

Hitch/Op Notebook

Nadine Feinson

10/3/10 – 16/7/10

Hitch/Op Notebook is a transcription of a notebook covering the period March to July 2010. It documents the making of certain paintings, at the time of their making, and the thinking and process of reflection attendant on it.

Nadine Feinson
March '10

Description of making Head 2

The support consists of ^{hard} board glued to a wooden frame 56.5 x 53.5 x 2.5 cm. Primed front & back with acrylic primer. Area of lamp black (Michael Harding) stippled using 1 1/2 " Acrylic household paint brush . 23 x 12 cm . 10 cm down from the ^{top} the support . The area is worked into with ^{gloved} finger (GN03 lightly powdered latex examination glove). The hands are wearing The hands are gloved with Green disposable 'Nitrile Gloves. A thin latex off white examination glove is taken out of the box and ~~wrapped~~ pulled the index finger of the right hand is pushed through the palm of the glove stretching it over the finger . The tension is retained by balling the rest of the glove into ^{removed} the palm of the hand by the unused ^{which tense} fingers. The glove is ~~removed~~ A rag dipped in white spirit is played over the black stippled mat using ^{controlled} wrist motion to ensure the rag hits the surface with a motion to cleanly but lightly smear the paint . ~~The rag then~~ is with a pendulum motion of the hand & wrist moving through a 90° arc around the wrist joints. The fingers are tense but wrist is ~~re~~ fairly relaxed . The arm remains relaxed . The ~~paint is~~ ~~Rag is then~~ A Further area of stipple is laid down approx 12 x 18 cm below the first area . The latex glove ~~a-is-used~~ is placed around the index finger and ~~dragged~~ the finger is placed on the stippled mat and pressure is exerted through the finger tip . The finger is tensed

The glove is picked up and held in the left hand. The

thumb of the left hand is slipped inside the end of the glove and the index finger of the left hand lightly pinching the thumb from the outside of the glove with a 45° turn of the wrist from horizontal to upwards. The right hand index finger pushes through from the outside of the glove & simultaneously both hands rotate 45° upwards towards the verticle and the finger continues to push in and upwards increasing the stretch on the glove. The remaining glove & fingers are fed into the remaining fingers & palm of the right hand where the fingers curl into the palm tightly to securing the glo balled up glove against palm and finger while the index finger is pushed against the traction of the latex. The paint is then dragged in a variety of directions. The finger rocks forward onto the nail end & ~~the~~ is pulled through the paint creating narrow gullies where the paint is removed by the force of the finger end biting into the paint. ~~Lamp black paint is~~ The 1½ inch brush is dipped in lamp black paint & then into solvent consisting of 70% white spirit to 30% linseed oil. It is held loosely in relaxed in the right hand & loosely stippled to and fro over the central area of the painting. A gloved finger is used to create a semi circular movement on the right hand side held more towards the finger tip which creates a lighter line along the upper rim. A acrylic prolene ~~or~~ flat brush of fine smooth hairs fibres and dipped into a glaze medium of 50% linseed stand oil & 50% damar varnish. This is a thick slow drying glaze. The brush is pulled through the edges of stipple which runs down the surface for a couple centimetres on the right and just under one centimetre on the left. A ~~rag~~ clean rag dipped in white spirit slightly moistened with white spirit is balled in to the fist ^{of the} right hand & the black paint is wiped

Back to the ground. A finger is pressed through ~~the cloth~~ of a clean portion of cloth & wiped horizontally several times in short strokes ~~3~~ cm long. The cloth is lightly ribbed & the ribbing is retained in the remainder of the paint after the side ways wipe of the finger. The ^{nitrile} glove finger is pulled downwards from above this area in an 11 cm downwards drag 2 cm wide leaving a black tip at the end of the horizontal cleared strips. The finger is pulled down several times ^{on the left hand side.}

A large area of black stipple is laid down, ~~the brush being dipped in thinning medium briefly so that it the edges of the mark softens. and~~ A dry cloth is then pulled through the paint vertically ~~from top down~~ ^{to} wiping away the paint in the centre leaving thin vertical lines. This is repeated a couple of times creating vertical drag marks 11-12 cm long cutting into A small 1/2 inch prolene brush is picked up & briefly dipped in thinning medium. The end is briefly ~~res~~ ^{res} tapped into the remains of the ^{remaining} black stippled left on the that' which remains at the top of the vertical drag. Paint is picked up and stippled down the left hand side of the drag. Because of the solvent the ~~marks~~ outline of the marks soften and blur. At the lower edge a kitchen towel is pressed into the paint to remove some of the paint medium. Five small drips run ~~down~~ ^{down} out of the bottom ~~of~~ ^{of} aspect of these marks > run for 0.5 - 2 cm. The longest drip on the left hand edge, the shortest on the inner edge. The process of picking up paint & transferring it down the left side of the ~~painting~~ central form, allowing the paint to run creating small drips at its lower edge. A final mat of black stipple is laid down to the right of the previous section which runs up to the line of previous work & At various points. ~~The gloved finger is pressed~~ over to the right extent of the painting.

A dry cloth is wrapped round the finger of the right hand & wiped through the painted 'mat' creating a clean line at its upper extent cutting across a semi-circular mark - clearing an ellipse which remains stained grey and protrudes slightly out of the right hand side of the painted surface. Beneath this a thick ribbed cloth is held lightly in the right hand and short vertical drags are made leaving a ribbed indentations in the paint from the centre out to the right margin of the painted surface. ~~At the lower~~ A $\frac{3}{4}$ inch prolene flat is picked up & tipped in thinning medium and drawn through the stipple repeatedly & wiped on a clean cloth to remove paint in an area ^{approx} 11 x 4 cm. at the lower edge. ~~The brush wipes an area~~ The solvent softens and marks and where it ~~catch~~ touches the stippled area it dissolves the black paint creating a thin line around the margin of the stippled area. ~~The thinned paint forms a drip & thinning the~~ ~~wip~~ removing a section of the outer edge of the stippled mat. Here the medium runs out creating a ~~cent~~ drip out of the central lower edge of the painted area. The light grey soft drip runs ~~for~~ around two small remaining patches of stipple, which liquify ~~but re~~ turning black. ~~It~~ travels vertically downwards for 2 - 3 cm. This forms the lowest extent of the central form. The drip stops 2.5 cm from the bottom edge of the painting. A

A ~~finger~~ cloth dipped in white spirit is wrapped around the right index finger & wiped ~~along the~~ under the ~~BA~~ left hand lower margin of the central painted form creating a clean line along the paint & a slight smear 1.5 cm wide along the ~~extent~~ boundary of the line.

The gloved tipped finger is dragged through the paint & paint is moved around in the central lower area . A prolene brush ~~wipes~~ is lightly brushed through part at the lower edge of the vertical drag into the centre of the painting. The paint is ^{thick} ~~thick~~ and fluid. A latex gloved finger is pressed into the fluid and paint and pressure applied and downwards & sideways drag . The prolene brush dipped in thinning medium is used to brush out & remove areas of paint creating lighter areas . A thin glaze ~~of pale grey~~ pale green / putty colour is applied to the un covered ground surrounding the central form . When the paint has dried re - touching varnish is painted lightly over areas of which have ' sunk ' or need ' bringing out ' .

Flag

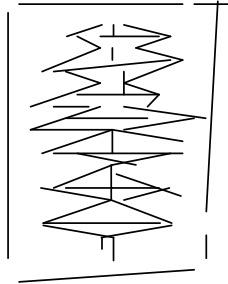
Alum i n i u m support .
Primed with lascaux uni - primer + farrow ✂ ball dead
flat oil.

Primed up 5 panels ^(12 x 18.5cm 1/2" depth board on wood frame) 3 coats thixotropic primer started with wet & dry soaked in water, polished with kitchen towel then cotton rag.

Dreamt black painting with row of spikes /triangles across
The horizontal line in yellow & red

A series of tests to experiment with working with intentioned geometric forms & a method which relies on technique happenstance to find marks (gestures/ 'things' which have the appearance of being something but not necessarily any thing in particular. ~~The~~ Finding them through the putting on, moving around & removal of paint. One starts as an image in the mind requiring measurement, marking up, drawing pencil lines, marking off with tape, decisions about colour, repetition. The other exact repetition is almost impossible. Technique Produces similar 'types' of marks but never the same. The consideration, the reflexion is in the removal or editing of marks. It is a time consuming process as it relies on chance to produce the 'thing' which once there it becomes apparent is wanted. Wanted only because it is active in the painting or creates activity. It is not wanted before except as the ~~exp~~ anticipation of it 'happening'. The painting does not continue along a linear path of expected (known) points but anticipated 'sparking off' points (batteries/cells) switches) ? circuits. The intentioned painting of geometric shapes/patterns never the less is not the same as the image in the mind, which may not be complete. The shapes function in an unexpected optical affect, they have an excess. Firstly it is paint & a painted image is not the same as a mental image of the same thing. It has a curious prescence. Secondly The ~~shading~~^{tone} shape colour relations in combination which

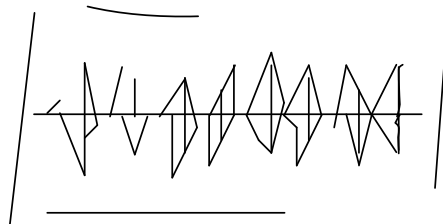
creates the illusion of movement



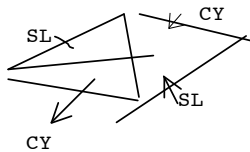
Panel 1.

marking of every 1 cm

Taking a horizontal point across the panel & drawing triangles. Then drawing a line through the centre



Trying ~~Experimenting with~~ Trying to replicate a sense of the colours in my head . (cadmium yellow cadmium red - swapped to scarlet Lake (more transparent cadmium red too dark) - Mixing cadmium yellow & touch of scarlet lake .



Some of the diamond shapes have a more burnt yellow
Not all the diamonds are exactly the same . - variation

Thalocyanine Blue

painting laying down a black stippled mat over the entire surface. Working into it. Some take half off. lay down a thin cadmium yellow wash over it all. The yellow in the shapes disappears. Or intensifies. Remaining pink purple stipple The centralline off which the triangles articulate begin to be the point of articulation for the paint. A Fold down the centre of the canvas support a disjuncture emphasised by

Speaking to MG : The time taken ~~as read~~ in making a painting. Reading a text ~~non~~ linear painting non-linear time. Time in making painting paintings involving elements from other paintings. Bringing in some aspects and leaving out others. We decide certain aspects are taboo (such as illusionistic space) then bring them back in another combination. Different experiments create different work. I talked about bringing in aspects *remembered (from systems painting done as an 'A' level student. TMay reach back years to gather up & reuse or re appropriate or find another purpose for some aspect of 'knowledge'. From Fedex I used a painting from 2002 (8yrs) to work with Fedex as a conglutation ~~or~~ a switch to Fedex. An intensification of the marks used in Fedex.

When is a work done? It is only done for now. ~~Some~~ G. was saying funny how one time a [illeg] in a work may be brilliant. You look at it again years later & it becomes grotesque and again a more years & it becomes great again. You don't see the same thing everytime you look. Time in paint ~~of~~ painting is a very slippery commodity. When I retrieve a painting from the past it is as though the bubble of time which is now is stretched like an amoeba or a an arm in order to reach & bring it in. It is not made new by this action it remains in the past to me it is there but also a recollection. It could just as easily be a mirage or a projection. It sits in a fold in time brought to sit in this time to touch this time which I am

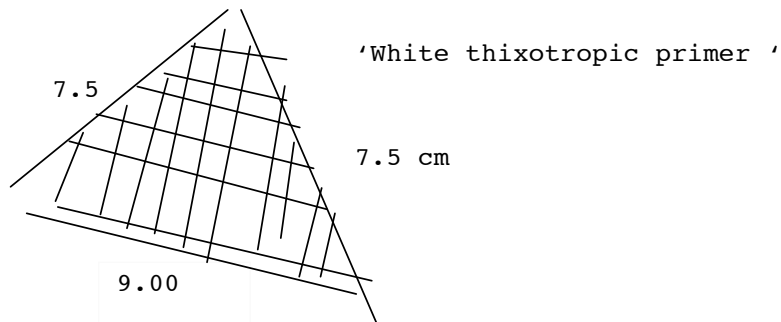
inhabiting now .

In a ~~talk~~ seminar today the question of time came up regarding looking at written work and looking at a painting . Written work could require work \vee linear time where as a painting can be 'taken in all at once'. I felt myself in irritated by this ~~as if~~ why because I don't think a painting lays itself open like this. You may get the equivalent of skimmed reading but you may not be actively working or thinking. A painting superficially may exude a certain affect . You may register sensations. On the other hand painting as non linear functions in different registers simultaneously so why am I irritated . ~~It~~ It irritates me that you can 'get it all' in a quick look - I am not sure this is true.

26 April 2010

Squares painting .

