

FedEx Notebook

Nadine Feinson

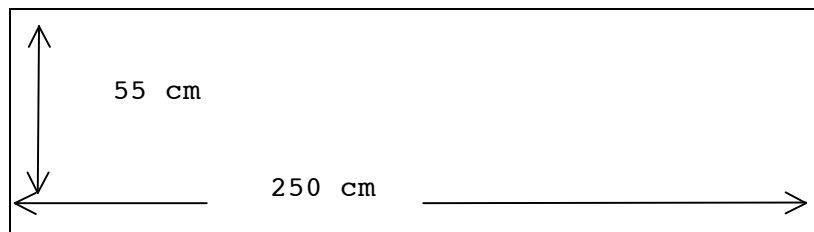
12/1/2010 – 20/4/2010

FedEx Notebook is a transcription of a notebook covering the period January to April 2010. It documents the making of certain paintings, at the time of their making, and the thinking and process of reflection attendant on it.

Tues 12th Jan

Beaux-arts - suitcase project -

Tear of strips of ready primed canvas 55 cm wide & 2 m long. to paint horizontally & vertically a variety of marks. Then to test out the effect ~~on a~~ of contouring with folds.



Questions

How long - determining how many folds .


Practice with paper the folds .

Preparation for Fold (luggage)

TEST STRIP ①

Decisions on how to use the gesture & marks to work with the contouring lip & withholding fold

Test 1 made on a ϵ painted on the vertical drop using primarily vertical downward pulls of paint 2 inches wide 15 - 20 inches long.

Initial paint applied on plastering \rightarrow 
 red & black dots & yellow in rows pressed & pulled. large window cleaning squeegee used to wipe away paint & reveal stained canvas resulting in vertical horizontal marks at either edge of the wiped back area. Leaving smooth almost silken surface. Other areas wiped back with a cloth creating an edge with the thicker edge almost like an area of bark removed from a tree
~~strip~~ areas of thick paint from initial lay down with plastering item also extended with a cloth. Appears as if made with a brush - a long brush stroke.

At points I have brushed titanium white with thick glaze medium repeatedly down an area of paint on the left hand side to produce a 3 dimensional contrast with the non - discript chaotic marks .

15cm

The ~~fold~~ made every canvas is lifted up every . 25 cm or so & stapled on either side allowing the canvas above to bulge out & down over the stapled area

Horizontal edges of paint to squeegeed areas Mimic the fold creating folds on the 2 dimensional Areas between folds.

Vertically extended paint gestures which follow the vertical edge of the ~~stri~~ canvas :

If a constant width travel in & ~~o~~ over the contours only non visible under neath the fold & re-emerging out of it .

Interesting when the vertical gesture ~~of~~ (not a line , but having physical width (may be 8 cm or more) is not the same width - may taper or widen. The folds create a disjuncture

The ~~E~~lips attract light - sheen.

The areas under the folds are in shadow
The painting surface ~~Becomes~~ creates area of reduced exposure to light & order to ~~the~~ vision.

Rhythm of light sheen shade light sheen shade etc.

The light dark ~~in the~~ modely not present in the painting itself

The areas pushed out by the fold accentuate marks
~~like~~ pushed forwards towards ~~the~~

There is a virtual speed travelling ~~of~~ over the surface a flow . The eye travels 'over' the contour

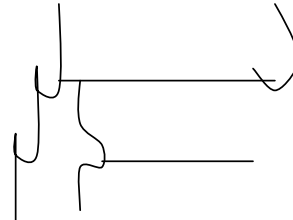
It hits the lip & ~~towards~~ rolls over & under.

The painting casts shadows on either side of its edge a line of 2 - 5 inches protrudes onto the wall a on side a line which is made by the deepest

Measurements : how long much the folded areas to fold up. The points of staple.

by the edge cast by the lip so the areas above the line is darker (the shade cast by the bulge)
 The ~~sh~~ area below is narrower & lighter
 This shadow line, 'pursing' of the wall creates an effect like a ~~tuck~~ a ~~seam~~ a dart. Becomes almost 3 dimensional \perp undulation down the side of the painting.

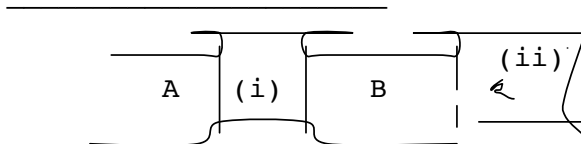
The first hitching up to create a fold or lip need to measure & mark so that if want equal folds in size.



~~How~~ If hanging vertically the folds or bulging over the lip are created by gravity.

You don't look into Can only see inside fold from one side depending on the which way folded - could be multi directional. Plus it avoids chineesy feeling of landscape in paths.

If hung horizontally



loose the feeling of skin on the lip down look along the fold the lip the point of intensity. but interesting

Temporally - The ^{panels} areas that A & B that protrude into 3 dimensions appear as points separated from the temporality of the (i) & (ii). almost as panels which could be moved.

TEST

2

Painted on the horizontal (Test 1 painted on vertical)

Interesting intensities of green or red smears from blobs of

Ways to play with the fold

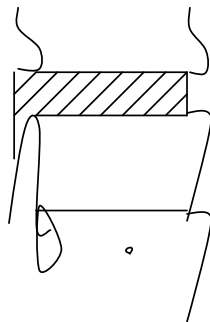
Drips or long Gestural pulls that run down & over one or more folds.

Multiple painting depending on the fold

White edges. long drops break between folds

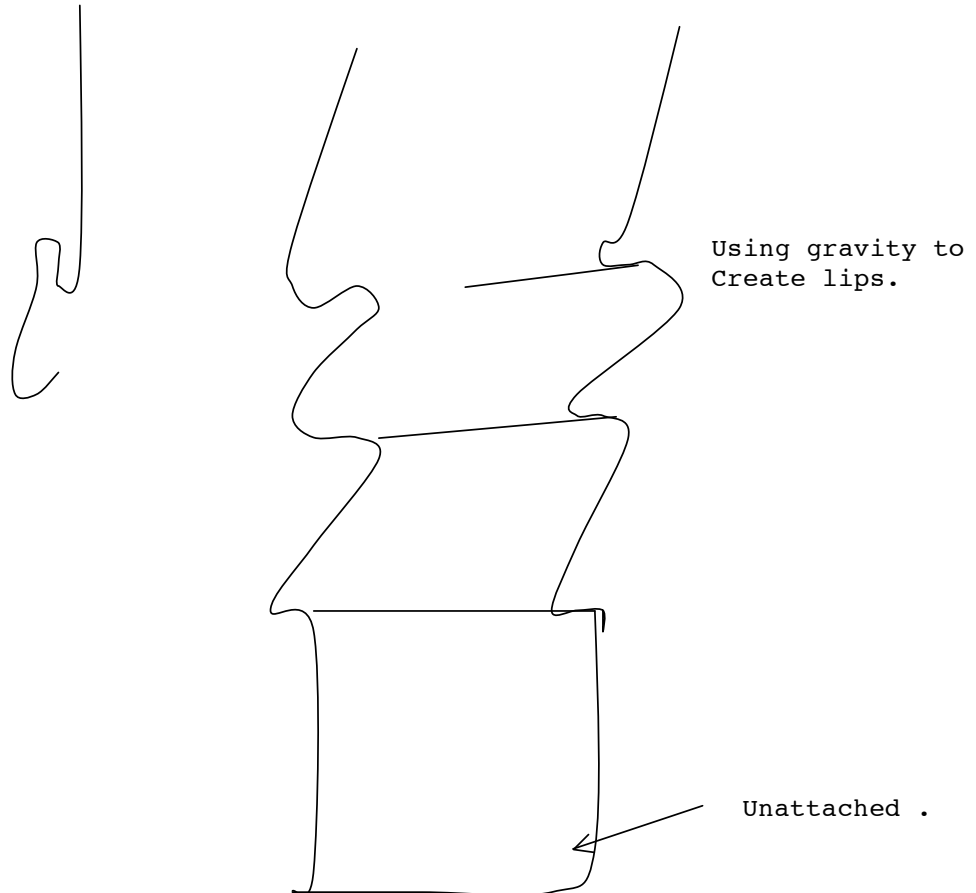
TEST 1 - Vertical

Hitching up means can look in & along but due to the narrowness of canvas the fold is not prominent more folded than lipped. the lip is small



The large gravitational lip meeting the lower hitch creates desire to look under the painting & into the cleft between two surfaces.

Deciding to keep it simple – not too fussy or contrived
a simple hang attached at 2 top corners with staples
or



Work Vertically work from deconstructed to
complex then turn upside down to
hang. As test (1) but turned upside down .

Majority of glazed area in central area .

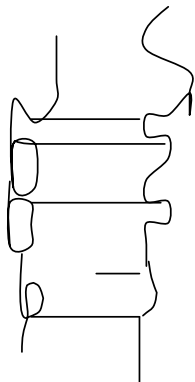
Title : Fold 2 (suitcase)

Concerns are that at this scale ~~it doesn't~~ the
fold doesn't function as successfully as 'fold 1'

The narrowness of the width. & the smallness of the fold is too thin to create a 'lip' to attract light & to focus as an area or domain to project forward. This projecting forwards is important - the looking 'into'. But ~~have~~ will consider the benefits to the work of looking 'up' & 'into' through 'under'.^(x)



This is not a folding up but a hanging down so the piece will use the folding of the suitcase to identify points of folding up in relation to a hanging down



? If work is hung high ~~it~~ ~~is~~ or ~~the~~ at eye level the viewer will perhaps consider looking under.

The question of the suitcase bothers me - it is not a truly nomadic piece - it is not a swiss army knife one tool - multiple facets or uses or forms. Only in that when you fold it changes its aesthetic construction. But the folds are dictated by the regular folds in the suitcase - they are only changeable in whether you fold up or down - hitch up or hang down what can be revealed & what can be exposed is only alterable by whether one chooses to allow the surface to bulge out or lie behind the fold.

Check the wall at Beaux-Arts can take staples
Take tacks incase.

Question: should the fold be made after the painting
Should the fold be a mark after which other
marks follow.

