense with the reference to M's intention altogether, since 'P depicts S if and only if E' will, by itself, constitute the analysis we were seeking. This way of looking at the matter would also have the advantage of meeting the difficulty about the failed intention ...

(Ibid., pp. 112-113).

- 43 Abstractionist in the sense of being derived from a process of stripping an idea of its concrete accompaniments; an idea so stripped, that it becomes something visionary (existing only in a vision or the imagination).
(Cf. C.O.D.; sixth ed., 1976).
- 44 J. Hochberg, 'The Representation of Things and People', in: Gombrich, E., Hochberg, J., and Black, M. Art, Perception, and Reality, p. 48.
- 45 Shearman, J. 'Leonardo's Colour and Chiaroscuro', Zeitschrift fur Kunstgeschichte, 25: 13-47, 1962, p. 13. (Candidate's italics).
- 46 E. Gombrich, 'The Mask and the Face: The Perception of Physiognomic Likeness in Life and in Art', in: Gombrich, E., Hochberg, J., and Black, M. Art, Perception, and Reality, p. 31.
- 47 H. Wölfflin, Principles, p. 51. (Candidate's italics).
- 48 H. Hofmann, 'On Light and Colour' in: Chipp, H.B. (Ed.) Theories of Modern Art, p. 544.
- 49 C. Greenberg, 'The "Crisis" of Abstract Art', Arts Yearbook, no. 7, 1964, p. 92.

- 50 C. Greenberg, 'After Abstract Expressionism', Art International, Oct., 1962, pp. 28-29.
- 51 M. Kozloff, 'A Letter to the Editor', Art International, June, 1963, p. 90.
- 52 H. Hofmann, 'On Light and Color', in: Chipp, H.B. (Ed.) Theories of Modern Art, p. 544.
- 53 The phrase is Katz's.
- 54 The phrase is Dore Ashton's.
- 55 H. Rosenberg, 'On Space', in: Discovering the Present, p. 71.
- 56 Ibid.
- 57 H. Hofmann, 'The Color Problem in Pure Painting, Its Creative Origin', Arts and Architecture, Feb., 1956, p. 14.
- 58 W. Seitz, 'Abstract Expressionist Painting in America', (Ph.D. Diss.) 1955, p. 219.
- 59 C. Greenberg, quoted by M. Tucker, 'The Structure of Color', in: Battcock, G. (Ed.) The New Art, p. 234.
- 60 The phrase is Katz's.

CHAPTER THREE

CRITIQUE: PAINTERLY USAGES AND 'LIGHT'

3.1 A Modus Operandi

From arguments developed in preceding sections of this exposition concerning painterly models; the painterly creative premise; notions of colour-light in both the natural and pictorial contexts; and light apprehended as an imaginative construct; how the candidate's ideational preoccupations were made operative is to be expressed in this critique.

The point of departure for this critique is to look at the formative methods by means of which a body of paintings was generated. Attention is directed to both the constant factors, and the changing aspects, of paint presentation concerning the relationship between light and painterly usages. That the paintings themselves may be about many things besides this relationship is of no concern here. Therefore, not all aspects of the candidate's paintings will be discussed, only those with an immediate bearing on the research topic. Substantiation on the latter is done in conjunction with the illustrations comprising Volume 2 of this dissertation.

While there should be a critical willingness to grasp the formative history of a painting for its understanding, scrutiny of a completed painting cannot fully reveal the technical and organisational methods implemented by the painter. Good details are required for the purpose of perceiving works, as closely as possible, to their actual execution. By illustrating areas of paintings in progress, and selected areas of completed paintings, the details of paintings in the slide catalogue of Volume 2 function to make cogent for the spectator those visual states created by the candidate and considered to exist as persuasive pictorial qualities concerning the relationship between light and painterly usages.

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