This painting commenced with a triangle of



With vertical \vee horizontal lines, slightly variable \vee every other square painted cadmium red. Situated ~~fairly centrally in the left~~ off centre

Following on from this decided to improvise using lines radiating from a certain point, distorted squares & flows of square. Enjoyed the repetitive task of building a surface in this way. Occurred to me that I tend to build a surface by bringing together areas of 'sensation'. This is linear - except the optical effect. The coloured squares appropriating or working symbiotically with the light squares creating three dimensional form

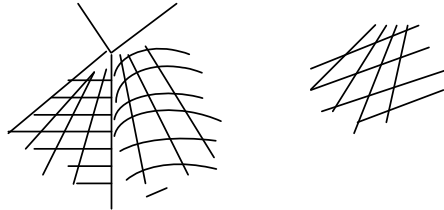
27/4/10

cafe

I have been thinking about the grid and the monstrous. What their 'qualities' are and why I am wanting to bring them together

C. The monstrous is non-linear, heterogenous, novelty presentational rather than representational. ^{collapse} ~~disruption~~ of subject & object, constant motion, emergence & deformation.

Working with grids of squares, linear, each square calculable quantifiable. However thinking back to yesterday what interested me was their distortion. Drawing lines crossing those lines

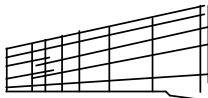


with other lines creating folds in the 'fabric' like distortions. One area becoming both flat & 3 dimensional. So the grid is distorted. The colour red/white selected for their contrast. There is a fizzing above the surface when the eye 'jitters' for slight seconds - activated by the sweep of the eye optical dissonance a tremor. It is a surface but one that is a strange pictorial space. My body absolutely can't enter, barely my eyes

There is no space it is surface . It pushes the eye back to the body ~~it is no~~ their is flow along the picture plane but where areas ~~contort~~ or fold, into or under each other or where a gestalt^{type} movement (Alphabeast series) the ground moves up the 'figure' is revealed as the ground retreats.

I could have allowed the more gestural marks less intentioned marks to puncture or grow like outcrops on an alien environment (and it does feel entirely alien - it may have 'body' (but I feel it is empty & unknowable - I think of Lovecraft and the abstract life forms') but instead as I worked with the square | diamonds | triangles | rectangles I started to improvise and | not to keep to the system - blanking in squares, wiping back to create 'forms' out of the surface, allowing the paint brush to remain. May be this is not desirable - using the 'aesthetic' eye rather than radical systematising it becomes a hybrid .

In ('Monad Perfect Cannibal') the paint falls away into nothingness from the ^{qualities} central of form The elements are different surfaces - now the squares fall away & the form collapses (?) cohesion is limited or temporary . Elements accumulate . The lines create perspectival distortion . From the side an anamorphic view is particularly interesting .



infact in order to make an anamorphic image the line distances have a regular but increasing (decreasing values . Creating the distortion which when viewed from the side creates the anamorphic image.

[.....

[.....

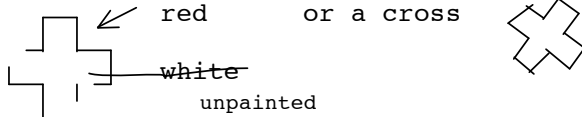
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Wednesday

28 / 4 / 0

Completed the squares painting

Decisions The ^{unpainted} ~~white~~ triangles must affect a transition in the surrounding squares . in direction or flow . Not sitting on top or an aperture . It is an almost cheerful piece! But lacking something . Looks a bit too much like fabric (herringbone / check / Gingham . Cadmium red & white ground squares. At one point the squares produce a red cross first aid



Not too sure if I can use this . Triangles fold out or 'sort of'. Too improvised .

Needs to decide a system for the marks Interestingly - despite continual variation It doesn't ~~completely~~ dissipate There are area of torque , flux - screwed down and areas which sit flat . This & the unpainted triangles produce blank areas where the eye rests . known shapes . Difference

Thursday

29 / 4 / 10

Removed cross yesterday because it felt too cheesy or easy or something. Too known Furthered the disintegration of **squares by**

colouring in ~~the area~~ red to disrupt the order and
 isolate white squares . Red become disorder
 background or space rather than . not sure.
 could be a ' virus' breaking up the order) system.
 Reading Bataille (Triangle architecture , structures
 Institution - labarynth beneath nonsense, non -
 Knowledge) . Physically playing with
 rational ,) structure , order and random,
 un un monstrous

5/5/10

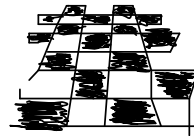
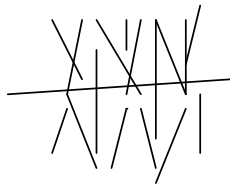
Square , triangles (3 points). Is the monstrous in
 relation to (exists in) or as a thing in itself
 alongside structure, institution?

Pop art (Bridget Riley) figure /ground put into
 dissonance (or resonance?) vibrate . Positive &
 negative space fight - equal powers / forces
 such fights to assert itself . The surfaces
 moves . It is an illusion . How does it differ
 from material paint & semblance. In op art
~~Can~~ positive & negative space figure /ground (? is
 there figure ground ?) occupy separate spaces
 but their proximity - contrast in colour
 confuse the reading & create an illusi of
 movement or virbration (moiré , mirage). The
 hand made brush mark , wobbly edge disserpats the
 dissonance, hard edges, ~~equal~~ precision in increase/decrease
 of sizes of elements. Positive /negative play decoy
 for each other . The eye does not settle . It is
 all form . linear . But it creates the confusion of
 the senses associated with the monstrous . Fraudulent ?
 Mathematical precision achieved with precise
 Measurement . The illusion is achieved through
 proximity , linear steps , it builds to create a
 devouring surface. Opposition. The illusion holds

the ~~disper~~ elements to function , the more elements added } anamorphic
 the more the machine generates , each line a cog that
 ramps up motion . ~~It's play~~ It is the anthropomorphic
 gaze . opened out as frontal surface . Areas ~~of~~
 bulge out of the surface . Repeatable . mimicry

Non predetermined marks , chance , is risky . There is no
 clear idea beforehand except techniques. The end results
 are not repeatable in a precise way . The motion that
 occurs in gesture & mark , where the paint touches
 down is simultaneous , occupying the same space
 - can't be singled out as separate . & it is not
 reduceable to separate identifiable components .

The paintings how to bring these two orders into
 Is the triangle different from the square ? The frame?

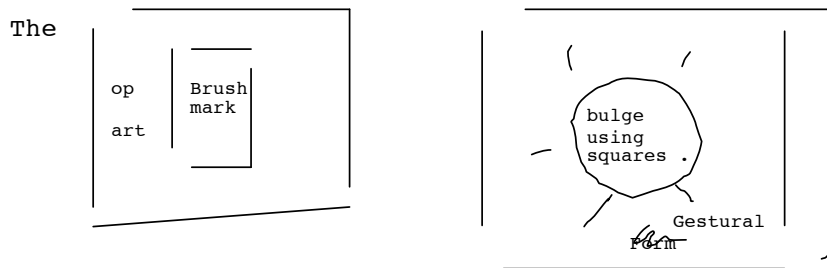


Laying down a plain of dissonance ~~with~~ with triangles
 or squares but could be wavy lines - explore the ~~the~~ the
 element it self doesnt have to be regular ^{geometric etc} so much as
repeatable



How does chance , gesture , mark ^{touch} interact with this?
 The irregular , unrepeatable . Perspective v. Can two
 forms of disserpation activate each other ? The linear
 system is ~~soo~~ Both can become excessive .
 horror vacuii lost to each other ? The monstrous is
 not formless matter , yet to be , undistinguishable
 But it is unknown , unintelligible on the margins of

language \curvearrowright structure the space of interpretation
 not recognition. Collapse of subject object .



Formless edge . The hitch the withdrawal
 deferred . ~~Trying to produce~~ a making
 work across this dissonance

Talking to D.A. thinks something interesting is happening
 between the geometric and the landscape teasing ~~the~~ out
 something which seems to happen in the lower third
 of panel 1 between lower edge of loose marks \curvearrowright wiped
 back triangle . I think it is because the geometric
 mark appropriates the landscapy ~~ma~~ gestural marks . becomes
 a 3 dimensional - but also cuts the space opens a
 pocket of a different kind of space. The pattern
~~the~~ fractures the space but works with the marks .
 Gem like.

Pattern
 Described (DA) Heads 1 \curvearrowright 2 as vignettes - subtractive process
 (much easier apparently than additive process) noted they
 could be portraits. He talked about drawing technique called
 stumping . Printing technique Mezzotinting (uses a rocker)
 Distorting geometry .

Monday 10th

Smooth rollers from priming linen
Photo Prints of geometric pattern effects / op art
Order Grid book amazon
The Responsive Eye / Museum of Modern Art
Essay by William C. Seitz

6 / 7 / 10

Tests

Triangles on long central axis
90° x 90°

1
Cadmium red
Cadmium yellow .

2
Triangle horizontal divide
cadmium yellow
c. yellow + cadmium red
+ Transparent oxide yellow

3
ochre
White unpainted
Fragment of union jack. flag

4
cadmium yellow
Squares painting
Cadmium red ✓
Distorted squares.

5
Circles
overlapping circles using compass

10th May '10

Optic Nerve - perceptual art of 1960s

Exhibition at Columbus Museum of Art 2007

Dave Hickey intro - "Optical art introduces us to an order of experience less voluntary and less dependent on education conscious knowledge than we might wish!"

IMP

Argues that abstract expressionism its gestures can be read not as narrative of artists gesture or unintelligible writing but as 'optical occasions'. Based on an argument that one cannot know ones unconscious. Suggest Ab. Ex paintings misrepresented. Op art critiques Ab. Ex. Op art with no gestures read as 'optical occasions'.
hand/brush

"Op art concerned with the literal difficulty of our efforts to see the world. Critiques the idea of an art

object as 'properly seen'.

' It proposes that our pleasure in art derives ~~from~~ less from knowing what we are looking at than from the anxiety of not-knowing (ital) just this... ~~So we~~
~~take p~~

" Op art takes up a notch the tradition that begins with Antoine Wateau - of making paintings that resist interpretation".

"It insists on the absolute otherness of a world beyond us by dramatizing the threshold at which our ability to interpret that world IMP begins to degrade & disintegrate . "

Joe Houston p17 " inexorable evolution of art from act of mimesis toward inquiry into the very nature of vision a shift from a focus on the objective world of appearance to the subjective realm of experience that marked the modern era " .

P.19 Op art achieved its dynamic impact with potential ,not actual, movement implied primarily in two dimensions . Many of the artists , including Josef Albers, Richard Anuszkiewicz, Bridget Riley, Julian Stanczak , ~~and~~ Victor Vasarely, made use of the polar sensations of order and instability , which arrest the picture plane in a dynamic state of tension , with the graphic opposition of black & white or vibrant interactive colour."

" Supremely democratic art form "

✍ Sensation v expression

"Op arts defining feature : that its significance lies in the emphatic shift from the object of art to the experience of art."

Hitch - the marks gestures but not. In ^{trying to} explaining to JS that the marks in Hitch & Fedex were 'impersonal' they - can't remember - but a sense of remove from expression, marks, not me. He replied that 'if I ~~didn't~~ care then no one will' but this wasn't about not caring it is about the 'expressive mark' peeled away from expression. Still too much room for misinterpretation. They are what they are, there is no narrative. The difficulty is interpretation is part of the work. the order of the monstrous lies in the margins of language. At same time it must communicate, even if that communication is resistant to interpretation.

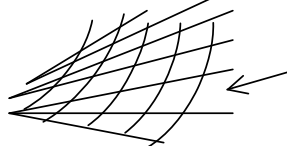
DH's view that abstract expressionist ^{painting are} is 'optical occasions' - seems closer to my thinking. They can't be decoded, ^{as a fact or narrative} they just are. Can subconscious be known. Freud says revealed in hints & slips. If unconscious unknown gesture as 'pure' outside outside logic as if unconscious a intellectual structure not knowable, then we cannot 'know' its gestures. We can only have glimpses of its 'otherness' its unknowableness. Is it possible that the process of 'immersion' in surface event reveals 'unlocks' data from unconscious or is the expressionist myth. Certainly unconscious cannot be 'read' in a linear way. But a colour a shape may 'unlock' or ~~give~~ touch on subconscious elements in the artist of the viewer. Variable subjective response, The mark, the gesture, the wobbly edge suggests the person. It destroys the illusion of the optical sensation. it punctures it, it does violence to it. When I am painting a optical illusion with mathematical precision & 'regularity' the wobble in the edge slides the illusion to one side until I will the illusion to hold. & close over the surface again. It is a struggle of belief or suspension of disbelief. It wobbles in and out. The regular

pristine edges - untouched unknowable ' machine ' made . They are mark but as in an old tradition of painting they are uniform ~~no~~ brush marks not visible It is the building , the multiple . ~~The~~ Each shape individual ~~is~~ . The power of the group, the crowd to create an action An anarchic action . Too few and there is only a possibility too many and it disserpates . It works in the frame , ~~includes the fram~~ , in tension with the edge . It does not exist as a background expanding out (potentially) from beyond the confines of the edges. It does not permeate or excavate space 'into the wall ' . It is not archaeological but surface . When I see op art I see the monstrous. Endlessly folding in on its self ~~re~~ rebuilding itself beyond interpretation presenting

11th May 2010

What does the grid do ?