Is the action of the fold . the closure the motion
of turning inwards /away a deferred access the action
of the mark the action of the brush in making
the mark. The gesture of extending the
painting to make a mark is the extension of
the brush pulling the paint, dragging it across the
surface

•
(The body weights backwards , tugging at the canvas
With pinched fingers & clasped to pull it up and out.
Fold 1)

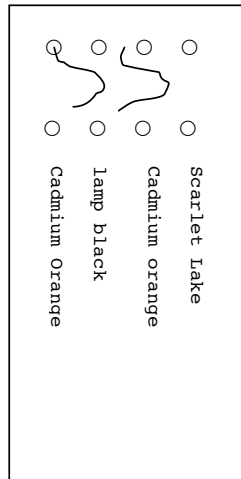
Have decided

Internal discussion of whether to make canvas the
actual size of printed dimensions of a ^{inflight} suitcase - (56"
length) but that this includes handle etc. Do I want the
canvas to actually fit in the suitcase....yes....otherwise the folds
can't actually be made through function of folding into the case.

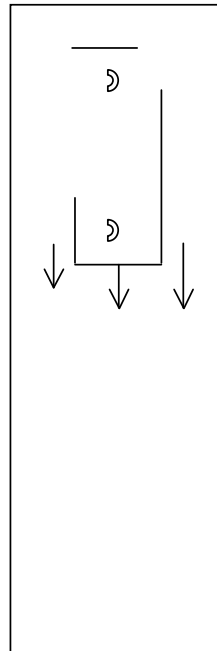
Have decided to make the width 50 cm x 252 (2 extra cm
incase staples make a mess & need to trim ends. Following on
~~from earlier deliberations I hang it~~ I cut this strip
out of a large sheet of canvas I had previously
primed with 2 layers of thixotropic primer over an
acrylic priming by the manufacturer. This surface
is plasticky , satin sheened off white.

Fold 2 (a) (luggage (suitcase) (Handluggage)

Added
glaze &
white spirit
linseed oil
dripped over
top of blobs
of paint

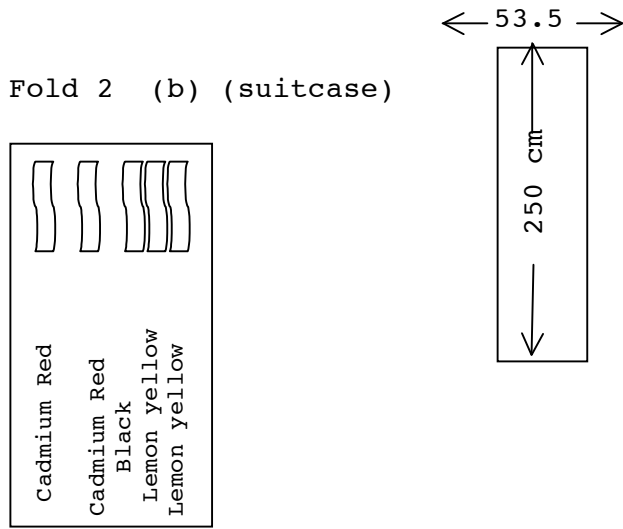


Plank of wood



before placing
quickly on wall
and dragging
downwards in
one pull .

The pull creates an elongated 'bud' or tulip head of paint, the addition of solvent has created areas of bleeding into one another & fine tributaries of paint across areas of medium. The paint medium picks up paint & very slowly runs out of the 'bud' and makes its way down the surface. Running out of the black is one main flow of paint & medium which has multiple specks of pure cadmium orange like flood effluvium ~~ove~~ swept along. Gravity pull it down & friction surface tension control its rate of flow. Surprisingly out of the cadmium red to the right a more transparent flow starts to travel out a 45 degree angle towards the bottom right corner. I am not sure why this happened. It stops short a couple of inches from the lower edge.

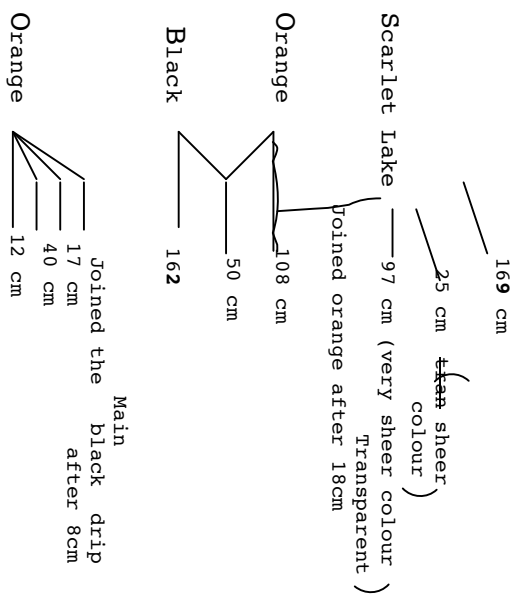


28 | 1 | 10

Fold 2 (a)

The previously described scarlet lake drip made the bottom edge overnight one inch in from the right corner, creating a small pool of paint at the lip of the lower edge approx 1cm in diameter. 169 cm in length from end of paint 'slide'

The black flow continued to flow to the lower edge creating a pool of 2cm. 162 cm in length from the initial 'slid' of paint



A significant loss of initial clarity of marks, softening of contours of the 'tulip head' Soft splodges & a lessening of contrast between paint edge & surface ground. Thinned areas traversed by minute tributaries Splodges & marks of paint towards the end of the paint slide remain intact as originally laid down. Specks of cabmium orange originally transported down the central black drip have mostly dissolved & created thin orange line although some remain towards the lower portion of the drip

Fold 2 (b)

Two minor motions in the form of '2 short drips after wiping back with white spirit & not part of initial paint 'slide'.

Intervened more this one yesterday. Need to be careful not to fall into the old way of embellishment. Try, & create intensities through the 'chance' colour relations & gestures created through colour slides & wiping back with squeegee. Difficult to know how to use gloved finger drags/smears as look 'mannered' yet add intensity & 'interest' in the chaotic marks. Temporal difference - they create outcrops, a 'stopping off point a focal point , a scale differential.

I have decided that in Fold 2(b) I wont limit the type of mark in Fold 2(a) I will use implements to make the marks rather than brush & limit ~~finger~~ glove drags.

(camera
Have documented Paint'Slide' 1 as Fold 2(a) & (b)
Using Canon G9Power Shot Digital camera.)

Am aware of uncertainty about marks . How much to intervene . Hower I am trying to develop a different 'aesthetic'. One which is dependent to a greater degree than before on the function of the 'tools' used ... (is this true?). Perhaps it is more letting the gesture stand and allowing its motion to persist rather than editing it back. For instance in Fold 1 (a) when the long drips were in motion over some hours (certainly for 4 hours (may be longer) there \$was a point of aesthetic 'beauty' , rightness , whatever - but I made a decision not to curtail the extended motion of the

gesture back to become a close observer of the events as they developed – the travelling of paint, dissolving 'images'

Have decided to keep Fold 2 (a) as a work or test strip. Focus for writing on the paint 'slide'

Fold 2(b) end of day two

Realise marks two similar – same width – width of blobs on plank need to be varied. Also to take care the width of the 'pleats' created

~~Have a feeling that~~

Problematic using a long narrow strip how to ensure it does not look either like a strip of wall paper or an off cut from a larger painting. Possible option would have been simple downward pulls of paint & drips – but I think this is too aesthetic, too placed. It is important that the folds fold an actual painting – that they withdraw part of the painting that might wish to be seen & display or emphasise or make 'emphatic' (Massumi) the marks which sit and/or roll over the lip.

What does the fold do:

Virtual hitching up or fold – a
Withdrawal of ~~the~~ part of the surface from view
(Breaks up 'fragments' the cohesive surface)
Creates different speeds, temporalities of
surface – in front behind but joined
(moebius band)

Carve out a place

Out of sight . forces the painting into the
imagination .

I don't want to know everything about the fold
force of too soon - to quote Susan Hiller

"

29 | 1 | 10

Fold 2 (b)

The scale is quite large re the width of surface support
Drop back to smaller scale for the purposes of this piece
Follow it like braille touching across the surface -
emphatic points . But avoid background foreground -
space blank spaces not to drift into atmospheric or
distant nebulous 'holes' ,

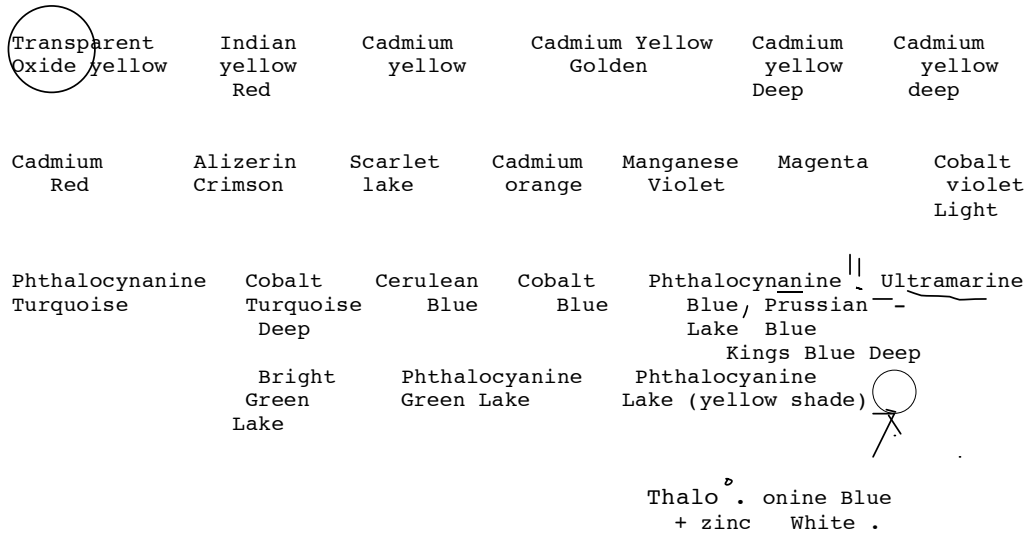
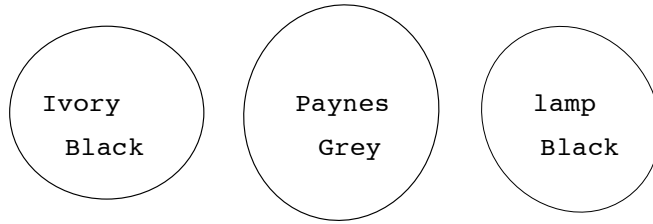
Ladder The ladder is an important part of this work
230 cm in length

including
9 steps acording top



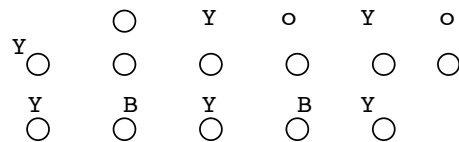
Move the eye level to work but a certain
pleasure in balancing - shifting in space -
stabilising & destabilising. Up & down not
just across. The eye travels directly to the
area of activity the fingers in front - scanning close
to the surface rather than at arms length .

