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THESES. PLAN B...: STAINING WITH ACRYLICS

by

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CHAPTER I

INTRODUCTION

The writing of this paper involved two areas of research: first, the actual working with new materials and new forms, secondly, research into the recent evolution of art, the makers of this art, and the creative ideas and forces working through them.

The art of the present, as well as the art of the past, reflects our relationship to reality, i.e., the highly complex interaction between man and his environment. Conditions of life, prospects for his future are mirrored by man in his visual arts, from the cave artist of eons past to the loft artist in New York city today. The contemporary artist has a freedom of expression without precedent, and he is finding new forms, constructions, techniques, and materials to grasp, reflect, and express the vitality, and complexity of the world and man's relationship to it.

The restrictive and reductive processes of the 1950's were followed, from the 60's onward, by a new and far less rigorous development, which favored the growth of a large number of apparently different trends: monochromism, nouveau realism, kinetic art, pop art, destructive art, nouvelles tendencies, minimal art, hard edge, and op art, psychedelic art, arte neculare, post pop, nouvelle narrative, post painterly abstraction, earth art, conceptual art, arte povera, and environmental art. But although at first sight these developments appear to be antithetical, they actually represent different aspects of the same cultural situation which has determined the course of art in the sixties and seventies.¹

This freedom has not always existed, nor is it by any means universal at present. In the past and at present art has served the state,

religion, the wealthy patron or combinations of these influences. Besides the dictates of these elements, philosophers had laid out Laws of Beauty, "Ideals" which outlined the characteristics of a work deserving the name art. Plato's doctrine of mimesis holds that the artist shall hold up a mirror to nature. In Nature, of course, one finds the Idea or model God used when creating, and from which all things diverse and spare derive. (The Greek influence exists today through the philosophical ideas of Nietzsche who based his thought on the distinction between emotion (dionysian) and thought (apollonian) and emphasized the value of intense emotion in art and life.) Rothko, Newman, and Louis may be said to create in apollonian sublimity, whilst Johns and Raushenberg in the energy filled, irrational, dionysian strain.

A great contribution to the freedom and growth of the visual arts was made by August Wilhelm von Schlegel, 1767-1845, German poet, critic, and translator who realized that art, like nature itself, was based on a formative principle, analogous to the laws of growth itself. By extension, works of art became "living works," which were essentially the same as works of nature. In the writings of Goethe, Winkleman and Shaftsbury, these theories were expanded. Paul Klee, the twentieth century artist, writes most profoundly, yet most lucidly with: "The artist should fashion not from nature, but like nature."²

Many critics of modern art have misapprehended the changing form of art, charging that the form has swallowed up the content, resulting in a shallow meaningless aesthetic. But this is to miss the point of the issues raised by modern art. Without content the form is only a weak decoration with no power to move the viewer. Wassily Kandinsky, in 1912, said that the most important thing about a work of art is not a question

of form, (objective or abstract) but of content (inner sound, spirit).

Sixty years later, after a period given to tremendous vigor, diversity and depth, and amazing growth of the visual arts, Clement Greenberg was to write on three painters of "the color field."

I want to warn the observer that the configurations in the paintings of these three painters (Noland, Olitsky, Louis) are not meant as images and do not act as images. They are there to organize the picture field into eloquence. And it is for the sake of eloquence, not for the sake of symbols, that these painters have abandoned representational painting. Louis is not interested in stripes or veils as such, but in verticality and color. Noland is not interested in circles as such, but in concentricity and color. Olitsky is not interested in openings and spots as such, but in interlocking and color. And yet the color, the verticality, the concentricity are not there for their own sakes. They are there first and foremost for feeling. And if these paintings fail as vehicles of feeling, they fail entirely.³

So with the acknowledgment that without content art does not operate in the realm of creative endeavor, I shall proceed with this paper which in the main, deals with matters of form, method and materials.

In 1953, the year of his artistic maturity, Louis discovered the ambitious abstract painter could no longer take anything for granted in the making of a picture, not the shape of the support, not the nature of its paint covering, nor the implement with which he applied the paint, nor the way in which he applied it. In thinness of paint and an absorbant surface, Louis found his means to a new integrity of color.⁴

Thinness of paint and an absorbant surface are materials for a process called staining.