Creates difference , additive not subtractive , creates a relationship a dialogue between components in the work . The monstrous distorts the grid, squeezes it , distorts it . Is it a decoy behaviour ? The grid gives structure to formless (unknowing - Bataille)



The grid is anamorphic topological (what does it map?)

Moebius band folds in on itself within the edges of the painting - endlessly

homogenous? it lacks ~~difference or~~ novelty but perception sensation . Generates sensation - the switch is eye mind body . Embodied eye.

"endless trampoline which evolution stamps about? Deep
Simplicity ? Remind myself of the writing Gribbins

Didi Huberman - the ~~P~~ 'extra' film extra multiple
~~but~~ individual yet all ? Stipple.

The subconscious cannot be read like a book - the
gesture of painting is not readable, or subjectively
interpreted. A ~~sa~~ whole painting can project anxiety,
joy, coolness, heat, despair, laughter any number of
emotional states but it is the way it 'tickles' our
subconscious & conscious which. An artist cannot
be read by their work. An artist can dramatise,
& make conscious the act of looking, seeing, interpretation.
The abstract expressionist gesture (Hickey) is surface event
between hand & eye & energy & emotion, choice
of implement, experimentation. Paint is moved. The
eye moves along the gesture along its trajectory. The
body feels the energy in making its clash its
softness its colour. The interpretation is confused
- we don't know. We cannot know.

12th May ' 10

Catalogue from 'The Responsive Eye' Museum of Modern Art NY
Essay by William C. Seitz

Perceptual Abstraction (section title)

"The eye ~~res~~ responds most directly when non essentials such
as freely modulated shape and tone, brush gestures and impasto are
absent. These means muffle and distort the purely perceptual
effect of lines, areas and colours.

Seitz contrasts abstraction (de Stijl) with perceptual
abstraction.

De stijl

PA

Form: rectangle

adds Diagonal, circle & complex
curves to the horizontal &
vertical. Uniform or all-over
patterns of dots, stripes or lines.
referencing Impressionism &
cubism

Relational abstract art

Asymmetrical (?)
is this (true)

Break with asymmetrical
relational compositions typical
of post cubist abstraction. A
central placement or uniformity.
Too much diversity of form
impedes perceptual effect.
Art without relationships.

Asymmetrical balance

Non classical symmetry
ie 2 identical or almost
identical elements divide
~~a single~~ picture into "either-or"
"often around an empty centre
as in Ellsworth Kelly's ~~Red~~ Green
Blue Red [ittal]
"Denied security of a dominant
central motif"

"The division of the picture surface
into two equally important foci
stimulates a perceptual urge to
fuse the two images into one, as
with a stereoscopic viewer".

Exaggerated emphasis on centrality ...
and an attempt ... to avoid it ... are poles
between which Perceptual compositions
oscillates.

Dualistic symmetry
 (as well as homogenous patterns
 and dynamic "target" arrangements)
 as suggests the establishment of
 situations that activate or
 frustrate the minds tendency to
 unify & tranquilize [?]
 ~~focus evaded~~ Gene Davis or
 Guido Molinari focus evaded
 by progression of uniform coloured
 stripes that move rhythmically
 from side to side surreptitiously
 slipping past the centre .

Impressionism

∩

Perceptual Art

arise out of immediate sense experiences

Representational

Freed of representation '
 concentrates on movement

Perceptual , optical or 'virtual'
 movement exists in tension with
factual immobility

Before Abstract art a picture
 was a window through which
 to view an illusion of the real
 world . Independent object
 like chair or table.

← [(I talk about 'bulge' of matter
 into the space in front of the
 picture plane)

"~~On~~ Perceptual abstraction existence
 is an object de-emphasised or nullified
 by uniform surface treatment, reflective
 or transparent materials & battery of
 optical devices - exists primarily for
 impact on perception ... ideological focus
 moves from outside world, through work as
 object & entered region between cornea
 brain"

Reduction of shape .vocabulary
to simplist units & combinations
minimises importance of the form

Abstract expre

Visual distruction of surface
Flatness

Ad Reinhardts close valued
paintings "How close to all-one
can multiplicity come? " Quote from
leo Steinberg on Paul Brach's
series of ~~blue~~ blue pictures.
(slight dif. In tone colour)
close valued paintings ~~at~~
their viability lies at the threshold
of invisibility .

"On a sensory level , if not theoretically,
they are always conscious of what Albers
calls " the discrepancy between physical
fact and psychic effect" a polarity which
to him is "the origin of art".

(mirage)
Painter can work with palette enlarged
with perceptually created images,
simultaneous contrasts ,after- images
luminous shapes

Criticism - it unites two disciplines
formally outside fine art : ~~the~~ research
of Gestalt ~ experimental psychology &
design teaching art began in German
Bauhaus in 1919.

If elements in periodic structure are
extremely small or distant from the eye
the merge into a single tone
(Pointillism)

clear separating merge into a single tone

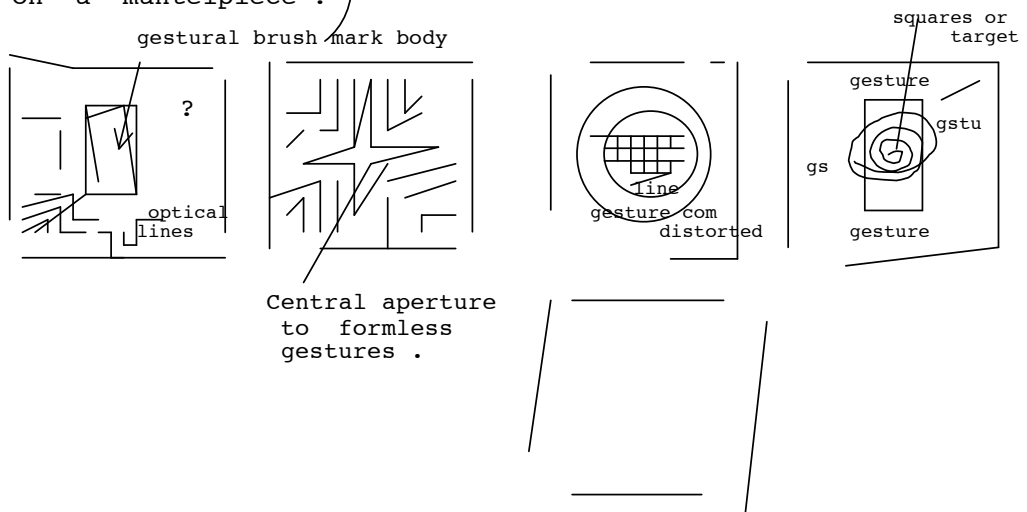
An art of appearance not {actuality [?]

They do not ask that the spectator be a rapt admirer but that he be a partner in reciprocal perceptual experiences.

Seitz claims abstract expressionism as subjective P.A having "jetissand the subjectivity". Hickey argues both are a different order of subjectivity.

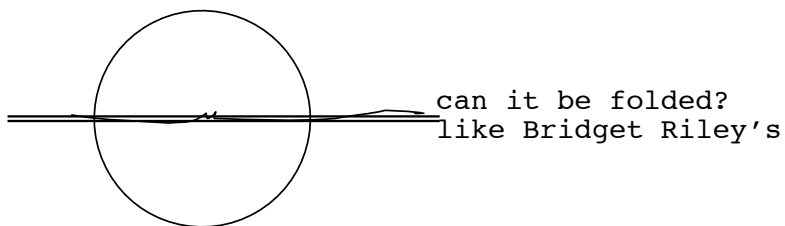
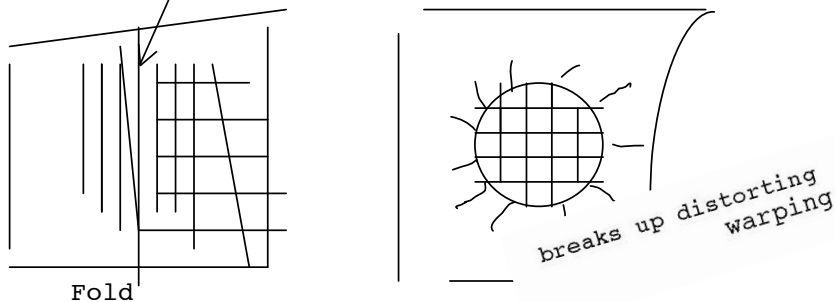
So far have used geometric pattern Panel (1 & 5) and started to paint additively & removing to interact and create a conversation between gesture & happenstance & geometric linear pattern.

In panel 1 the pattern formed a central line a central figure splitting off to either side (at odds with op arts emptying of the centre & all-overness) but not but Panel 1 not asymmetric Panel 5 is. Have aliking for the straight forwardness, not unnecessarily aesthetic/compositional placement. It is what it is? (Compositional placement can at times feel like arranging ornaments on a mantelpiece?)



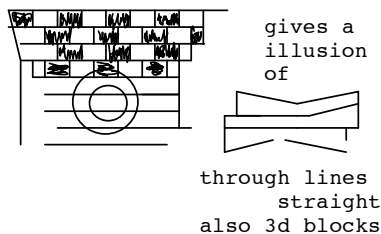
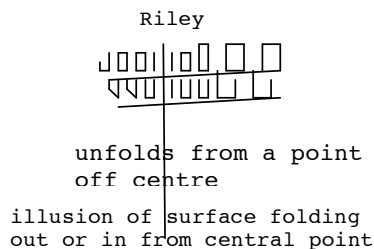
Is it better to work between them or
 one moving into the other

Fold B Riley's ex[illeg]



Primed board 3 coats thixotropic primer

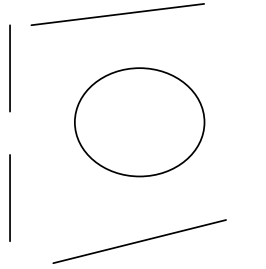
Decide to mix the central Fold in
 the Riley painting with a optical illusion
 off the internet .



bring them together by using Bridget Riley's variable
 squares with the other placement of squares halfway
 between each block . Hope to create both
 illusions in one

Placed centrally like an eye or a target

Draw with pencil measure up



Central

13 / 5 / 10

- 'The Expanded Eye': Stalking the Unseen ' Catalogue of exhibition
Kunsthaus Zürich June 16 –Sept 3, 2008. Pub. Hatje Catz Verlag
Text The expanded Eye: Stalking the Unseen 'Bice Curiger
- 11 " The expanded eye becomes the collective "I"."
 12. Excentric visual experience
Physiological instability
Multiplying focal point "vertiginous force that corresponds to a
perspective that has been broken open in a philosophical sense
of our time, dominated by powerful network systems
17 Experience instead of object
 - 17 Self observation in the act of vision – Henri Michaux's mescaline
drawings
 - 18 " Seeing liberated from the restricted field of vision was given
meaning by Jackson Pollock Barnett Newman in 1950 Robert
Rauschenbergs White Painting 1951
Connection made with op art & the videoing of self in
Bruce Nauman
 - 21 Exhibition makes clear the changed meaning of abstraction
from geometric order dissolving before the viewers eyes to
"dematerialisation " and to the "fluid" universes An expansion
of the ~~eye~~ visual is a '... transitional form".

' Now you see it ,now you don't' – Kurt W. Forster

28 Breaking out of the picture plane
dealing with the limits of experience

"On the one hand ,it suggests an otherwise unreachable
centre (around which our attention gathers)and,on the
other , it overflows the boundary that generally
separate things".

3. Square ideal figure of earth
circle " " of cosmos
" breakthrough into blankness" not(images)
" in geometry of his his hi Robert Smithson)
he opens up depts Vortices > ... in linear time'

31 " Rather than indulgingthe devouring eye , the eye
which, as Gottfried Keller put it, "drink what
the eyelash holds", the artist offers a reductive and
anemic emptiness in which the eye I s required to
adjust to the minimum accordingly ".

Transference of paint to diagram on the panel
finished . Particularly successful in terms of disruption
opticality despite great care the individual square edges
not straight/clean enough . Can only mask the
lower edge of each run of squares as paint above
wet . Consider acrylic paints if going to use this
but also need to use Lascaux acrylic primer
rather than thixotropic which the panel primed
with.

Colours a bit uninteresting - passing resemblance
To a piece of leggo . Colours a bit toy town.

C reate the fold

C reate a line agitation .

17th May 2010

Prep of large panel covered with linen primed with lascaux acrylic size followed by spectrum thixotropic . - first coat thinned with white spirit. Linen stapled to wall with plastic sheet underneath . Idea is to stretch over. board / wood panel 208 x 160 cm
Sized + 1 coat prime on wall first to avoid sticking to the panel may want to remove it however not sure it is working. The linen is cockeling & creasing all over . Not sure it going to work

Order 250 cm x 200 cm of ready primed canvas from Atlantis send here (Tomorrow Tues. as standby if this not going to stretch flat .