Palette to be attached to top of ladder
rested in topstep.



Problem - vears between abstract expressionism (1950s feel)
to Roger Dean sci - fi - to pretty clusters of flowers,
beads, crystals Needs clarity to balance

Laid an area 8 x 10 " of grey stipple - worked
into it with glove, various rubber implements to
create shape & form in it. Then laid on paint
slide over it y lemon yellow, cadmium orange &
smaller amount of black



30-1-10

Reflecting on yesterday's activity .

Recognising the cultural/social shape shifting of marks and gestures. The subtle shifts that not only mark out art movements , particular art practices, but also place a work in time . Making marks I see the work shift constantly shifting in my eye and imagination Kitch, abstract expressionism, surrealism, pop, ... the difficulty of finding in this 'twinkling' surface of miniscule promentaries something that feels not a memory but actually there to be worked with.

[Thinking again about the notion of a heterogenous gesture , the gesture as artist mark or signature & reading Susan Hillers book of texts 'The Provisional Texture of Beauty' p.72 The Performance of the Self: Hidden Histories (Jackson Pollock) "The handwritten announces itself as authenticity. The artist's handwriting or style of mark making is said to be as personal as a signature" she quotes Sarat Maharaj: " As the pre-eminent authenticating marker of identity , the signature vouches for "self-presence " . However in footnote 1 she calls this into question through-as by referring ^{quoting Lynne Cooke} to Derrida's comment that - signature ^{is open to} forgery , can be "repeatedly dashed off". She suggests suggests, it functions in "much the same way as any other sign - as a blank, echoeless device which does not so much as reverberate with "authentic self presence" as stand in for it , signifying it at one removed

Lynne Cooke (ed) 'A Falsemeaning .Adamelegy:, Artisanal Signatures of Difference after Glutenberg Jurassic Technologies Revenant ; Biennale of Sidney Sydney 1996, p.42.45.

Hiller is thinking about ' psychic automation '
~~a h is~~ - when handwriting appears as the subversion of
self & inscriptions is an endless play of impersonations
a series of enactments of multiple selves [The
mark as impersonation of enactment seems close
to how I feel about the marks I make]

" In the practice of automatism , the artist attempts to
deliberately erase conscious intent from the mind in order
to free the hand to obey interior impulses / speed of
writing '

79 She mentions André Masson (look at him again) poured
paint & work directly from tubes of paint [no^{note}pre - mixing]
1926 - 1927 'Battle of fishes'. Improvisational - preserving
random & accidental and only late in the process the
minimal amount of structuring needed to 'jell' the work.
1941- 45 he returns (via a monstrous quasi - realistic style) to
characterised by free association captured - rapid marks through
which images emerge. , 'Pasiphae' 1945 'Rape' 1941. Hiller
suggests should be considered along side Pollock also Tobey
She asks "can inscription be simultaneously embodiment and
impersonation". She mentions Janet Sobel's 'over - all' dripped
painting 'Music'

'Gestural abstraction

1. Footnote 12 Roberta Smith 'Art in Review: Janet Sobel' New York
Times 15 Feb 2002 [http://query.nytimes.com/gst/fullpage.html?](http://query.nytimes.com/gst/fullpage.html?r=940ESDE123FF936A25751COA9649C8B63)
r=940ESDE123FF936A25751COA9649C8B63 (accessed 4 July 08)

Check out foot note 10 Gail Levin's research in Women's Art
Journal 'Janet Sobel, : Primitivism , Surrealist & Abstract
Expressionism.'

[This kind of quoting seems wrong in this book & should
be in the other black book]

Monday morning .

1 - 2 -10

2 days away from painting. Observing the series of marks, made at the end of Friday. Black stipple mat (lamp black touch of glaze & paint ^{thinning}medium) Moved around & worked into with glaze drags, ^{gloved}finger dipped in white spirit to displace paint & create illusion of forms (creates opposition black/white squeegee) Then over laid with paint slide of cadmium lemon yellow & cadmium orange. The two ^{layers} appear to appropriate each other . The paint slide appears decayed abraded ~~revealing~~ the grey surface - despite technically under appears to extrude ~~or~~ bulge from under? out of? through? the paint strips. Similar look to corroded painted metal - flaks have lifted , pallerns of rust except the colours are not of this order - luminous yellow & orange . Creates highly minutely marked surface. the vertical stripes take on a more three dimensional feel minute explosions of grey smoke puff , inner stuffing extrude . Minute explosions minute events. The scale is important . Creates clean edged minute edges - not 'man-made ' - reprographic. Not gestural.

Grey (monochrome) must look up David Batchelors writing on Monochrome)

Vertical tubes of snake skin fanlike , feather like but smear / friction made - chevrons Glove finger 'pull' with black thick gloves give extra traction . Very firm pressure to allow paint to catch and ride over each Slight 'lump or hump of paint . Not happy where the end of the drag reveals finger shape

Decided on paint slide of organge & yellow over top lift corner but looks too placed (as indeed it was) removed. Scale too large too . Size of blob & gaps have significant effect in relation to other marks. If too large under mat of stipple doesnt show through just obliterates .

Tuesday 2nd Feb '10



Stippled fur/'flower'/ larval flow of light grey & dark grey
ear - sounding shell receiving 'shell' - orifice - hole
into the painting - different temporality

Not sure but ~~it might be in~~ would create a
disruption in a colourfield - more rounded edges 'ear'
like rather than petal like. I am not sure but it
would create a disruption a discontinuity or a
otherness into a grid like structure.

I find I want to avoid the desire to make grids
to make the grid - disrupt the grid. I have to
remind myself to make diagonals except or the
minute scale which is multidirectional. Large
scale marks ~~somehow~~ which are diagonal, or multidirectional
I only feel 'right' about if they are equally
Symmetrically, multidimensional. otherwise they feel
'too expressive' too gestural Why? Too singular.
Why is a wavyline or a diagonal line too singular -
it cuts across all else. ? forces things to the background?
depends. Actually - its not so much diagonal as wiggly
lines which travel. They feel too singular. Too hand
& body made? May be I just don't like them for
whatever reason.

The painting is beginning to
excess of colour & marks . Could carry on in
this way creating a tapestry of marks & shapes
but the point is the fold folds into part
of a painting so I want to make what for
me ~~cor~~ is a painting. ~~Not~~ a what does
this mean? It is not about whether it
is all -over , but I don't want a homogenous
surface. It needs to have a few or many
events but retains heterogenous , multiple
affects in exchange .

Need to write in more detail about the stipple

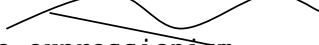
Tourquoise blue has to be handled carefully
- becomes 'nice' quite easily ~~or can look~~ or
hyper real bright or 'nice' pop 'fun' pop which is
not aimed for here . Or ~~is that an~~
can that be used as a intervention - can be
pretty which I don't want . Infact blues
generally are tricky I like opaque blues : I think
of delapidated building , flackey paint blue ,
not sparkly . May be turquoise is too
'sparkly' crisp clean clear. ~~It~~ s. intense it
lights up ~~some~~ dark places. I use it as an emphatic
point, a gleam, a small neon stripe .

some of
Need to avoid kiddy poster paint look of the
paint slide /drags as feels a bit too aesthetic
or 'nice'.

How to

Ladder : (E's comment) also scaling the painting ... play on words . A prothesis and a restriction. If balancing on a ladder restricts large gestures . But also

It takes eye level up - accesses greater height . Sudden upward access of space. Something about being off balance - being in motion . Maybe the ladder is a teleopic device . Artist as user of tools, clip ons like a swiss army knife or Mr. Gadget .

Returning to the gesture of  has a particular history of male expressionism ~~in~~ Namuth's film of Pollock.

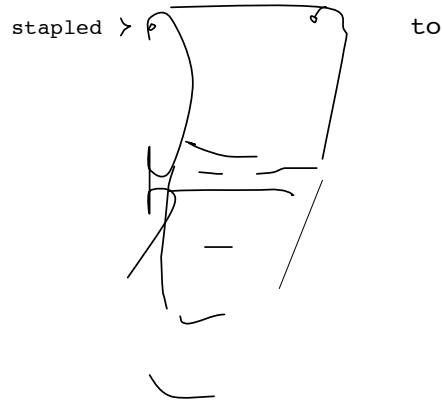
So many different marks that can be made and each seem to make a style a moment in or of culture Not happy with the landscapy aspects , the vistas the sci-fi outcrops & weird coloured shapes. The 'made' shapes rather than the found intensities & Machinic - metal - corroded metal , surface , peeled paint.

Wednesday 3rd February .

Fallen into the old traps - sci-fi landscape . The formations are two intensioned , modelled , images . I have been image making - rather than moving from^{nothing} to something & away I have gone from nothing to a thing in a specific painting genre - it is a recognisable form & colour - a sci-fi tripe .

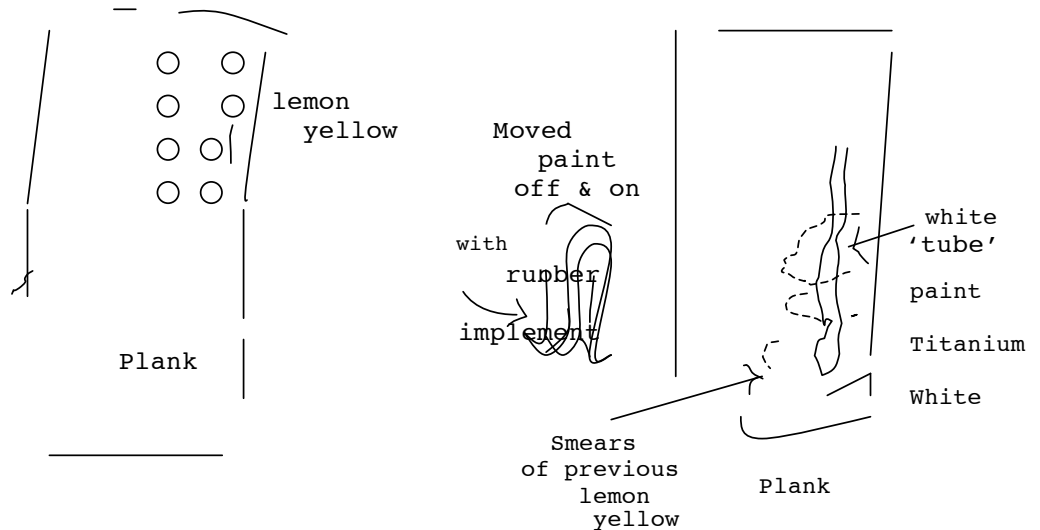
Talked to S . She could see immediately the problem area & where I had drifted into landscape with a definite scale. Agreed that the yellow 'camshaft'

is what all the components articulate them selves off & by This needs to continue in some form . all the way along the length of the painting.- A central shaft . Shifted the work up the wall and because the canvas folds will make use of gravity the top fold will of the painting will begin with a fold



Also turning it upside down disrupts the image making.