CHAPTER II

PAINTERS AND STAINERS-SOME IMPLICATIONS FOR FORM AND CONTENT

The technique of staining raw canvas, while not entirely original with the color painters of the 50's and 60's, became widely used at this time. This was due to the combined effect of emerging aesthetic concepts and the invention of polymer binders for pigments. The staining process with its transparency, its fluidity, its screens of colored light, meant a rejection of light and dark, of shape, in favor of color. As Greenberg remarked, "His (Louis') revulsion against Cubism is a revulsion against the sculptural."¹

Due to the exploitation of the new material, the stained paintings have a very different physical make-up from the paintings of the abstract expressionists. The thin application of paint, in effect, dyes the raw canvas and the support and paint become one. What is produced is not a painted texture, but the soft woven and reflective colored surface of the canvas support. There luminous color and vast size combine to form a radiant field which invades the physical surroundings with a sense of actual envelopment.

The spatial properties of color have been a dominate factor in the work of many contemporary painters. In the following paragraphs the work of the most outstanding of these will be discussed with a view to exploring their formal pictorial usage and the philosophy governing this usage. These painters, Mark Rothko, Morris Louis, Barnett Newman, Jules

Olitsky are solely or primarily interested in handling color which exists on its account as a spatial force without linear qualities and without figurative detail. Helen Frankenthaler, an early user of the stain technique, while using broad washes of fluid color, retained certain linear qualities in her pastoral, richly lyrical works. Her paintings and influence will be discussed. Kenneth Noland, whose explorations of color in his "targets" and large band paintings which involve optical shimmer effects is included, as is Frank Stella, whose recent works give great emphasis to color and are stained raw canvas; his intent and philosophy differ greatly from the color field painters.

Kulterman says of the effects produced by this type of painting:

Because of this radiant effect, the picture is invested with an inbuilt dynamism, which is, of course, ultimately grounded in the eye of the viewer. Thus the viewer and the work form inter-relating parts of an artistic field of force.²

There is no doubt that modern American painting owed its evolution to the massive influx of artists from the School of Paris, which took place with the outbreak of the Second World War, especially with the occupation of Paris. Among them the surrealists were in great number and outstanding representatives. This avant garde brought a great stimulus to young New York artists seeking new directions. The fact that the post war New York School had its roots in these great European artists does not detract from the achievement of American art in the 40's and 50's. "As Malraux has said, 'An artist is born of another artist' and this is a biological law of art, in which there exists no spontaneous generation anymore than it does in life.' If the three most original artists in America, Pollock, Rothko, deKooning, had a starting point, this does not detract from their originality."³

Jackson Pollock was the first American to provide American painting with a decisive break with the tradition of European painting. His raw, energetic, original, and immensely vital work was the touchstone for new ideas which are still influencing the contemporary artist, and have provided rich veins to explore. Not only did he have new methods of applying paint with reference to the painter and the support, but he opened the vast area which states that painting can present itself as an overall field, without the usual compositional references. His was a new concept of pictorial space. ". . . Pollock gained visual impact and immediacy from the oneness of his web, his image included countless hierarchies and surface variations, which established the rhythm of contraction and expansion-the 'pneuma'- of the composition"⁴ Pollock felt that the dripped, thrown and flung paint would produce an image (irregular line and webs of lines) which would be endowed with tremendous energy by virtue of the way it came into being, energy absorbed from the method of application. The whole of the composition would reflect the vital activity of its maker. This is literally true; Harold Rosenberg coined the term "action painting" to describe the work. The act of painting took on enormous importance; it was a sort of metaphysical exercise involving the idea of the primacy of process over product. His was pure living through action rather than living through reflection and contemplation. The idea has its roots in the psychology of the unconscious and comes to painting through the (European) Surrealists. It is also associated with the theories of Wolfgang Paalen, who used the concepts of energy and physics to present the world as energy-matter, and material-nonmaterial. Pollock's line was revolutionary in that it did not describe contours or

edges, was characteristically a painterly line rather than a drawn, graphic line. The obliteration of the brushstroke was at hand.

Helen Frankenthaler, a second generation abstract expressionist, was much influenced by Pollock in her methods of paint application. Like Pollock, she placed her canvas on the floor and worked "in it." She was born in 1928 to a wealthy and cultured New York family, and received a thoroughly comprehensive and avant garde education in art at eastern colleges and from artist friends and critics. She completely understood and assimilated Cubism:

From Cezanne's 'Cardplayers' she learned how the illusion of depth of three dimensional space behind the frame could be checked and balanced by equal emphasis on the two dimensional surface design. Matisse's 'Blue Window' supplied, perhaps, her first indication of how an open format of large areas of transparent color could give a sensation of light and atmosphere, and how reserved areas of uncolored canvas acted as a foil for color, allowing the picture to breathe and expand spatially.⁵