Photograph panel 5 for Helsinki Show

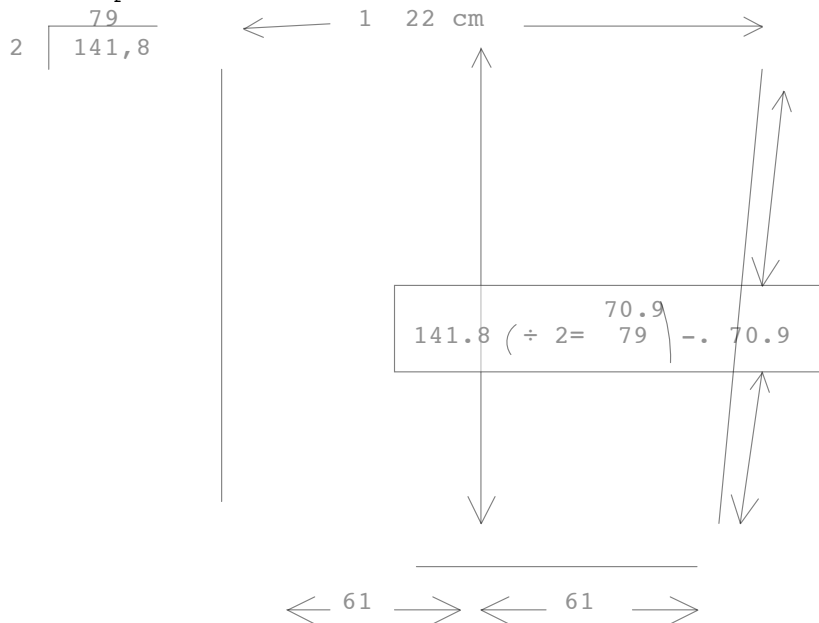
Consider 'op art ' painting (Bridget Riley Hybrid
The square are drawn rather than clean edged but this seems ok to draw . The experience of painting this way is peculiar . As the square mount up they call for the virtual completion of the next row & the next . Starting at a central point . The mid line . which is not a midline but a number of lines , alternating across a central band . The horizon is closer to mirage than a clean division & above and below are mirrored so no above & below. no sky , no sea , no land , no space .

Interestingly
as blue primer
dries the cockeling
goes - I
have some
hope

Working last Thursday interesting to be sucked into a place of which called for labour work , exacting , concentrated work to make the square , to draw its lines but ~~the~~ at times the extreme difficulty in doing this. The small scale 20mmx 2 mm of squares in the central zone began to soscillate in my sight and I found it almost impossible to focus on my brush end . My brus h a pro arte prolene plus 007 . I would focus, start to paint & my eye would become unfocused . Concious of the lens of my eye focusing & unfocusing , moving unfocused opening closed . This phenomenon eased the large the dimensions & I could focus on one square at a time. When in the ' central ' zone or where the squares tightly packed - dark light dancing . Hard to sit them still . At times the brush moved with out my focused eye - an̄ beyond the blurred grey focus of my eye I could see it moving . less guided .

Do I follow the called for expansion or intervene with collapse , distortion or gesture .

medium sized panel .

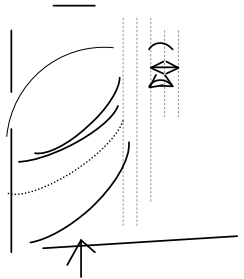


$$\begin{array}{rcl}
 141.8 \div 6 = 23.63 & & 141 \div 23.. 5 \\
 141.8 \div 5 = 28.35 & & 141 \div 5 = 28.4 \\
 23 \times 6 = 138 & = & 3.8 \div 2 = 1.9:
 \end{array}$$

2.3

18- 5—10

Yesterday a frustrating day - felt wasted in indecision. The shortness of time 7 weeks. Needs to be pragmatic. I ~~am~~ want to use the portion of the Bridget Riley painting as a point of conversation with the hitch. But place it centrally opening out & collapsing at the centre.



Motion disappears flows out from the crease/fold/ 'chasm' emergence. (6) The square also have a nother motion which

is a diagonal curving - ~~need~~ analyse. Two larger supports are mdf one canvas on board - may allow these to ^{more} develop in a less premeditated way work with an ^ additive paint technique - restrict black stipple mat. Probably want a large & medium sized painting & one of the large smaller ones to work alongside 'Hitch'. May show one of the 'head' paintings.

Work into it and around it appropriates (the two time frames) using or drawing energy from each other. Interesting the sucking & expelling of the linear system temporal & virtual. It also frustrates it takes you for a nanosecond on a ride across the surface then perception cuts across or credibility is stretched as far as it will

go and it snaps back. The motion a stretching of the band and a snapping back. It starts again a pulling stretching stop back again . A sideways shift . The minute the eye tries to travel across the motion . it stops . it happens virtually, in blank open eyes .

18 - 5 - 2010

Naum Gabo

" By means of constructivist techniques today, we are able to bring to light forces hidden in nature and to realise psychicaffect ... We do not turn away from nature, but, on the contrary , we penetrate her more profoundly than realistic [art] was able to do " (p. 62 Optic Nerve 60s)

p.102
Optic
Nerve
"Martin spoke of her "'joy' of an imagined order and, simultaneously, the impossibility of achieving perfection "

P102 " a single hue is suffused with a softly pulsating light derived from a stippled technique , a methodology with roots in the pointilist and futurist transcription of solar energy : " ~~radial patterns of staccato brushwork~~

W o j c i e c h Fangor M 16 - 1966 yellow central orb , white expanse - casts violet tint around yellow periphery .⁴ "Resulting optical frisson [energizes white background dislocating] dislocates the yellow sphere from its background , pushing into a space outside the picture plane

P110 Agnes Martin - Ad Reinhardt ... " achieved a perceptual art deeply invested in viewer response".
110

Working across dialectic

Abstraction - geometric patterns - control - the solitary laying down of brush mark after brush mark. The squares are so narrow 2mm wide 2 cm long at points that the slightest wobble in the brush mark, slight loss of control and suddenly it looks is undone. The required clarity between elements is hampered.

(The switch is the 'eye')

Need to bring elements together in the painting process. Earlier painting explored π set up a particular structure to work with, specific qualities. Consider if these parameters of op art add anything. ~~Work~~ Instead of working in blocks of time to make a square. Blocks of time (cc) then switch. May be an hour. Switch painting \S (type of painting from geometric to non geometric)

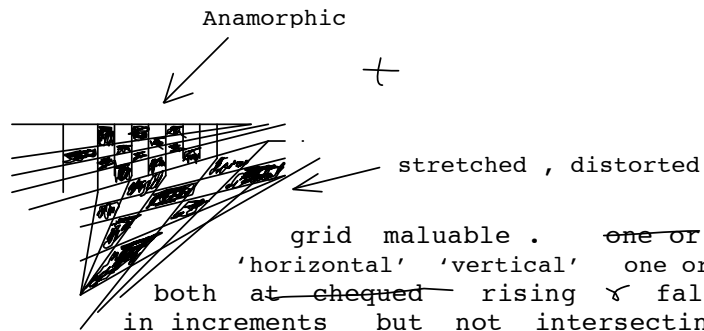
Geometric pattern - elements of badly painted, cack(?) handed - can't quite find the right word, cheesy, not quite as 'weighty' as absurd. Surface includes pattern where as before ~~if~~ I worked with multiple surface emulating fur, wood bone, plastic, metal etc ~~etc~~. Something a bit ridiculous in the recent paintings. (They do not look machine produced) obvious, ?

Continuing to paint blue brown/purple squares. It doesn't move in a smooth movement - the illusion is one of quivering! The horizontal band almost a quivering brush stroke



1 hr change

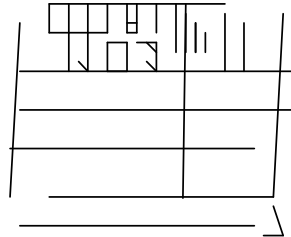
Work is wet



grid maluable . ~~one or~~
 'horizontal' 'vertical' one or
 both at ~~chequed~~ rising & falling
 in increments but not intersecting at
 right angles . The distortion afforded
 by a askew angle a narrow angle of viewing is
 'presented' from a frontal view. ~~The~~ Speed of movement
 as the eye slides down the vortices . Dark light squares
 do not move into (or in & out) of 3 D ~~unlike~~ the
 movement is along & down or out up etc. Unlike the
 Riley\optic

Unfolded the anamorphic 'hitch' effect . displayed
up front

Bridget Riley.
 'Movement in Squares' 1961 Tempera on board
 122 x 122



↑
 off centre

Is off centre the same as not central ?
 Could off-centre mean the centre has been
 moved to another position . Or is off
 centre - a new centre (?) which is not a
 centre . The centre is absent

Three dimensional special paradox



Beverley Fishman ' Dividose : B.R.H: ' 2006 53x48"
 Silkscreen vinyl collage on
 powder coated metal in 3
 parts.



p.157 Op Art: ' emphatic shift from object to experience " (O.N.)

"Relocation of the aesthetic experience to they eye/body
 of the viewer "

Brush strokes of Alma Thomas' 'Splash Down Apollo 13'
 " lending expressive element not found in Ops
 p. 158 anonymous technique".

Appropriation of linear & nonlinear systems to make form

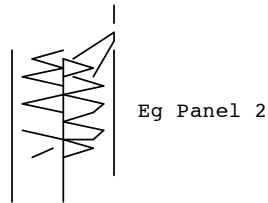
Appropriate from Op. stripes of paint - luminous 3d bulging of forms (Paint gestures) from the surface



Dividing of the surface - multiple centre of action

Target circle method

p.80 "fundamental of visual activation is found in figure ground reversal resulting from interpenetration of shapes

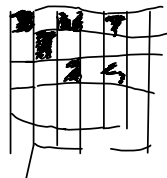


the 'square in the larger panel when I am painting a hybrid geometric pattern based around B.Rileys 'Movement in Squares ' and ~~another~~ an optical pattern from the internet . which I am working with on one of the larger panels.

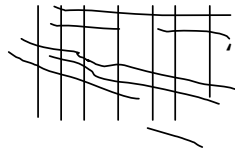
Q. How (op.art) does this have anything to say about self-organisation?

p. 133 "Op art calls on the viewer to enact the potential movement within the art object"

(DH) If the gesture is an optical event | experience
 it provides the turn' ~~to~~ or the slight
 opening to consider gesture / mark as optical event
 The work may not look like op art but could
 one state somewhat provocatively That it is? The
 the squares of BRileys 'movement in squares' The
 body brought back (into op. art . The collapsed &
 distorted squares (the anamorphic gaze) unfolded



straight on



'Anamorphic' seen straight
 on
 the body as
 occupying
 the central field



or the linear squares as the unfolded anamorphic .
 Virtual unfolding or undistorting .

Do not need a box or a distorted angle . the
 distortion is un collapsed yet ^{the squares are} collapsed .

They are painted by hand in a deliberately
 'hand made' way. They are not emulating machine
 made . A hand may sometimes quiver , finger pulse,
 vision blurr's affecting the 'trueness' of a line . Errors
 are made

anamorphised in an open unfolded
 position
 The grid is distorted & virtually 'unfolded' undistorted



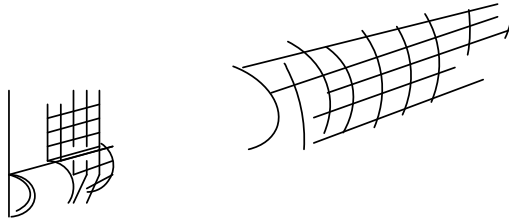
Perceptual play.

Bulging outwards surface dissonance

Breakdown of figure ground binary - surface quiver
 neg & pos equal
 eye switches between
 realities
 Known shapes , recognisable , identifiable (non linear)
 (connected)

Unknown gesture - mark

(Working across these two to allow them to appropriate
 each other to create a switching -> a surface dissonance



~~the~~ ~~the~~ Painting 'pos' & 'neg' at the same time .
 2 colours or more . Not black on a white ground or
 white on a black ground .

Visual | surface dissonance .