An extension of the lemon yellow central shaft (down draft '). Several slides of lemon yellow over central bottom third over laid by a white 'slide'



Scale is becoming more insistent in my decision making. Gesture not of human dimensions that is why large gestures usually not one sweep but incremental or using a prothesis - tool to extend the marks. ~~The~~ Application of pure paint smeared /dragged across the surface creates a minuteness of detail that does not speak of the wrist, finger ~~or~~ or arm ~~↙~~ there is an ambiguity of scale .

The 'painting' is I think finished. at least for now . Areas of white ground remain signifying the (almost) 'a 'sample' of a painting ' nature of the piece . It is important that the fold is an act that happens to a painting not just a series of marks. But this piece feels like a sampler of marks. I am very conscious of manoeuvring between different qualities of mark and gesture: clearly richter's abstracts , sci-fi Roger Dean (Glen Brown , abstract expressionism, fantasy landscape, chris ? (psychedelic landscapes)

Take points with me incase want to make further marks after folding

Pile of matter

Pile of material

I think I don't like this piece. It is too much.

A pile of paint marks

Still it isn't finished. I will look again when the folds are inserted (not right word) . But I ~~am~~ keep finding myself saying " This painting is a nonsense".

Immersion in the painting process is not
mindless, it is the opposite, it is
extremely mind-full .(mind felt)

write about the stippled mark

Tools as forms of disclosure (Ian James talk)

Beaux - Arts

Email technician check ok to staple -Tripod
Take stapler / staples
Bradawl & pliers

Camera - charger & slide
Paint

Pack

Sheet of plastic to cover painting for transport
Suitcase
Pack paints in suitcase brushes, white spirit, kitchen
Before packing cut ends so straight . ~~Stanley knife~~ towel.
Need to find about how work coming back to Howie St.

Paints:
lemon yellow
Cadmium red

The Wall

The wall is part of the tools used as a plane of resistance which^{give} supports the canvas. Otherwise the canvas has been de-supported or is unsupported. The paint is supported on the canvas, the canvas is supported by the wall. I could perhaps use the floor but as a body it is difficult to ~~gain~~ use full body weight to press down & make marks.

Using the floor as support the paint flows down. It is only ~~straight~~ multidirectional with the aid of the flicking of the wrist, throwing of the paint. It is done to the canvas. The canvas does not control rate of movement. ?

Physical force can be applied by non - bodily apparatus — The bouncing ball (which artist)

The wall is not specific - it could be any wall. However any wall will differ from other (any) walls ~~as~~ in surface, . It surfaces becomes part of the mark making through pressure. The support leaves it index in the paint surface

Friday 5th Feb .

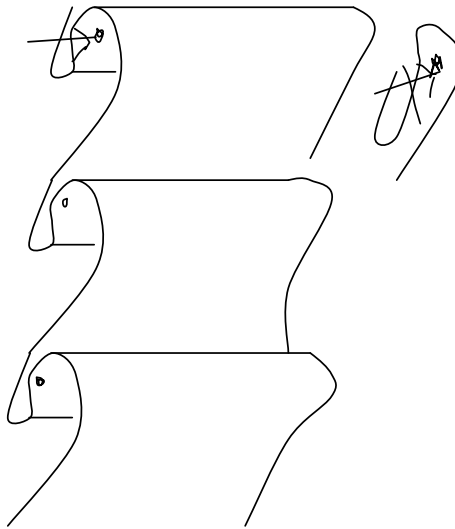
Evening

possible
It is o.k. I am thinking about a point of difference between a work made slowly over a period of time and making a work in parts with different phases. First I make a painting, ^{except} but that is not the closure. There is a gap for drying and then a gap awaiting ^{and or} a specific date when the painting arrives in a different place. In some ways the painting once removed from the suitcase will be irretrievably damaged – lined, scarred by the act of fitting in a suitcase. Certainly marked by it. A gap in time. The attention is not in attendance it is diverted to waiting ~~or~~ It is strange to look at the painting. Normally there is pleasure to be had in a completed painting, or at least there is scrutiny. Maybe something achieved. But in this case I look at the painting – but I disavow it – I see it else when in an altered state. It is complete and yet I am saying it is not complete and it never will be because. It will be folded at points of crease. The folds determined by the dimensions of the suitcase. And then it will be folded and become something else – ~~separate from~~. Its surface will be central S. the pictorial space – is this lost? The pictorial plane is folded, truncated, collapsed, with held. To return to looking at a painting but feeling in some way prevented My looking is deferred until the work is completed. But I do look and I see marks – There is a virtual folding. A shortening of the image of the piece in my imagination. But it is a complicated manoeuvre to image the 'scroll'-like painting contracted by virtue of 5 or 6 folds.

Monday 8th February .

Make decisions about whether I fold u up & in

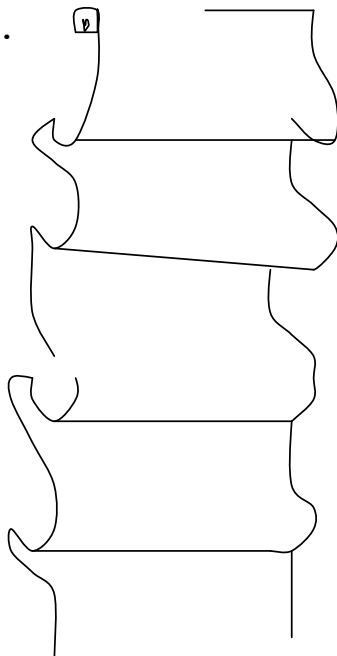
ie
staple



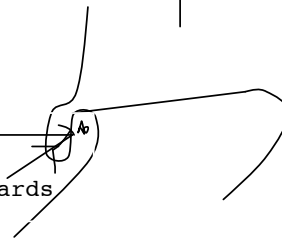
If slight angle the folded material inward on either side then the 'lip' becomes slightly curved & ~~less~~ hugs the line of the wall less creating a slight pocket. The longer \Rightarrow wider the canvas the more lip & more 'gape' & increased area to 'look into'.

or allow gravity to create a bulge in the material

i.e.



Slightly
angled inwards



Because of the narrowness of the canvas surface
 The folding in & up does not produce much of
 a contour & little space for the activation of
 emphatic points. However bulging downwards
 does create wider contour. There is a
 speed of flow over & under & the light hits
 the bulge more cleanly producing ^{notification} lines of
 'sheen'. But for the purposes of this piece
 The hitch up more clearly segments the
 Surface into rectangles - a clearer mark of
 the suite ase

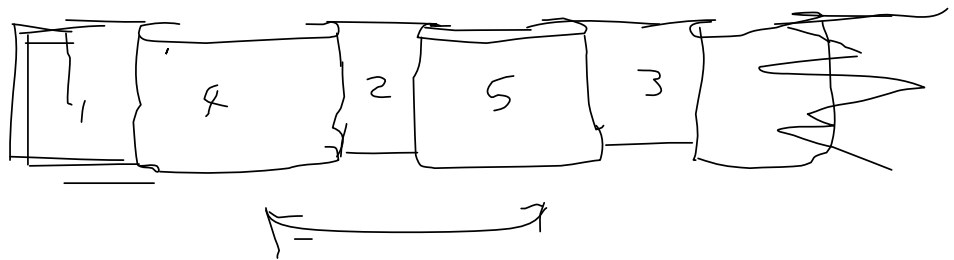
The fold - up is plainer, less glossy. more
 utilitarian - less beautiful

The fold - even a canvas which is badly stretched
 - where the canvas buckles is it creates
 interest. It does the same as a fold in adding
 3 dimension. Creates a distance a difference to what
 might be an ordinary painting. (H)

Head 1 head 2 monochromes. Because they appear
 cartoonish - the viewer is thinking colour - adding colour
 in their imagination (H)

Alexis Harding uses gravity & weight of paint

The fold interrupts the usual temporality of the
 surface -



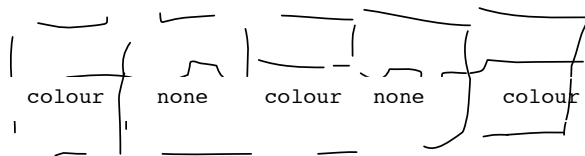
Splits the surface

~~The~~ In ravennakamp the folded surface -
 Not sure if fold correct word but don't want the
 bodily connotations of nip & tuck or ~~dressmaking~~
~~connotations of 'hitch'~~ . Surface abruptly curtailed.
 cut across. Perhaps this is the connection with
 Fontana - to literally cut the canvas where as the
 folded material of the canvas creates a cut across the
 temporality of the painting. Except not a cutting across
 it is a ~~loop~~ & folding ~~as~~ in & out . It produces
 a break, a interuption a staggering a stuttering
 in the surface - a rhythmn.

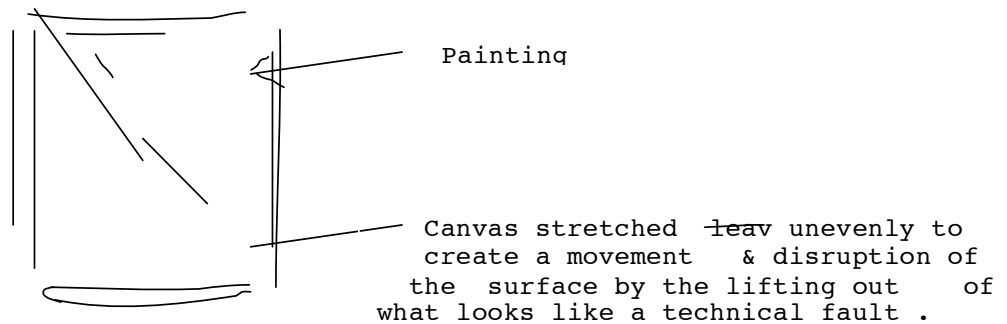
Working with folds :

Test strips.