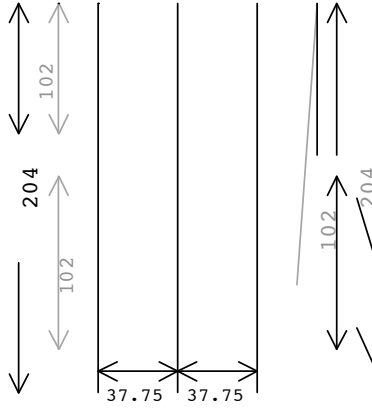
The 'ear' in fedex



The 'target' in op art
 opening out of the surface to waves
 or vibrations

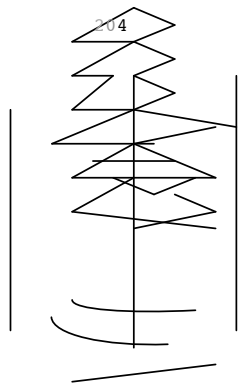
$$\begin{array}{r} 129 \\ 61 \\ 61 \\ \hline 151 \\ \\ 75.5 \\ 2 \overline{) 151} \end{array}$$

large panel mdf 151 x
 $\leftarrow 151 \text{ cm} \rightarrow$
 $75.5 (\div 2 = 37.75)$

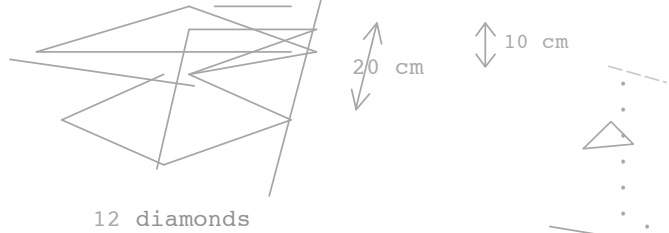


$$\begin{array}{r} 61 \\ 61 \\ 61 \\ \hline 120.7 \\ 388.7 \\ \hline 388.7 \\ 2 \overline{) 204} \quad 102 \end{array}$$

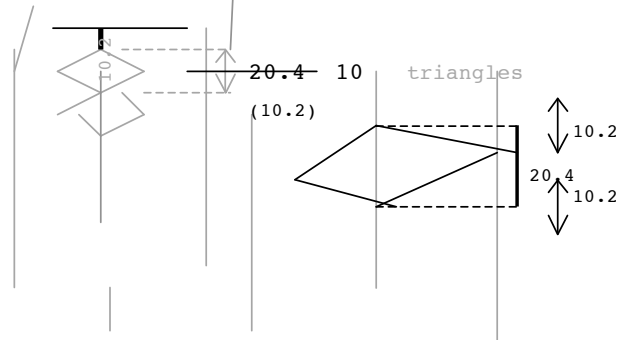
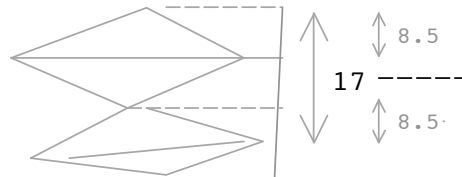
$$\begin{array}{l} 204 \div 26 = 7.8 \\ 204 \div 25 = 8.16 \\ 204 \div 24 = 8.5 \\ \boxed{200 \div 20 = 10} \\ 204 \div 17 = 12 \\ 204 \div 19 = 10.7 \\ 204 \div 18 = 11.3 \end{array}$$

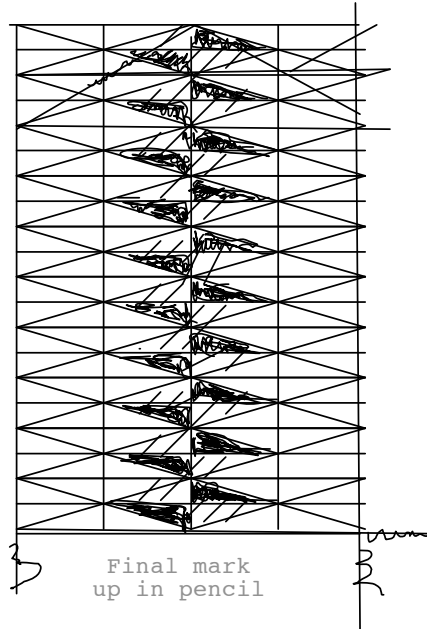


$$\begin{array}{l} 20 \times 10.2 = 204 \\ 204 \div 10.2 = 20 \\ 204 \div 20.4 = 10 \end{array}$$



12 diamonds





Full squared square grid marked up incase needed
Initially work on the central shaft

28 - 5 - 10

Earlier conversation with EP is the black painted over a white ground or a black ground with white painted on top. Need to see work in the flesh as can't tell from images. At the moment I am breaking the white ground initially with geometric pattern in patches or all over then gesturally working over it, the under geometric pattern is not fully dry & areas rub away, merge - or appropriate the expressive marks or the composed, dragged, extended 'slides'. In the above panel the plan is to work between ^{cadmium}yellow & ^{c.y. lemon}scarlet lake giving it a ^{less golden - clearer yellow}slightly pinker hue. The choice of yellow is that a mix of cadmium red being much lighter at points it may disappear or not be clearly visible, breaking up the 'diamond' 'compressed & quartered' square & leaving a triangle.

The areas are not to be heavily painted ... a thin layer to facilitate its removal or dissolving when rubbed with white spirit. Am not painted on top of colour but alongside each other. Hand painted - no pretense of machine produced

Would like to include the areas of dissonance (where figure ground or elements seem to swap in & out, juddering or vibrating creating a 'fizzing' surface). ~~the~~ *Method of tromp l'oeil - its not that we don't initially perceive the illusion - we do and yet we play with the 'is it' 'isn't it, is bad but we like it. I metined the hawkmoth . . . I new it wasnt a snake but it was|wasn't - juddering. switching between possibilities . (moiré , mirage) dissonance.

The confusion of senses associated with the monstrous is seen as fraudulent (Brian de Palm's* film of Responsive Eye exhibition (not art, scientific novelty, special effects ,) can't be calmly considered as ~~can~~ reflected upon as demands physical interaction , fragments vision, 'violent', disconcerting, vortex, disorientating) cheap sensation. Is this the monstrous . A violent presentation? It dresses (improvise) impersonates the mathematical order of a linear system , quantifiable, logically understandable (controllable ?) but each mark amplifies . The addition does not fully explain the sensation. Is there something also here that is not fully ~~exp explainable~~ deduceable from the components . . . it seems so. Something of the quantum Brush marks may be connected up but the illusion is not directly deduceable from the original components . If this is so then these are , these dissonant surfaces ~~Es~~ are non-linear. Is sensation^{or illusion} a component or element ~~had~~ is a non material effect . . . can this be the ~~←~~ 'something extra' (not deduceable in the original components . (DH's quote p [19] "Optical art introduces us to an order of experience less voluntary and less dependent on education and conscious knowledge") . purpose . * DHs quote [20] "Pleasure in not - knowing"

* [This is an error, it was not the Brian De Palma film that I meant to refer to, but a documentary made by Mike Wallace for the television series 'Eye on New York' about the exhibition 'The Responsive Eye'.]

Is an 'optical occasion' a non-linear event?

30-5-10

Jane Harris 'Paintings and Drawings' Drawings : Godfrey Worsdale
P.4 " the central visual concern is surely a formal one," "they are
as much physical as they are pictorial". [pictorial/physical]
"there is a question about the relationship between the two forms shape
and their ability to function as a plausible singular and
unified composition".

↗
Hitch ?

Look at Harris's work again

Place 2 circular moiré sheets ~~of~~ (clear black ink)
over red square painting (Panel 4). Turn them
separately so they rotate over each other. Place small
plastic triangle from a moiré acetate - same dimensions
(slightly smaller) over triangle on the painting &
fix with blue tape. Rotate circular acetates on the
top. Appear to appropriate the squares beneath &
create ripples & folds in them. Regularity,
increasing, decreasing. Hides the gestural aspect of
the squares & brush marks. Creates a 3 dimensionality
Appropriates the earlier marks. Two acetate
circles with fine rings of ink emanating out from
the centre. When rubbed across each other at a
slight angle creates the moiré effect which in
turn plays with surface underneath. It appears to
contract and distort the squares. It is like a
focusing effect. A point of maximum distortion.

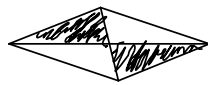
Started painting triangles on large panel.
 mixes of cadmium red light , scarlet lake,
 Cadmium orange , ^{Chinese} Vermillion , Cadmium yellow
 Cadmium lemon , Cadmium yellow golden .
 'Bunting ' like swinging of a central axis
 The choice of yellow is a light colour which
 may disappear on painting over so ~~half~~
 triangles will be left rather than the complete
 diamond . Using thinner mainly white spirit &
 linseed oil . Strong colour but thin coat
 which can be rubbed back.

~~Difficulty of~~ Painted majority of red / pink / orange
 triangles first . Difficulty painting in the
 yellow along the long line of a triangle in
 a strong colour . Not so much the steady line but
 the mixing of colour in 'after images ' producing
 lines, blocks of untrue colour , ~~ma~~ how to focus.
 Pinky / orange after image develops painting lemon
 yellow next to a darker red / pink / brown

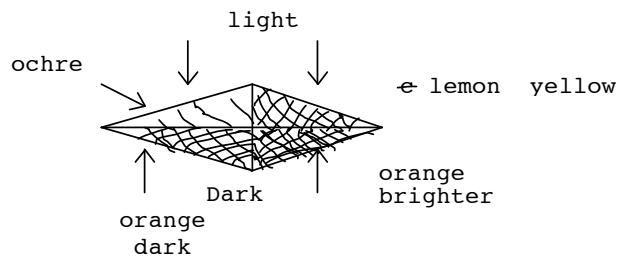
Fabulous intense cyclamen pink (electro-raspberry)
 hovers along the line between lemon yellow and
 the deep pink . Too much interference and I
 am making mistakes . I have to try and
 see through the mirage of a colour shape making me
 blink repeatedly . I find it hard to keep to
 the line . ~~wo~~ A new kind of working blind .
 A green triangle floats in front of my eyes when
 I drop masking tape into a black bin bag .

Large mdf panel:

High Contrast colours eg scarlet lake ✓ lemon yellow
 The edge 'fizzes' more greater dissonance . Also stronger
 After image . lemon yellow .creates depth

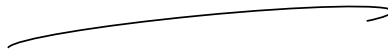


Move between 3 d diamond central
 meeting projects forward if sufficient
 contrast between quadrants.
 or floor tile at ~~sq~~ skewed perspective .



Division across the horizontal similar colours '
 on the horizontal rather opposing creates a
 perspectival distortion of the central vertical
 axis projecting forward. This ~~is the~~
 configuration of colour is the strongest
 projection The mind reads strong colour as
 in sun light (right) the duller colour as shadow.

Disonance



over the whole surface of the acetate not simply in the middle . Not sure I have time to make this now . Still interested in creating a circular painting like panel 4 (red distorted squares) ↖ moving composite acetate on top. To intervene in the painting .

One success - multiple printing of 'grids' moiré's on one acetate . Which is useful on a static device .

Found light box - useful to experiment with the moirés .

The ink ° is ~~water~~ water based . If wetted ↘ pressed onto a surface it prints onto the surface

Interesting to collage over the light box introducing stripes, circles, triangles all cut out from different moiré ~~effect~~ templates .

Decisions to be made about how to go forward ↗ How many paintings to work on etc .

I like the geometric pattern on the large panel but it imposes on me. I am seduced by its clarity . The shift of shape ↗ pattern colour and the twists that this kind of ordering imparts. The colours are strong even aggressive in part

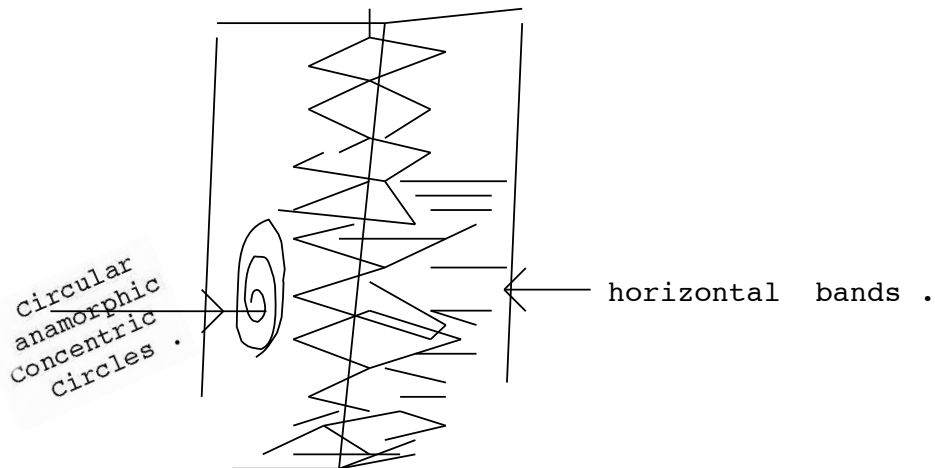
5 - 6 - 10

Talked with CS . who is always frank with me
I ~~keep~~ have spent a day (yesterday) looking at
the insistant diamond/squeezed squares and the
bright colours . And it has exerted such a
presence that I can't work on it. But I also
know to 'complete' the pattern would take me no where.
It is a conversation , a dialectic. CS uses the
word 'interference'. I use the word dissonance,
but 'interference' is also a good word , CS
suggests I have to break its dominance of the
surface . ~~A battle of wills~~ The facination with the
moiré acetates need to sit in the back for the
time being .

To interfere
- interference -
a rapid breaking
& reforming
a-prevents
seeing clearly

Spine It is not a series of diamonds but a
series of 'anamorphic ' squares . It is not
a column it is a division point ~~from~~ which
cuts the surface in half A point of eruption .

Think the large panel should be called 'Spine'
at least for the time being It is the
central movement . May be too anthropomorphic



Finding my way into this proving difficult .

I am uneasy ~ that I have find myself having set up a dialectic when my project to date has been to deal try and make work within^{the} non-linear & heterogenous . But I am drawn to the anamorphic grid to play the gestures in and through. Putting them into dialogue, conversation or where they appropriate each other . This is one stopping off point .

It is a geometric pattern in parts but the 'grid' is expressive in colour - range of hue . Not systematic or only loosely so .

6 - 6 - 10

Gone back to reading ' Seeing Red : a study in consciousness ' by Nicholas Humphries . Where he tries to unpick the what is consciousness sensation through the colour red. Just started chapter 6 which I stopped at a year or so before . He thinks that may if it is not verbally possible to articulate what it is it may be able to do so non - verbally "get at the phenomenon of experience" (p.14) ~~the~~ he turns to painting and its ability to or have "the property of being in a special way "like something", a something ~~which~~ that again is very hard to capture in words". Using art as a "work of sensation" as a "analytic tools for exploring the nature of phenomenal experience". He acknowledges certain artists quite deliberately do this & cites Bridget Riley as an artist who " deliberately explicitly acknowledges the p. 115 "dual province of the senses: . making central to her vision the distinction between sensation & perception." Not representing the outside world ~~by~~ as she perceives it but "how it affects her eyes, her body."

p.116 The "key to sensation being "like something" does in fact lie in the experience being like itself in time".
ital

Interesting he turns to Bridget Riley as I have in a way to unpack the cogs of emergence of the sensation of elements on the surface emerging but turning back on themselves.

Experiencing itself in a space of extended time where

~~He looks at recent literature and in~~ to see what has been

Bergson
collapse
time
Time : " the "now" of sensations , is experienced as " temporally thick" (p . 112) . Consciousness has paradoxical dimension of " temporal depth "

Two types of time experiences simultaneously) instantaneous but extended (Natika Newton)

" containing elements of both " 'now' and 'not-now' in a unified representation "

'Emergence and the Uniqueness of Consciousness " Journal of Consciousness Studies 8 (2001) : 47 - 59 ; quotation from p.55)

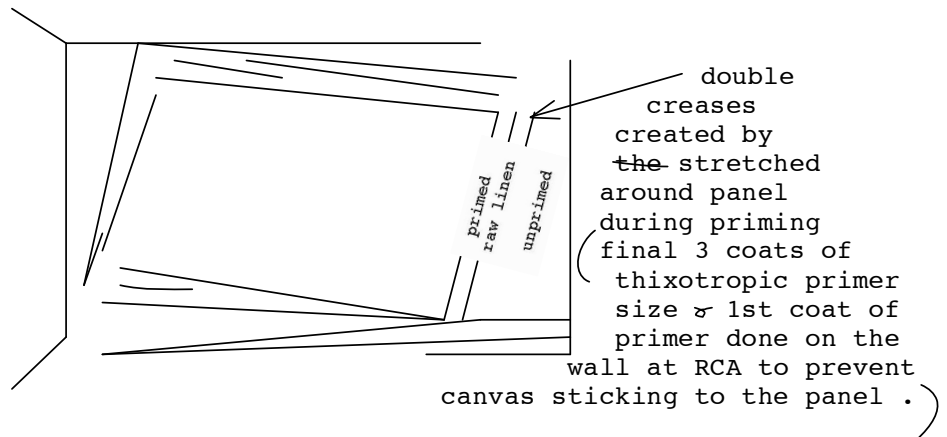
7 - 6 - 10

Work seems tight working in small patches again . Previous working method one of accumulation & mutation - working outward from one or two spots . Bringing each area to a point of ' visibility ' before moving on - jumping off one sensation to work or provide inspiration for the next . However in this painting I want to engage with the whole surface at once & thinking in terms of layers of addition & rubbing back . Yesterday I was too carefull and fearful of losing areas which I liked or were interesting . The difficulty of tricking yourself into not caring or responding in a free way to surface events without concern for a successful outcome . . . hard when the Research Show coming in just under four weeks . Three

weeks left of actual painting leaving a week to dry for larger pieces so that they can be transported on the 5th July. Smaller pieces can be boxed, being a bit wet not such a problem. CC had a good suggestion about covering over with paper & masking off bits I want to keep so that they are protected & I can paint over an area with out fear. I like the aspect of not seeing areas of the painting which can be revealed at a point when my memory is vague as to what it looked ^{working blind} like. Practical difficulty of having to wait for areas to dry before covering. Working across two paintings or more would give time for drying on one but there is a risk that I haven't enough time to complete.

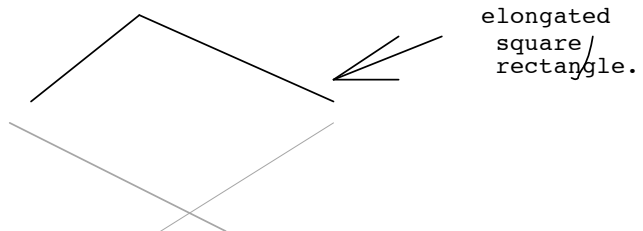
208 x 160.5 primed canvas stapled to hardboard panel. Think I will take it of the panel ^{loosely} & staple (it to the wall so I can move it around & fold it 'hitch') ~~it~~ as part of the process can fold up areas to take them out of vision or to create damage to the surface as in 'Fedex'

Removed canvas & shaped it to the wall at an angle



Unlike 'Spine' I will work simultaneously with geometric γ gesture. Some how off the panel the surface seems less precious, less dominant - it is 'undressed'. More physically 'available' than the beautifully primed mdf panel which can never be folded, greater potential for interaction.

Working on the diagonal



8 - 6 - 10

Not a polite conversation but an argument - to fight it out roll up the sleeves and get dirty. It is the coal face. let them fight it out. The opposite of folding arranging elements on a surface. It needs to be simultaneous.

'Seeing Red' - the 'scientist' tries to understand to unravel something unsayable through the painting's of Bridget Riley. The painting is ^{the} thinking and the painting is the thesis. The value of the unsayable. I think about the extended subjective. The 'now' the awareness of now NOW. Stretched not linear extention there are no extra parts. It is a folded time perception sensation.

This writing (H.C. says it is a voice over.

Dissonance : lack of harmony . class as result of disharmonious or unsuitable elements
dissonant : lacking harmony , unsuitable or unusual , discordant combination
Someone who clashes , argues against .

Interference : Physics combination of two or more electromagnetic waveforms to form a resultant wave in which the displacement is either reinforced or cancelled .

Is the ^{virtual} illusion of op art the same as extended matter as the 'bulging' of matter out of a painting?

I think that paint as matter is ^{potentially} extended ~~is~~ optical painting is like a magnifying glass it writes large that ~~which is not~~ its workings it projects it . Throws it out into the space .

Interference ~~is~~ (cont) : Prevent a process activity from being carried out properly
Handle or adjust (something) with out permission especially so as to cause damage

Sexually molest

Physics : (of light or electromagnetic wave forms)
mutually act upon each other and produce
interference : light pulses interfere constructively
in fibre to emit pulse

Old French s'entreferir 'strike each other', from entre between + ferir (Latin ferire 'to strike').

(- - - italics)

9 - 15th wk 1
 16 - 22th wk 2
 23 - 29th wk 3 aim to finish two large works by 28th.
 30 - 6th wk 4 30 - 4th drying time 5th transportation
 of work to London
 7 days to make a smaller work
 if want to . from 28th - 4th

Large panel (Spine) tight - "over processed" . but something to work. Frustrated at the immobility of the panels although painting on the surface is so sensual , making me just want to stroke paint across its surface . It calls for , richness , detail luminosity . This the surface used for exactly that . The question is - is this the required surface now? The linen surface is rougher . Part of this because it was initially sized & primed over plastic which left slight creases & 'runs' all over the surface despite further priming on the hard board panel .
 Need to be able to work with the surface in order to think about what it is I am trying to find in the paint . Trying to find the 'this' rather than 'not this ' . Trying to extend to a different territory with no mental image to guide .

Removed ~~linen~~ primed linen from wall &
 stapled large plastic sheet to
 cover wall . Re hung linen from two
 stables at top corner to enable me to
 fold up the supports & unfold it as I
 move across the surface . Need to
 buy panel pins for hitching up temporally

Staples Rexel 23/6 23/6 23/10

140 / 6 - 8
132 / 6 - 8

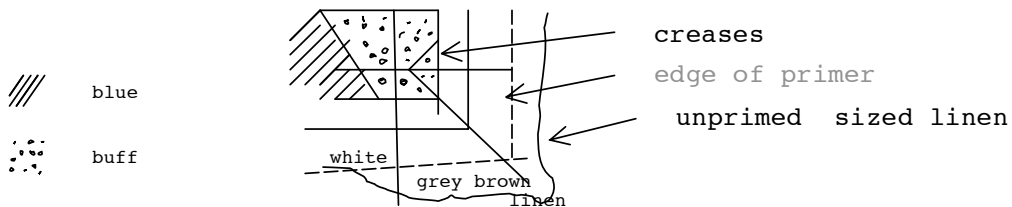
23/6

Shorter staples for ease of extraction - longer for hanging for longer periods. (23/10)

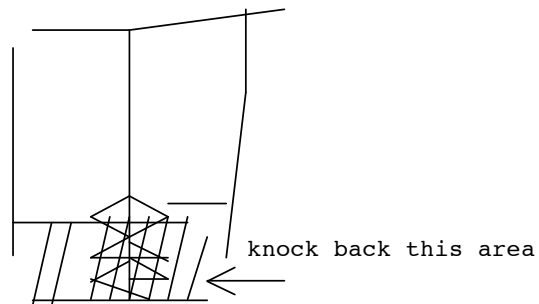
Fold painting (primed linen)

Once I started playing with folding the canvas I realised it made more sense to do this on the floor. Removed support from wall and cleared space on the floor. Full size 250 x 200 cm. Folding the support & pressing along the length of the fold created creases forming geometric shapes. Using a medium of 75% white spirit 25% linseed oil thinly painted the shapes - blue (cerulean blue + Pthalocyanine Turquoise), buff brown, yellow, transparent oxide yellow, lemon cadmium yellow, Magenta, soft orange (indian yellow - red). The white spirit in the medium leached across the boundary of colours along the length

Not sure as an experiment it has worked - looks like a badly painted abstract. Nothing much going on at present. But since this is a 'folded' painting the marks should be determined by the folding or the folding an integral part of the process of making. The corners I like the combination of colour & dense creasing.



'Spine' turned up side down prefer the less worked area at the bottom & the more play full marks at the top