Make a painting which plays with the fold
 in a premeditated way . eg



The fold playing with the marks - creates disjuncture,
 fracturing , discontinuities Projecting images out .



Technical Fault as
Technical fault-line - break fracturing - fragmenting
but also regulated by the fold .

Working with the glove - colour & mark

the stipple is the outer glove - turned inside out
the colour . The stipple is multiple points. it hits the
surface as multiples. There is no before it hits the
surface as multiple . It is an accumulative mark
it has a curious opticality a 3 dimensional quality
it has a 'body' within it. It is (before) the slide.
The gesture is a pounce, a hit, a tap , a percussion,
percussive. Repeatedly. The demand is to repeat
the action.

~~In what way~~ Except I think of the glove as inner
the fur diverticulum . But if the stipple is the
multiple (Deleuze) withno ~~pic~~ before - no transcendent
one before the multiple - the points flower
fluoresce (floress (??) into

Alexander Dutman commented that ~~the~~ Fold 1
was the ~~inner other the side of~~ glove (Alphabeast 7)
was ~~was~~ ^{the} the inside out. The end of a fiber optic light
travels up into light & colour. The stipples
tubes coat the surface - a dense mat which are
dragged, stretched , or tipped with colour into
gesture .

What is the stipple is often grey - neutral -
it mixes with the colour & the appropriate each other
to create difference

(Deleuze - Out of the word Peter Hallwood p. 13 "behind
difference is nothing . " Idea is a difference "
"Difference must be shown differing, adequately & immediately"
p. 14

Delueze's Bergson affirms that a 'thing differs with itself first, 'immediately' on account of the 'internal explosive force' it carries with in itself. It is not an image of itself but is it within itself .

Conflicted practice between love of mark making & more conceptual ways of w experimental way s of working: -

Need to address .

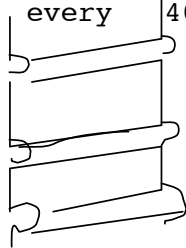
Fold s

Tuesda Wednesday 10th Feb

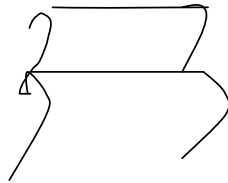
Discussion Unhappy about the painting which is excessively marked & pretty. Like a tapestry or a 'sampler' - over 'construed'. It seems like I have not painted for so long I went into an immersive place in my mind - building up a marked surface, collaging elements. It becomes bad-art in a 'bad' way .

\
E The original conception of the piece is in jeopardy . Having dimensions to be folded into in flight hand luggage . But then not flying it becomes fiction - going by eurostar there is no need for such restrictions. Also the shortness of time on arrival - I don't know how much time there is for experimentation . It feels like a nonsense. ~~In~~ order to I feel I don't know what the 'fold' does . and I Oueslions : if physical forces are important then the bulge can be made by gravity if placed horizontally the folds would be pinned - yet but hitching up is against gravity & requires - pinning .

I have hitched up test strip 2 every 40 cm or so and it looks dead. Strip 1 has loops every 40 cm ~~or~~



Strip 3



My conclusion is that at this scale the 'fold' adds nothing - it deadens it. It feels contrived. Feels sort of 1950s - thought not sure why. Only positive is the way it disrupts & divides the surface.

Talked with JS - he is not convinced by 'fold' and agrees Test - strips look contrived. Suggested to get round the changed travel it would be better to FedEx it. I was going to FedEx it back but I like the idea of the work acquiring marks through its journey to - from London. A further extension of 'working' blind.

So today I have taken the still wet painting off the wall. It is 53.3^{cm} x 2.5 meters (check) \angle

& folded it →  to keep the surface in touch with itself until its

arrival . It is looped rather than folded which reminds me of a comment that Y made they are not folds but loops not folds.



placed in a large plastic carrier bag sandwiched between two bits of card & placed in to large Jiffy bag - dimensions 63 x 44 cm ~~cm~~

Instruction to curatorial team to

install as they wish to return on Monday 22nd in original packaging with a requirement to fold it differently to the way it arrived .

Arrange FedEx to pick it up Monday 22nd Pm to arrive back in London Wednesday a.m..

The painting documented as folded , in the Jiffy bag , Documented in Paris once installed & documented on its arrival back to London.

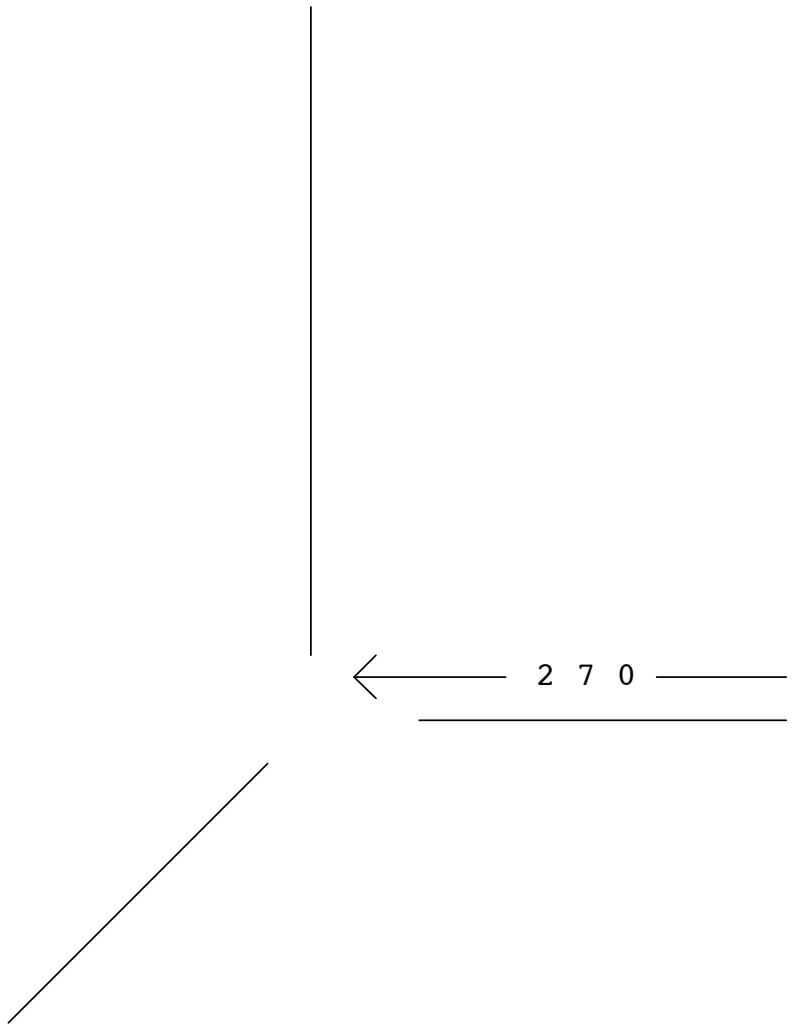
The loop also refers to my use of the moebius band (infinity loop) . Danger with the fold is that it immediately directs mind to Leibnitz & Deleuze fold which is not in my mind. May be hard to use as so well trodden.

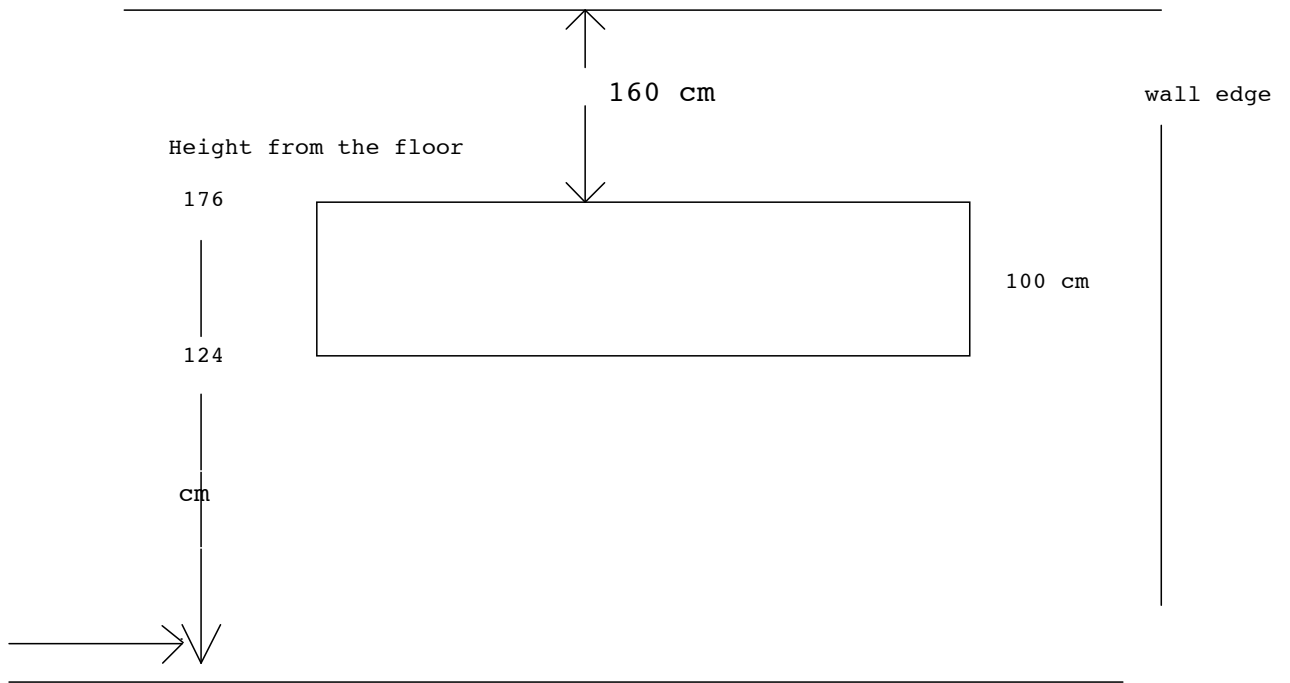
Title. The piece has shifted from the painting itself to be about a temporal movement. A gesture from point to point a trajectory from London to Paris & then back again . Making is not only in my hands but in

It is not only about making of a travel creased painting .
It is about a painting & mark making moving

A gesture is a trajectory but it is a duration – non divisible. non linear .