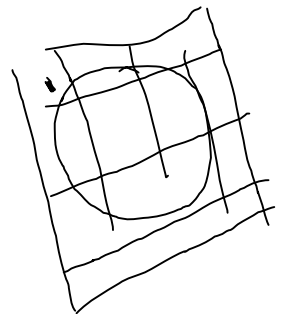
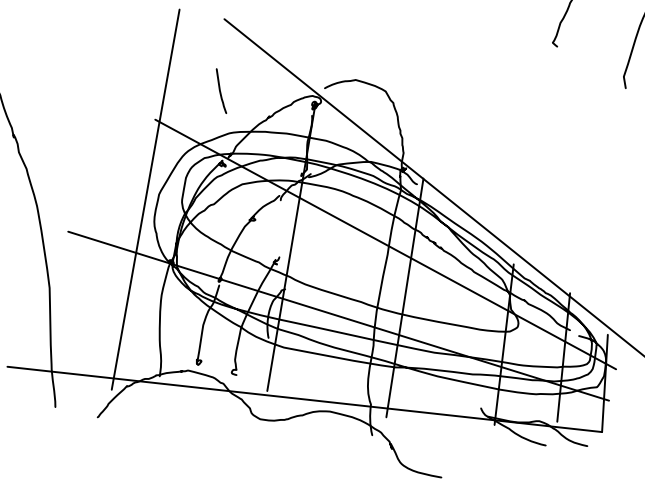
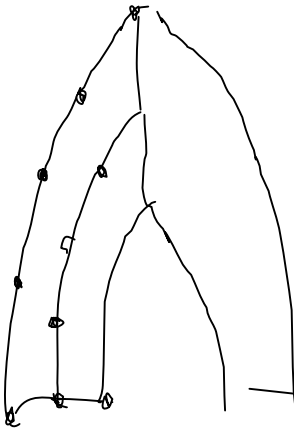
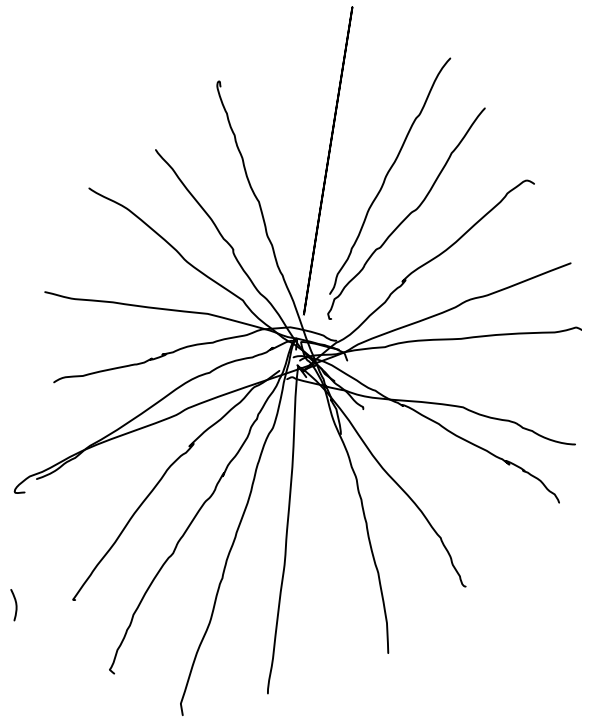
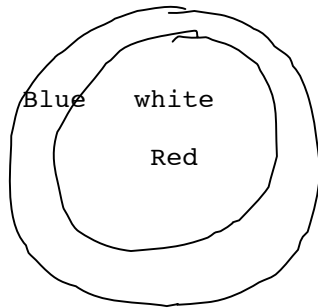
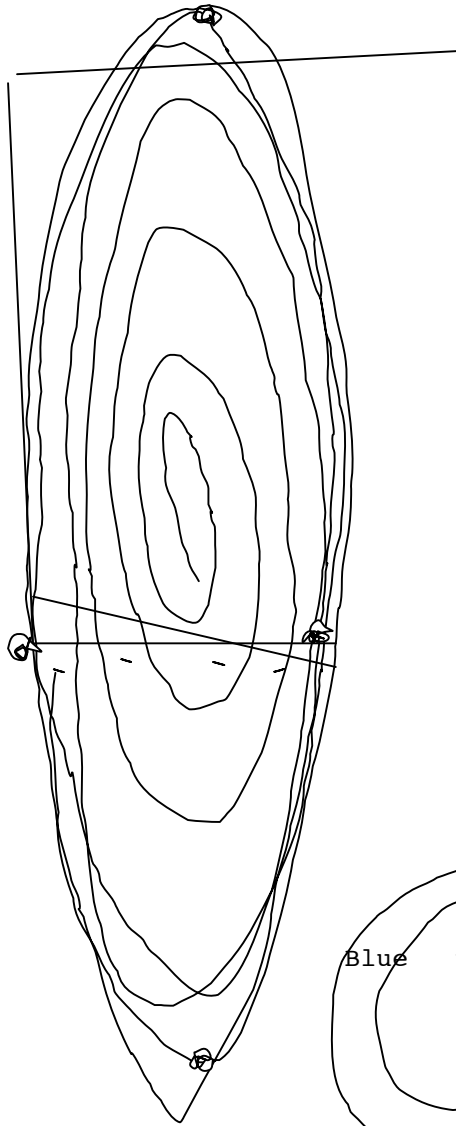


Painting seems to be falling in three aspects .

Yesterday re hung fold painting back the wall slightly a the diagonal paint from day before almost dry apart from the orange which was still slippery . Played with it , folding it hitching it - using 25mm panel pins - easy to hammer in & remove with minimal damage in terms of tearing through margins becoming 'pock - marked' . Considering painting a long or over or in the Folds .

'Spine' painting : difficulty find the right marks Wanting the right panel to be slightly different in character to left . 3 way Conversation geometric linear / gestural expressionist (illusionistic quality of / marks to suggest land scape . The latter being most problematic trying to work with this when

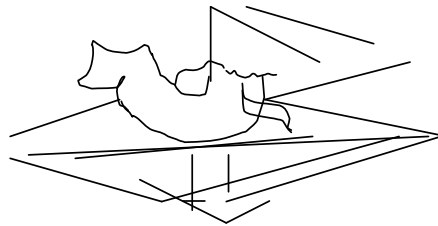
call and response - ~~echo~~



left
 The top right (yellow at bottom) work gesturally
 marks - not entities but slightly cartoonish
 contain expressive - are expressive. I like the way they
 interact with the geometric pattern skittering across,
 inhabiting parts of it. They are almost just
 gestures but some how their is multiple movement in
 their twitching forms. If is not a flat space never the less
 it is not a space I can physically walk round it is
 not that kind of pictorial space. 'Optical' not phy
 'physical' in the way that a body can move in a space.
 Shallow space. Rothkos black paintings
 (late)

16 - 6 - 10

(Spine) Although there is a central divide it is important that
 boundaries are crossed either by rythmn colour or mark
 gesture. Bottom centre



Violet 'striped' loop moves from the 'additive'
 marks simple gesture and stripes of left hand 'panel'
 to the da more decorative patterned area to the right
 Geometric Areas not only part of the original
 first stage but added on top of

Deep violet over lay of 5th from the top .
 worked into with prussian blue rubber door stop addition of
 puce violet pink brushed areas to the right top.
 rubbed back to 'waste' at parts. Depth of colour almost
 black needed to as counter point to
 stray colour of on left. Top right unresolved .
 This is always a problem I now realise the top

right and sometimes top left . May be turn painting upside down see if this helps.

Now seeing how when right painted to may want to continue the pink/violet up to produce either a long elliptical circle or a 'lipstick' shape , but whatever it is will ~~go over~~ cut across - simultaneously dividing and joining . Joining the vertical horizontal planes ~~we~~ through vertical/ circular motion . divides/cuts across planes

S pine (call response)

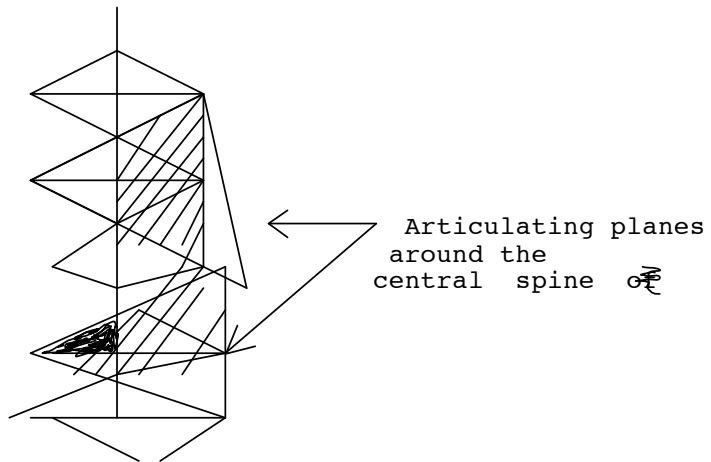
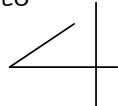
(I realise ^{small} all my paintings always collaborative There is a group of people who I involve in my practice are active and inclusive. The views changing the ideas often challenging . The importance of opening the painting as hub of interaction ~~and~~ .

I need to engage in this dialogue - it is not a lack of confidence but a great pleasure and necessity of 'new' ideas which can shift whole parameters whole models . Pure pleasure when things not previously seen or known are made visible and you can physically observe a virtual relocation or reconfiguration clicks spins into place or lies over the previous in such a way as to dislodge pre conceptions or blocked thinking . Similarly engaging & working within other artist's practices . It is hard to think of the making of painting as collaborative but in this way it is.

17 - 6 - 10

Painting beginning to start articulating (motion)
Trying to find the action between the left
hand and the right hand marks which

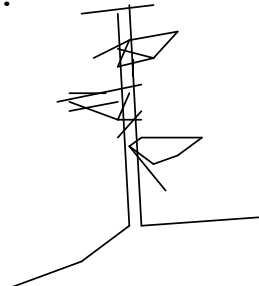
plane of
have taken on a landscapes . Beginning to
move towards



Machinic articulating of potentially moving
sheets . Visually ~~movement~~ switching be optical
switch between left hand triangle / flag ^ landscape
pattern and a larger triangle continuing
across other plates - each side becomes joined

18 - 6 - 10

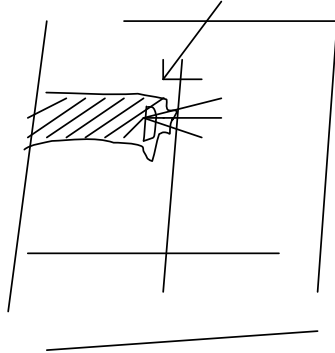
Spine is not a good word in some respects as ~~the~~
it does not describe the rotational possibility of the
triangle/ squares which I see as having a potential to
swivel on the central pole spindle rather like the
'trays' that rotate to different directions on the pole of
a bathroom caddy .



The new geometry of the painting is starting to become apparent . What I have previously described as 'call and response between the 'triangles' ~~to~~ on either side of the 'spine' . There is an occillation between the right hand ~~+~~ left being separate entities and the right and left unifying to create a larger triangle or plane which ends with a 'spear head' of the left triangle. Today I want to push these plans and reassert the geometry .

The process initially involved the setting up of a dialectic between geometric shape / pattern and non-geometric pattern and mark. Initially I / described the process of one being a dialectic between geometric shape and expressive gesture mark . But as the painting develops it is these elements , and their arent many which are not relevant and distract -. x. To describe more clearly I mean the elements where the paint is drawn rather than the paint creating the shape.

CS ~~who~~ suggests these are points where the paint sits on top of and obscures the shape rather than being in dialogue. eg



I see her point . I find I have blind spots operating in paintings . They make themselves apparent if the

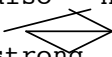
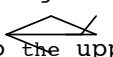
painting isn't functioning and the look ' wrong but because I am working out the 'geometry ' of the painting as the painting develops it is only when I reach a tipping point or when the painting achieves a sort of critical mass that I am able to ~~assert~~ ~~re~~ what is a potential 'structure ' 'dynamic' Once I know what ~~the~~ is is I then need to return to each bit of the painting and ask what it ~~is - ive~~ offers , what it places into this dialogue and whether it confuses , ~~for no~~ adds unnecessary confusion for the paintings communication . Whether it is important interference or a kind of placid obsticating (not a word but something to do with obstinant , thoughtlessness .

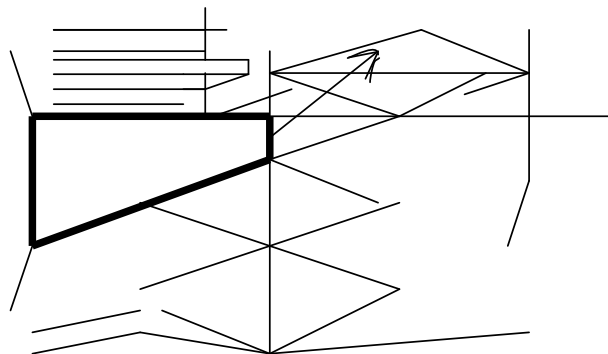
A process of thesis , antithesis and synthesis . I set up a dialectic between geometric form and mark , I introduced to the form an older way of working to see what (would be the dynamics (discussion/ conversation) ^{would emerge out of an} interaction setting the two into a dynamic relationship ~~would~~ , The painting is at that critical point of too much , ~~the~~ the danger I know too well from other paintings such as ' Nine ' and ' Fedex ' is the dissipation of energy which can follow . The turn is not to fill up but to edit to ~~co~~ channel the energies so that they continue to assert themselves . Hence - synthesis . In this case the geometric which is ~~partially~~ obscured too much in places requires a reassertion of the geometric - and a simplification of forms in order for the painting to move out from airless claustrophobic and move freely.

19 - 6 - 10

Using the now partially hidden geometry to decide where sections of the painting ~~are~~ switch colour, mark or movement. Sometimes the ~~marks~~ a collection of ~~marks~~ suggest a particular geometry which is not exactly ~~at~~ along the line of the original geometry but works with it. Reasserting the geometric forms working well ~~to~~ to create shifts of space

21 - 6 10

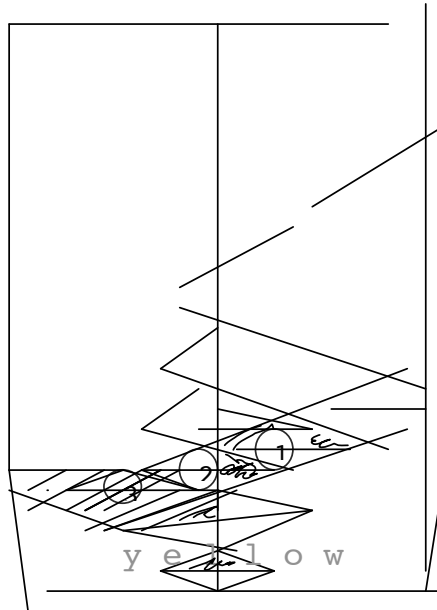
The yellow glazed lower portion of the painting needs to be drawn further into the dialogue. So far it serves a formal function of grounding the painting - a space of calm from which to jump into the density of the upper half. ~~But~~ I want It also has running down its middle the 'spine' of  which run top to bottom - providing strong vertical in contrast to the strong horizontal - - broken by diagonal large triangle to the right. ~~Various~~ areas of May need to reinstate  more clearly to join it more clearly to the upper two ³quarters May need to bring horizontal strips on left lower down in to the yellow glaze. Maybe a diagonal shift from the yellow lower quarter left hand side



Or extend yellow up on left hand side to

Break the ~~control~~ ^{controlled} self containment of the lower quarter.
 ↳ The strong horizontal .

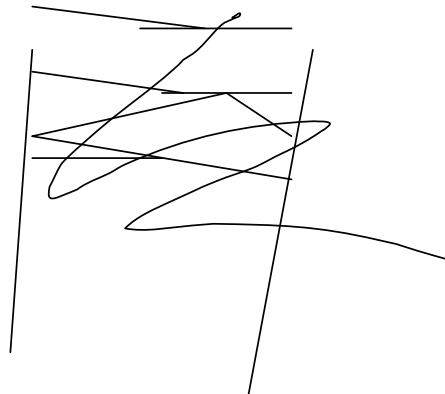
or a return triangle

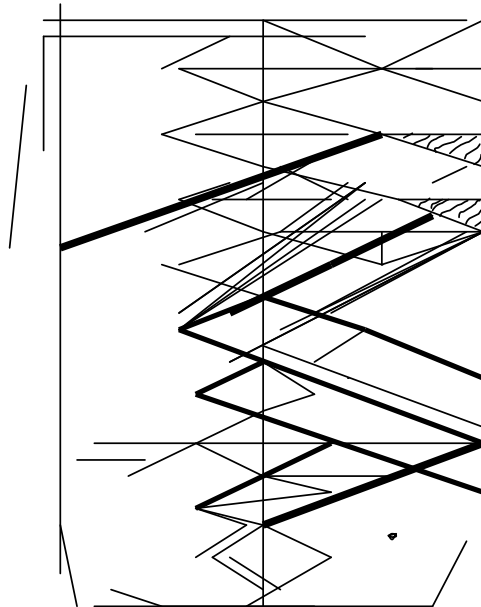


3 triangles with upper half stronger (red/orange)
 than lower half . takes the spiral up from the
 lower quarter sets the spindle 'turning '.

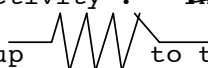
22 - 6 - 10

May need to continue up the spindle





23 / 6 / 10

Considering if the yellow bottom quarter ~~actually~~
~~not~~ irrelevant . Could this have been a square painting
 or would it work? However the lower diagonal
~~spine~~ are the winding key for the zigzag up the
 spine. I gives a space to rest . Also, the spine
 at the bottom quarter is geometric (abstract spaces -
 the upper $\frac{3}{4}$ move into figurative) it grounds the
 painting in geometry and optical , figure ground
 gestalt activity . ~~The~~ It also provides a different
 speed  a slow beginning, dynamic fast
 zigzig up to the top right and a slower placement

Will continue the (narrow horizontal ⁿ bading on
 left using large brush (5 $\frac{1}{2}$ " 14 cm) lascaux priming brush

which holds the paint well but is stiff enough to drag & delineate different ^{colour} bands of paint . Using stand oil damar varnish glaze ^ & white spirit 80% linseed oil 20% medium to increase flow .

25 - 6 - 10

Having difficulty seeing the painting from the confines of the garage it almost stands floor to ceiling Moved it into the conservatory which has a high wall . The horizontal needs breaking up at the top (3 diamond shapes) Will try continuing the horizontal stripes up to the top right to enable the corkscrew effect ~~motion~~ to continue . It is also clear that the yellow rectangle on the bottom quarter needs pulling into the upper $\frac{3}{4}$ with a continuation of the zigzag. Painting active now in most parts . ~~Works~~ Could be equated to a bore hole drill as the bore cuts into the surface curls of matter ~~falloff~~ curl up . In the painting they act as sheets | layers | surfaces of landscape and time . Breaks in time, warps in time

28 | 6 | 10

Painting finished - 25 days !

Took painting into conservatory again yesterday & horizontal brush marks (stripes added top right pull the eye up & breaks the dominance of the triangles 'horizontal barrier' . ~~Cl~~ Pulls the zigzags up the length of the painting . ~~from~~ 1st 'diamond' in lower section still, a step to second triangle . The painting of the upper left quadrant of this 'diamond' light violet | lilac is the transition point to the yellow 'slab' which pulls the eye into the rotational pull . The eye leaps to the red & white diamond to the right . The violet

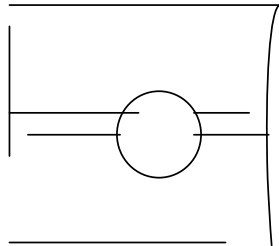
triangle also links the lower 'yellow' rectangle to the upper section, the theory its colour & its delineated triangle shape to others above without breaking the abstract geometry. The 'machine' seems to be working. Name: Torque: the force of potential rotational pull. ~~an accel~~ Torque in a car is the ability to accelerate - 'pulling power', Also sounds like 'talk' - the painting involves a putting into play different ~~etc~~ painting evolutions ('revolutions-turn spin') linear minimalist geometric abstraction / opticalperceptual art & non-linear mediation of surface event mark/gesture. Two time. repositories - repositioning -orking to find areas of synergy or appropriation of each to make a ~~new~~ form motion different to ~~the~~ it before.

Need to evaluate what if anything has been achieved by this.

Possible work to make this week:

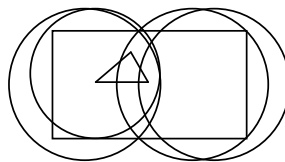
Continue with geometric fold wall piece with gravitational Curves - gravity as mark/gesture maker - drawing.

Op art 'eye'
Unfinished.



Panel 4

red & white
square & triangle
painting
18 x 12cm



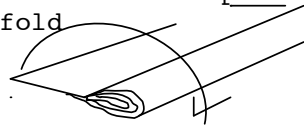
Moiré
Acetate
Overlay
2 circles &
1 triangle

30 - 6 - 10

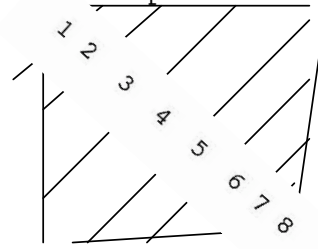
Should have time to complete op art 'eye' / 'bambi'
The idea is to paint concentric rings of different
Squares - a 'hand' painted target - painted more
or less free hand. Using the squares in the way
That the stipple builds to create Alpha-beast
7 - glove. ~~Poss~~ May want to refer to this
earlier painting in the show.

Continuing to fold & paint coloured glaze over
What has gone before.

1st fold was fairly lacking in any system resulting
in abstract shapes - irregular pattern
2nd fold



Folded 'length' ways.

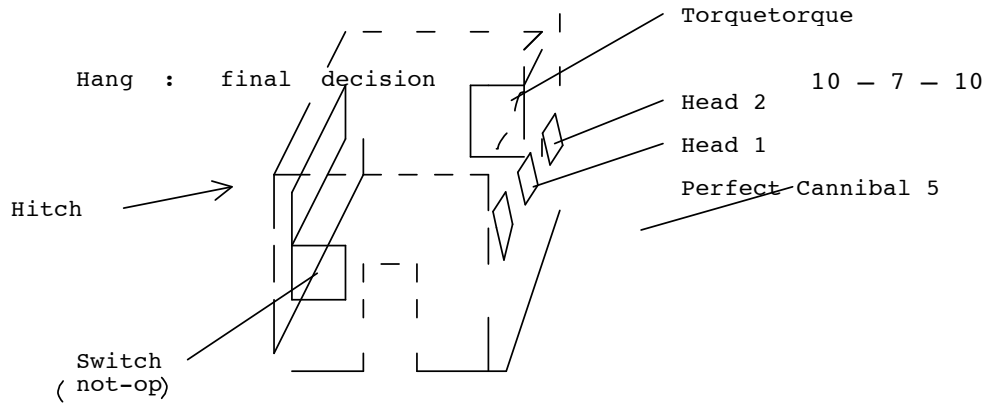


8 folds

square 1: Titanium white
Square 2 : mainly Violet & touches of Ultramarine violet .
'eye' - added Ultramarine Prussian Blue / Alizerin Crimson titanium
White - Purple

4 - 7 - 10

Green Permanent Sap green + cadmium yellow lemon



Walls to the space very high - ~~decided~~ to work required different hang to expected. Hitch particularly looked strange with a low hang

(Very strange light in the space - hitch normally a grungy work looked clean almost fresh ? various people asking if it was a new work . Maybe a very cool light .)

Decision taken in conversation with EP & MG to hang 'Torquetorque' quite high . A good move . it allowed the painting to float free of the weight of the floor & to resonate with the wall . Also removed it from the strong horizontal line of high plug^{sockets} 1 1/2' off the floor & situated at each end & middle of the wall .

Hitch after trying a hang at floor level was raised up so its top edge and that of Torquetorque was the same . Concerned initially that because it is withdrawn from close scrutiny that a lot of the qualities of the work are lost to sight - the detailed examination of the surface not possible . B&I had also worked towards a view which undermined the sovereign view however the piece looked much stronger ~ a banner

I was concerned not to make a purely formal decision but - ~~the~~ after deliberation I felt the work stronger & a withdrawal of view - already dramatised by the hitch. The lower edge of hitch at the eye line which I found interesting as this a part of the painting not usually easily ~~open~~ viewed. Interestingly the Torque/torque ~~has a~~ with its lower horizontal rectangle of stillness moves the eye upwards to a painting not easily accessible. (Talked with A.T. about withdrawal of the surface censorship - had not considered censorship via the hang.) still not sure what this means but the 'fold' hitch the wi

(O.R interested in the paintings - the refusal to form an image)

(J.M. re hitch - the difference between the trace & the mark the wiping back, stain photographic / cinematic. This has always been in or around the work. the reprographic, the black & white photograph, the early experimental abstract films. ~~Think I should look more at the~~ The blur of speed) He thought Torque hung too high by small amount) but generally I explained that the lower hang resulted in the painting looking out of place - the space beneath it framing it & forming an interactive relationship with the space of the room. Moved into territory of installation. LW made this point that she saw the work as an installation - the differing 'styles' of work in conversation - yet different but all coming from the same space. Installation not of object & painting but all painting - difference & yet one. Heterogenous - multiple & yet one. SG asked me if I always in opposites. I answered that

its not so much oppositions it is putting things into play that don't naturally belong together and trying to see how they might become singular. Become perhaps not the right word but ^{of open} form a point of conference Torque is the most polarised - setting up a dialectic

I think back to a starting point of the monstrous on the edges of language - a marginal position that escapes logic system - a non sense . A constantly changing agglomeration of nonsensical points . Leading to the voicing of interpretation . and the falling away from form, the collapse of meaning . Heterogeneity , that hard thing to found .

The heterogeneity is in the painting multiple rather than singular?

(L W 'Not-op' from a distance seems to move ^v quiver and ^{close to the} appear a coherent robust surface . The surprise is that ~~at~~ surface it is delicate , distressed, marked .)

All the paintings are in conversation . The nature of time in painting is ⁱⁿ a question . The thickening of 'now' (Seeing Red) incorporates ^{painting made at} allows ^{provides} a multiplicity and a multiplicity . In this " thickening " historical ordering ~~exists~~ is collapsed played with re ordered re ~~exists~~ In this space a painting from the ' past ' can talk ~~proficiently if not~~ ~~if not~~ eloquently and tenaciously . Insistently. Though I do not know how to read what might be the future in this place.

Discussion with EP ~ HR about the show . Interesting
 Comments EP talked about ^{as} the strange motion up wards)
 - not transcendent ~~or~~ or inspirational (not right word?-)
 not to want achieve to strive but rooted in matter. The
 upward hitching \surd high placement . The energy
 moving upwards in TorqueTorque . This is not a fully
 conscious action on my part - it might be
 anti-gravity - it might be centrifugal or Torque? There
 is a drive to turn things upside down , up is down, down is
 up. Water floats free of the earth in vapour \surd
 returns as rain. It may have nothing to do with
 this kind of rationalisation. Upward distance changes
 the scale creates a askew view from underneath .
 takes certain ^{collapse} elements out of view . HR The stops,
 faults and ? of Torque . The mark putting pressure on
 abstract ~~form~~ 'diamonds' at the base of the painting
 These painted beautifully 'tastefully' the roughly painted
 bunting above ' putting pressure ' on that below. To blow them
 apart or punch a hole in them . Fo me it is combative
 it is not the politeness of dialogue. It may do harm
 or ~~may be~~ it may distort. A forcing ground - a
 putting pressure on the categories that keep things
 apart. JMa talked about the punching a hole
 through ~~in~~ the institutional (?) was it structure of authority?
 from the lip of 'the void' . I think of something
 patterns on the edge of chaos - the (edge of chaos at
 the space of greatest creativity . Punching a hole - adding
 a new link can burst ~~apart~~ ^{stable} a structure. ~~Which~~
 DR 'switch' - the addition of this painting suddenly
 Makes everything fluid again - it is not ~~de~~ predictable
 What will happen next. Interesting how a painting
 I nearly didn't make , then nearly didn't include has
 become so crucial.

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