What does the gesture of sending a painting into a gesture , into a trajectory .
The painting is the gesture which is potentially nomadic formed & informed by travel





Plastic Bag missing

New Tracking Code 8651 0426 1807 0460

Train 9.17 L → HS

Thursday 4th March ' 10

Discussion with JJ yesterday about 'Fedex' painting & Heads 1 & 2. Interesting conversation around entropy, dissipation, difference. JJ's comment that during life energy dissipates we spend out whole lives trying to maintain a shape, maintain difference, in death the energy maintaining us dissipates into organisms, chemical reactions. I have often thought about the law of thermodynamics that energy cannot be destroyed, only passed on. With regard to painting I have wondered at a prospect of energy transfer between maker and matter. Does energy from the maker 'transfer' in some way to 'enliven' the paints. Dissipation which I don't know much about (JJ suggested Bataille good on this) related to equilibrium and I suppose a kind of death. Difference (maintenance of it requires energy) dissipation – a levelling out homogeneity.

It seems to me I battle ineffectively against homogeneity in my work. Fedex is a long drift of marks endlessly moving from one thing to the other endless 'novelty' (I use this carefully as novelty means completely new where as I am using a known repertoire (?) of moves to try and 'make' new things) Endless novelty is boring, irritating, in the end it loses difference. ^{CH} The heterogeneous surface is not. Becomes homogenous, dissipated through endless nature of marks. Needs intensity of scale. If all becoming, ^{energy} dissipates into all overness which is homogenous. No place to rest – on & on for the eye but because the marks I use don't form recognisable surfaces, they remain paint marks. They is no pleasure no rest point for the eye. This could be a painting. Radical dissipation. Edge to Edge. Discomfort disorientation boredom irritation

Need to be careful of Richter like drags as distracting / known . That is the difficulty . certain marks & gestures are known signifiers of particular individuals . Even paint as material not 'surface' is populated territory . How ever I think the ~~the~~ act of dragging unthinned paint creates unintentional mixing or bringing into relationship or allows resonance between colours in an unplanned way . (may be I need to think more about planning colour events rather than trying to mediate them through unintentionality?)

If I think of paint in terms of containing significance or not , or ~~at least~~ between known entity or unknown , containing information or devoid of information , networked to other information or being a hub of information & different degrees 'of' networkedness' . So difference not through edges but through signifiers / information/networkhugs. Moving ~~between~~ in relation to signifiers . ~~Such~~ as Yesterday JJ mentioned starting from an institutional known shape like a cube triangle etc. I have been thinking back to the making of 'Nine' and the placement of a union jack torn out of a magazine - into the painting. It did something very interesting but at the time I couldn't articulate what . In the end I accepted a not so very interesting conclusion that its regular , intentioned lines become a point of difference which played off the more chaotic marks. A counterpoint . Now I am thinking a flag is known recognised, stable . It may be edgy be signify 'difficult' things but it is a place where the eye can come to rest . I guess it could have been a baked bean can , the effect would be the same. The placing of recognised object, a sign, a symbol is a point of repose. A stopping off point in the moving chaotic marks.

Previously I would work between matter & semblance surface . I moved away from this as wanted to work in the endless motion of becoming & turning away from formation . ~~But in not forming enough~~ But the all over nature has led to homogeneity & disserpation of energy . May be scale is the important factor here. Because I do recognise that the painting marks are a similar scale . Difference by scale , a

difference by signification / lack off . Created difference by black ground to create dark ~~ground~~ layer over white ground but if this is lost will the other factors create difference (energy) .

studio

240 x 100 m Thixotropic Alkyd Primer (spectrum)

~~Two~~ ^{Three} actions . One to do a dissipated painting. All over chaos. Discomforted. 2 Experiment with use of signifiers & dissipated structures . 3 Dissipated and charged areas using scale shifts Avoid black

Investigate ready made intentioned structures fairly neutral square triangles circle geometric forms

Intentioned structures which are also symbols -
Intentioned structures .- attract signifiers

(Conversation with A & K) Taking time to view a painting . Turning paintings "to the wall" allowing a period to become 'alien'. I had always thought ~~my~~ encouraging immersive state produced the most interesting & surprising results, but perhaps it is self indulgent . Time passes by , a day gone out of time but this results in endless proliferating marks . The pleasure is all mine if the result is

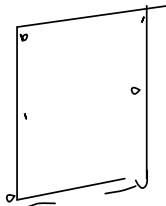
a surface which dissipates - squanders its energy
over mark upon mark ~~producing~~ it is not
shared . It does not claim synergy. Withdrawn or
deferred (Nancy) image at a distance

Move large paintings out of the space and put
them in hall. Try and lighten the room. Seems
cell like . I could breathe in the project space. and
the light was diffused not coming in at an acute
angle from the east (?)

Put tressle table up where radiator is under the
window. Clean the wood windowsill which is
my favourite part of the studio along with the
dark grey concrete floor.

Have 3 boards made up 2 X 54 X 57 X 2.5
hard board on wood frame . 1 X 141 X 122 X 2.5
also hard board on wood frame - no cross bars .
Prime them with Lascaux acrylic primer thinned
with small amount of water. Applied with brush
and small gloss roller . I coat back and front .
Need to decide on whether to use thixotropic
alkyd primer or Farrow & Ball dead flat oil
'All White ' which I have. Run out of the other &
need to order /buy .

4 Hung vertically some previously primed
Canvas 240^{cm}x 100 . (2 coats Thixotropic over
ready primed acrylic canvas) . Stapled at 2
top corners & one on either side at 120 cm
half way point . let the bottom edge hang
for the moment to catch paint runs as
'Paint slide ' Think I will use this for the
'dissipated' painting.



3.30 pm

The sky is very blue

Description

Time of the painting - time in the painting . time in making the painting .

Extended and collapsed time (monstrous) Bergson). Immersive painting: time stills or separates (space & time) or the moment extends. Communication between surface eye hand increases. A momentum is generateda speed so that instead of the one hand that picks up and puts down brushes, rags implements it changes gear to both hands holding and implementing actions , left and right . A tight feedback loop of activity , activity generating activity. Sense of time simultaneously extended & collapsed. Temporality collapsed into the moment . nonlinear.

A painting sits on the side of the room - turned to the wall or for the purposes of observation faces out . walking two and fro sitting observing . Waiting for something to cohere . Looking . Allowing the glimpse which for some reason allows the painting to become unknown or unfamiliar. How to balance a free flow of experimentation - motion overcoming reserve and the stilling of motion to observe and analyse. Can you observe without analysing?x

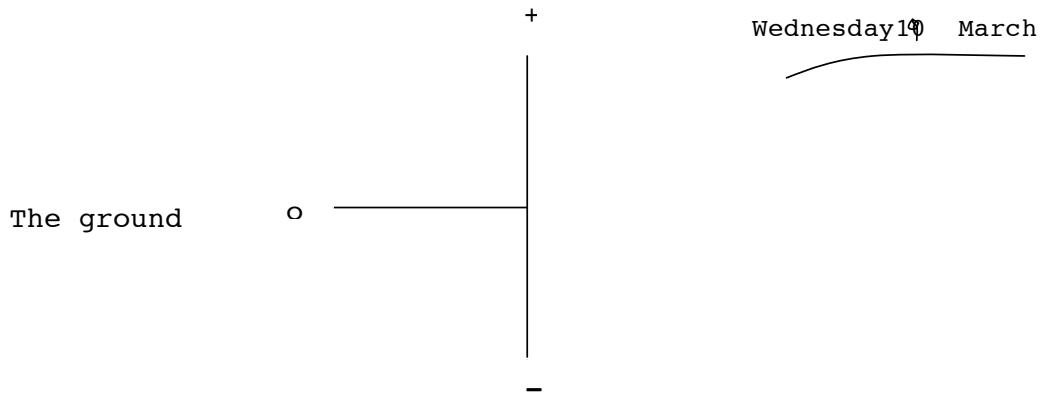
Tuesday

9th March .

Reading Bataille who talks about matter and self organization dynamic equilibrium & difference. The energy that is used through out an organisms life to create difference , from unformed matter , withdrawal from totality of unformed matter . A basic desire to accumulate a drive - endless accumulation to prevent death , dissipation, a falling back into matter, matter as unformed . The exchange of energy to accumulate . I had not made this connection before between the person as accumulator and person retaining creating difference in order to be an entity . Expenditure of energy to continue to accumulate leads ultimately to 'spent' / dissipation - death . The urge to live seems tangled with the urge to die. The endless production of novelty in a painting , production of difference , . . . the endlessness creates not heterogeneity or at least the heterogenous has its flip side it becomes or is or runs simultaneously with homogeneity , dissipation of energy , ~~in~~ the lack of difference, the all over. Dissipation leading , to equilibrium. ~~No networks~~ No activity - 'death' . ~~The~~ 'Nine' was a dissipated painting and so too was 'Hitch' , The placing of the union jack on 'Nine' was a battery - a charge which created difference and switched homogenous back to heterogenous. But I didn't recognise it for what it was . Didn't know what to do with it , so I removed it & 'Nine' remains dissipated . In 'hitching ' up the canvas of 'Hitch' ~~the~~ switched back , re-energising the painting - creating new links to different information (discourses , works) allowing it to be reactivated . The question is how to move forward with this

thinking . Creating / finding images / gestures / actions which act as switches - activating or batteries which charge a dialogue , create a network hub. This play between 'all over' matter Just creating difference does not create difference Scale is important . Minute difference is only heterogenous when close to the surface - when the whole is out of focus . From further back it dissipates because it can't be seen, the eye cannot perceive difference and it becomes 'undifferentiated (Queen Isabel's Dress) The difference needs to be scaled up to function away from the surface (proximity of the surface) . ~~Regular forms~~

'Fedex ' - although I like the idea of the extended gesture or the virtual gesture, the actual painted surface had uniform patches of activity blocks of activity which produces regularity & all overness . There were few empty passages of potential all was exploded & depleted in regular patches. The describing was described and died.



I was asked if I think of the ground as a ~~negative~~ zero . The ground is in my thinking zero in the sense that there are movements out of the surface and movements back or under the surface . Some paint sits on the surface. But I suppose I do think of it as surface tension , potentially mutable through the action of paint to create

illusionistic spaces or projected of form. It is always a line a space to be negotiated. What I don't think of consciously is the ground as a quality to play with, negotiate, interact with. In the 'Alpha beast' series the forms oscillate from beneath the ground to above the ground & collapse back. Needs more thought.

Ordering principles: Not organised ahead of time, no preparatory sketches only organizing principles may take the form of not using brushes or not standing back to look at the work or increasing the scale of marks, not ~~using~~ allows paint to become deep space. Trying to bring paint back to the surface.

A strong reticence in ordering a painting through 'sight' determined composition, analytical placement of forms - however this is not a hard and fast rule but a reticence. It imposes order rather than negotiated through the paint. Working towards a cooperative activity between paint, happenstance, 'mutation' of marks, agglomerates of marks.

'Horizon' last night. Cosmologists found even in a vacuum there's something. Even in the space between universes where there should be nothing 'not a speck of dust', there is something. They don't know what it is but 'in nothing, there is something'. They call it 'dark matter'. The matter in between Things. It is invisible and outside experience There is something called 'dark flow' but I can't recall its action. Dark matter described as mystical, magical. If you stretch or deform one of these spaces, the dark matter stretches too. 'Empty' space as active, protean, potential. Perhaps I focus too much on the accumulation of marks and not enough on the 'stretch' of the invisible.

Order thixotropic but
make surfaces with or go buy.

The hitch

Withdrawn space

Extended gesture where to go now . Meeting with
AT. Discuss its possibilities & the

Action of dissemination entropy on language
If I speak

Today I don't know where I am going with
this . the hitch 'fedex'. I need to clarify
my aims.

A word is simply a jumble of letters. ~~make~~ ^{desire to} make meaning
Hubs - connected meaning - no hubs matter. Decision
not to get involved with semiotics until I ~~know~~ ^{know} or
can identify what is the 'tick' or snag I am hooked up
on .

The sign .

The cube ~~is~~ linear , in Euclidian space, 3 coordinates.
known form, a construction . Intentioned no excess

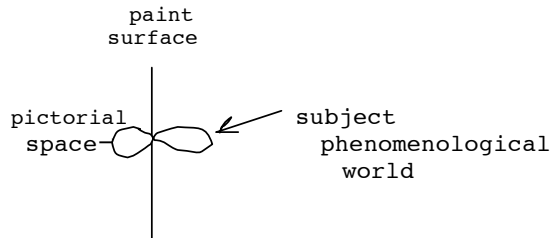
Train

Monday 15th March .

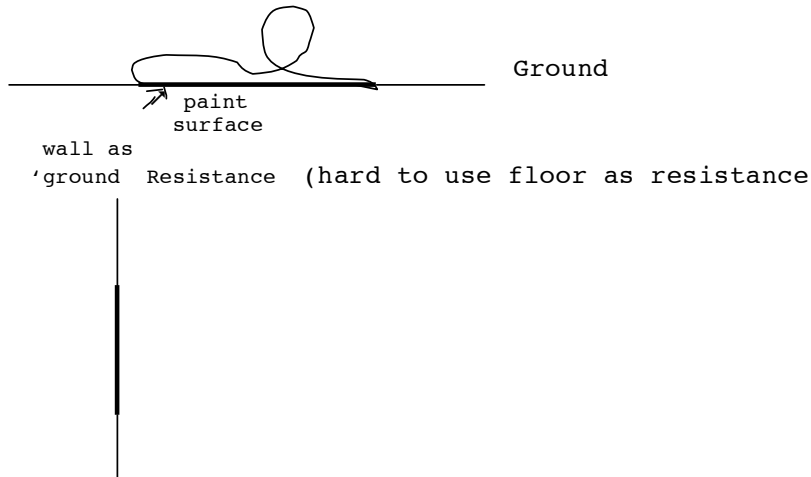
Extended matter

Utopian view of painting - a world with its own rules ,
separate from this world : bounded by its sides. This takes me
back to Avis's cats painting as self sufficient. I
have never felt this to be true completely true. If
painting is image than it can create its own space
but if painting is also matter , material . material
and semblance and co-extensive with the

a painting
 corporeal then it can be said that it does not
 sit bounded entirely by its edges (frame etc) . But
 for this to be true to you it ~~has~~ there needs to be
 an appreciation of paint s virtuality .



what happen if I turn it round



The some how the ground , floor seems impenetrable.
 I have difficulty drawing the moebius band into the
 ground. where as 'through' the wall seems
 possible. Is that my acceptance of pictorial
 space making a rebate into the space of the wall?
 Or is there a further significance I can't bring tomind?
 Can a painting create a rebate into the ground
 or is the ground an impenetrable mass , the knowledge
 of its surface and depth extending endlessly and solid.
 Where as a wall is limited and it has a back . I
 could cut a hole through.

The project has been centered on this focus, the dichotomy of paint as 'utopian' and paint as a potential bulging outward through synergy or cooperative action with the subject to ~~center into the~~ cross or extend into the world where it ~~has a~~ matter such as a chair a table a book ('Fedex' flung the paint into the world of books & chairs. 'Hitch' - also).

I could continue to take paint into an interaction with the physical world - the 3 dimensional (?) but I would lose the tension between the two dimensional and semblance . A tension between 2d & multidimensional.

Even without the subject the material of paint is 'potential' energy. It requires a switch to activate it to connect it to information - which activates it in the mind. It is not just the presence of the subject regarding/exploring the painting the painting needs to have elements (hubs) which generate connections . Without these critical points the painting stays in equilibrium - dissipated. Still I miss the play of space, the multidimensional Both 'Fedex' & 'Hitch' withdraw, defer maybe censor the painting surface. They ' censor ' prevent a view of painting as pure pictorial space and they prevent a full entering into a separate world.

Is it enough that I have these thoughts or is it important that the viewer is aware of it too - not ~~by drawing attention to the surface~~ - presenting paint from creating the illusion of space but in some way drawing the viewer back out into the world of objects of opinions of connection to other things. What do I want it to do?

I still struggle to create heterogeneity in a painting
reserve - caution is required - not thinking can
produce endless modifications and production .
May be conscious intervention creates change . I
am doubting my original idea that 'not-thinking'
makes connections not accessible by ~~conscious~~
analytical reflection . It has to be found in
the 'making' , the 'thinking' the 'production'
and the 'relection' . Bringing things into the
world of sight & touch , is to the world of 'chairs'
- experimentation in other words

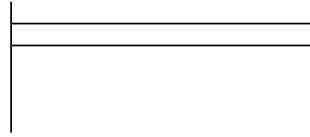
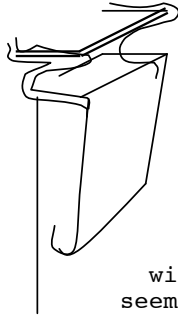
What is the role of censor in a painting ?
It withdraws the ~~known~~ what could be known
- forces completion into the imagination of the
subject - virtual unfolding virtual completion
- but I am also the subject and am I prepared
to loose the 'vision' or creation ' of another
space ?

The fold allows the creation of pictorial space
and a thrusting outwards to the physical world.
But it needs to be part of the painting ~~not~~ ?
I could continue to paint with the 'hitch' in
place but then the 'hitch' becomes rehabilitated
- less an act of defacement more an act of
gesture ?

Present EP, HR , SJ, CC

10.00 am Research Event
1st day

The work ' FedEx'



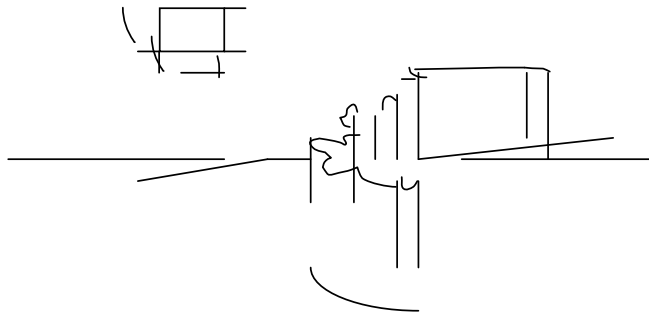
The instructions for the FedEx piece originally was for me to give no instructions - giving over the creative power to someone else. However in this conversation with the others this soon broke down as this seemed contrived/passive rather than critical.

First thought hang half on the wall & half on the floor but a lot of history of work doing this Hanging up vertically there are references to wall paper scrolls, etc. ut it seems elegant , painterly & but it wasn't a painting when I made it - more

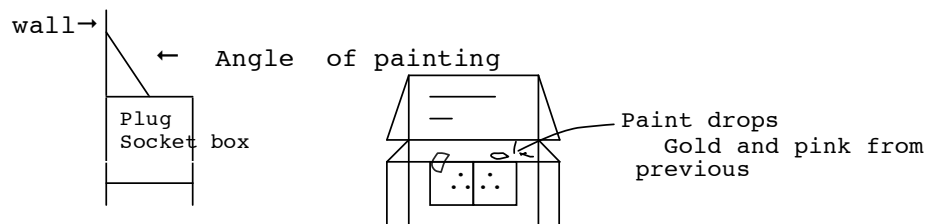
Tried using the metal girder around the space , seeing what happened when the creases in the work matched those of the girder but seemed fussy ' contrived. Still looked scroll /wallpaper like , not really working With th folds which had mostly dropped out. Discussion about using panel pins to recreate folds but I had already experimented with this in the earlier tests and had concluded that it looked forced & contorted . For a while it lay semi folded on the floor - . My concern was it looked meagre perhaps abject or disultry . C started laying with it and balanced it along its edge in a circle which looked interesting.

I felt it needed a counterpoint & brought into the room 'Jurassic Park' from the off-shore series I left to make tea and on returning found that

Fedex was balanced in a half circle on its edge using the concertina form of the folds to balance. JP was balanced on the plug next to it.

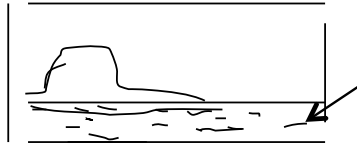


Thoughts about this I liked the uncontrived balancing of the work requiring no fixings. The one edge touching the wall with the edge on the floor - a complex interaction of notions of horizontality & verticality. (Made me think how often you fence yourself with subtle parameters and someone else can come in & knock through them - I might have come to place the work so, but probably not - this is what I love about opening a work to collaboration - the change of perspective.)
 The painting on the plug socket looks like a hinge a virtual folding or hinging out of the painting from the plug/switch. The



~~The~~ I used Velcro & sticky tape to secure the painting ~~via~~ along its top edge which also allowed it to lean against the wall at a less acute angle allowing a view 'into' the painting - not at the painting. Something of the telescope about it .

What is the play between the painting (island) & the painting 'FedEx'. The marks, the stipple as a 'holder' of multiples. Polymorphous stipple - multiple possible states for a single mark - fur, grass, underwater weeds (seaweed)



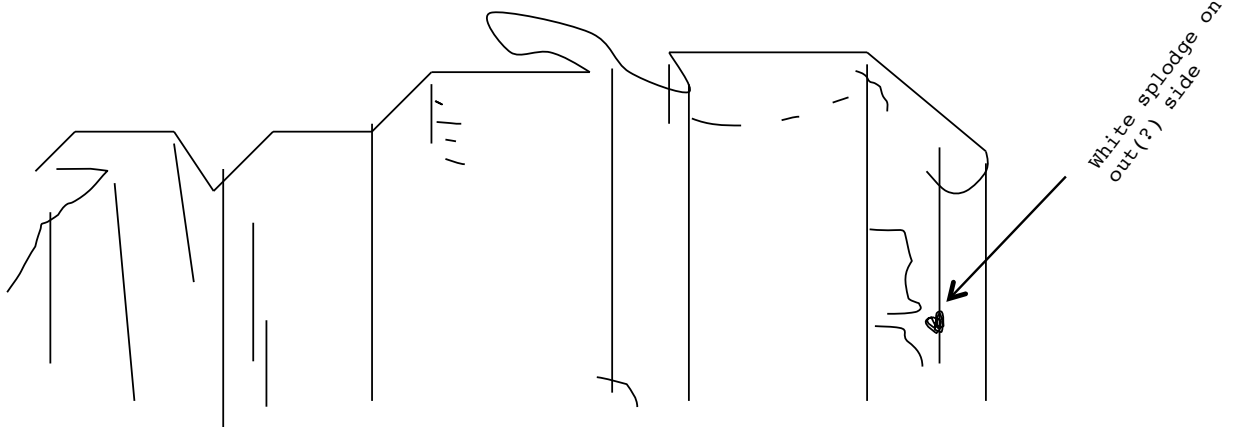
'land that time forgot/ jurassic park - off shore series.

'FedEx' the stipple is visible as at the point under a stippled black/grey paint a paint slide where colour appropriates the stipples becomes

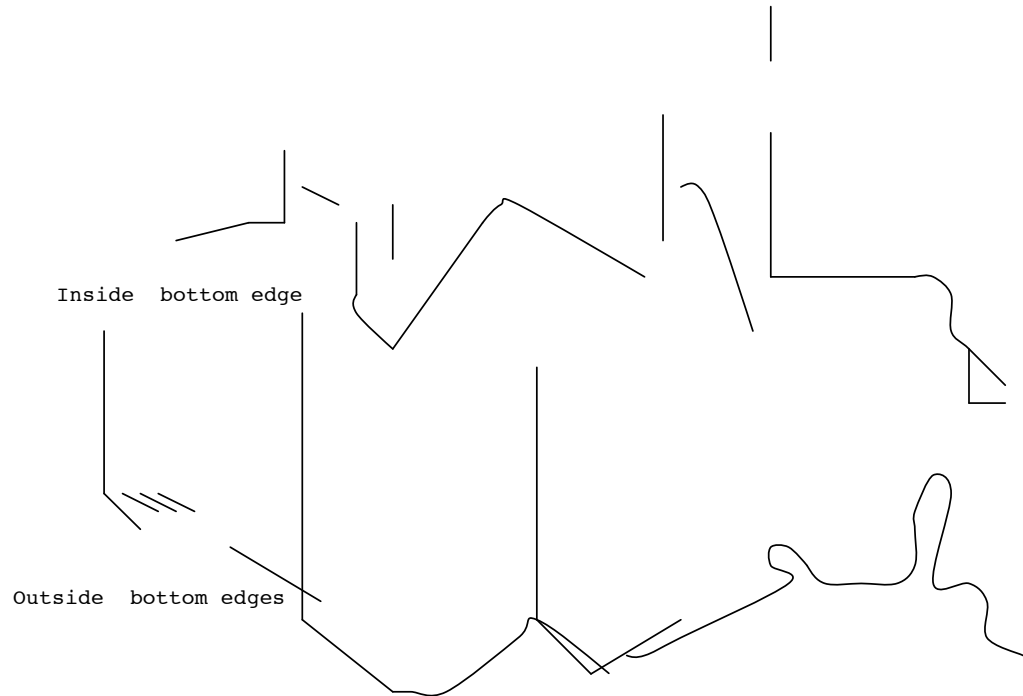


FedEx is the matters/material of painting into the out of the paints 'frame' to become 'World of things' (project space) it becomes sculptural, Plays out my dilemma between making a painting or making something coming out from painting The two pieces are tied by a mark. Both folding & unfolding One a flap one a concertina - both balanced ~~neither~~ (A leaned painting does not have an 'back' in the way that a painting with a place for a nail or screw. It has space at its back it is not collapsed into the wall as a single surface.) Both provisional & untethered using qualities of matter to sustain their form.

17th March



White splodge on out(?) side



18th March 2010

Looking at Fedex in its new configuration in the project space. The new configuration arrived at . It has taken on a sculptural modernist 'look' especially from the rear side which faces the centre of the room opening out on one side . It looks a fairly robust structure from the 'outer' surface , smooth brown (undyed cotton) with blobs of & smears of white paint running along both the edges of the 'outer' ends where the canvas was folded 'wet'. The white paint as a marker of the folding - index of the fold. The ends are stand but are slightly folding inwards - the material not strong enough to hold fully vertical. A few creases from transit along the edges.

From the view across the gallery of the outer edge
the work looks robust - from close to , especially
with the 'inner' view it looks flimsy, insubstantially
active almost too 'weak' . In terms of strong/weak work
I am not sure it is ^{if it is contingent} 'working' in a self assured way.
It is a question . It touches the wall but
balances on the floor , both floor and wall create
support through gravity, pressure

To look 'inside' ~~you~~ why inside /outside .
Feel inside because it is withdrawn from the general
view accessed by position 1. Close to and looking/peering
over or into or coming round to the right
side. To achieve a frontal view one needs to
squat / sit or bend down - other wise the view is along
sideways either sideways horizontally or sideways
vertically . From Can just about a chieve 'in front'
by sitting ' inside' with back/bottom to wall.

It denies pictorial space but focuses smaller
events ' It is matter , messy. It is self contained is
the way that all the objects in the room 'seem' self contained
'Off-Shore' sits self contained on the plug socket
Is it offering 'FedEx' support . Both are contingent on)
each other

May be not Daniels 'reflecting' 'This Way' appears to
open a false way out propped up against a door 'like' structure
But S & E's piece is activated by the 'sound' event
& the virtual pressure on the foam block potentially rocking
the structure. H's piece has wheels. There
is a ball that can roll. C's woven canvas is balanced &
can fall. Concertina can extend or shorten.

Off- shore sits on a double plug socket with ^{two} gold drips
& a pink drip. Postcard sized but actually minaturised
dimensions of wide screen (cinema) It is framed by
wall , switch & socket its plinth it sits so that the
upper two thirds are higher than the top of 'FedEx'
so that from 'inside' both can be seen .
It is self enclosed (FedEx physically an 'enclosure')
The stippled mar becomes ^{under water} weeds under a distorted
photographic view of the surface of water - a spliced
view . A camera view . Does 'FedEx' become the
island ? Painting the island - off-shore out of detail
is not available only the shape . The detail is in the
for ground. The painting self contained yet the
decoration drips of pink & gold appear to tricle out from
under it - it leaks
A composit image - heterogenous - . . 1

The same marks visible in Fedex but unbounded
rougner - do not stand in for anything other than
marks. (The dilemma dramatised mark as presentation
mark as representation . Painting as 'utopian ' painting
as stuff matter ? is it painting . Paint splatters on the
floor lead into the painting.

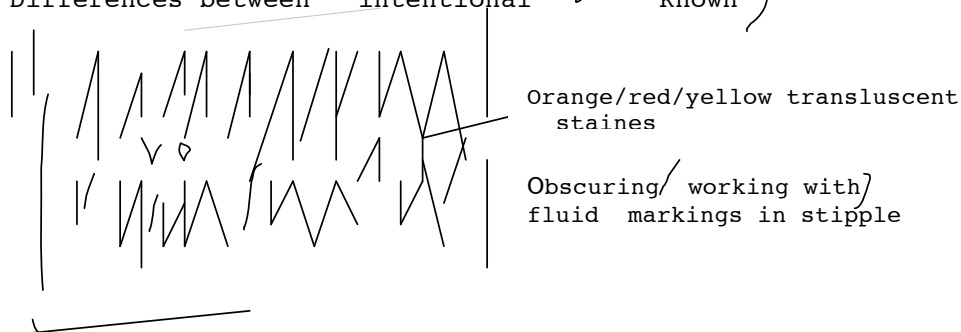
(H. commented that it can only be seen by one person
at a time (the inside) & the folds mean that each fold
Becomes an episode.)

Flag painting

Started a year ago after the experimenting with the flag in the making of Nine Painted fragment of union jack in brown & yellow. Shortly after I had experimented with painting some forms' marks on top & using the image of 'geometric imagery

Making paintings with geometric (intentional) forms / shapes .

(Differences between intentional & Known)



Working across^{between} indistinguishable & constructed shapes.

The word ' intentional ' is not an easy one at one level everything is ' intentioned ' .

I am aware that the grid is back (heart beat monitor) glimpses of colour - stippled mat & colour form beneath a pppropriate one another creati g

illusion of 3 dimensions ~~of form~~ But a dual .
 With out the overlay they there is no illusion of depth . Pattern ..shape ... does the white through the central shape into the foreground ? Need to access . I want the illusion of movement ? or is it the illusion of 3 dimensions (sculptural thrown out by modernism) It is not an image in a landscape a foreground back ground . It is the flicker (stutter Bataille) or the

Think about - monstrous movement is one of endless deferral of being of ' formed ' - not quite ' endless return ' as the return is not as before . Of The canibal is one of self consumption - collapse of subject/ object Involution folding in, simultaneity. The movement iss a dualistic movement is stutter, flicker, there, not there (.Krauss) & there simultaneity? (

This notebook is read-only, however please contact me if you would like to reproduce a section of this notebook – nadine.feinson@virgin.net