According to Aldo Pellegrini she can be "placed" somewhere between abstract expressionism and the chromatic abstraction of Louis and Noland.⁶ Despite its emphasis on color, her style, probably because of its Cubist roots has always been primarily concerned with the creation of a certain kind of pictorial space, rather than an exclusively hedonistic color experience. Thus her primary concern for space saves Frankenthaler from ever falling into merely decorative or sensuous display. She wished to push the development of Cubism so that the line, per se, disappeared, but the need, use, the memory, or the function of it remained. Having mastered the shallow, delimited space and tight internally balanced composition of Analytical Cubism, she became critical of precisely these aspects of the style.⁷

In her "interior landscapes" she limits ambiguity; she encloses a form to define and limit space in a specific way, so it is felt as

finite and measurable, as opposed to infinitely ambiguous. Kandinsky was an influence in her content and form.⁸ "It appears, moreover, that she was acquainted with Kandinsky's theory that the artist improvises form out of his own feelings, memories and association."⁹

Just as Helen Frankenthaler was not the first to stain unsized canvas, Jackson Pollock was not the first to drip paint on canvas. Hans Hofmann had done that earlier in America, and followers of Dada and Surrealism in Europe. Pollock also had used unsized canvas, especially for his black enamel paintings. Brooks and Rothko and others in the generation preceding Helen Frankenthaler painted on raw canvas. It was not that Pollock and Frankenthaler were the first to use these methods, but that they developed a vocabulary of form with the innovative technique pushing to the outer limits of its possibilities. Pollock used dripped and flung paint to integrate color and line and Frankenthaler used the stain to create form, less linear, less textural and more unified with the support than Pollock. Pollock is also less involved with color; his work relies on energy generated by density, tonality and texture for its immense power. He often worked with silver colored paint along with black and white. Compared to Pollock's raw strength, Frankenthaler's work presents a lyrical quality, color often muted and subtle, never harsh and strident, forms are rounded and often soft and gently modulated, very true to the inherent nature of the medium.

Morris Louis was past forty years of age when he achieved in his painting a breakthrough of major importance. On a trip to New York with his friend Kenneth Noland, also a Washington, D. C. painter a major stimulus was provided him by the viewing of the stain

painting of Helen Frankenthaler, called "Mountains and Sea." It struck him as being "pregnant with implications he was anxious to explore."¹⁰

Louis said of Frankenthaler, "She was a bridge between Pollock (who had been an influence in Louis' previous painting) and what was possible."¹¹ This statement recognizes the power and originality of Pollock's contribution and the fact that Pollock was an artist who opened broad areas upon which it was possible to build. Greenberg states that the result of Louis' exposure to Helen Frankenthaler was the liberation of his gift of color (through staining). Michael Fried concurs in this opinion. Fried also believes that the crux of Louis' relation to Pollock to be in the matter of line, i.e., contour line and cites Pollock's painting of 1947-50, and the refusal of his over-all dripped line to be experienced as bounding shapes, or figures, whether abstract or representational. Traditional drawing is cast out; the webbed lines are no longer the contours or boundaries of shapes. In Frankenthaler's "Mountains and Sea" areas of color are used with lines that seem drawn, and of a gestural quality; the whole is loosely composed with areas of raw canvas.

Greenberg describes Louis' staining and its effect:

Louis spills the paint on unsized and unprimed canvas (cotton duck) leaving the pigment almost everywhere thin enough, no matter how many veils are superimposed, for the eye to sense the threadedness and wovenness underneath. But underneath is the wrong word. The fabric, being soaked in paint, rather than merely covered by it, becomes paint in itself, color in itself, like dyed cloth; the threadedness and wovenness are in the paint.¹²

The first stain paintings Louis did were called the veils; these paintings, which had transparent flowings of color superimposed one over the other, have no gesture. In these works color functions in its own right as a force which acts upon the surface, and behind the surface but

never as a surface component. Color is the theme of his painting, operating as a spatial force and "responsible for the grandeur and monumentality of these works, and yet so finely shaded and restrained that it invests them with a certain lyrical quality. The result is an extremely interesting and decidedly paradoxical antithesis based on the active and passive qualities of color."¹³

After the veils Louis moved on to another experimental type of painting which had figural connotations. He judged these paintings inferior to the veils and destroyed most of them. In 1960 he executed a series known as "the florals," which Fried says can be seen as "an attempt to make individual color configurations perspicuous as discrete entities, as specific shapes." Though these are not isolated from each other, they are more individually apprehended than in the veils, as emerging from a single complex whole.¹⁴

The series which followed the florals was regarded by Louis as his most significant statement. Parallel, opaque, irregular rivulets of color banked along the edges of the painting are separated by a wide valley of raw unstained canvas. Concerning the original blankness of the entire raw canvas Fried says that these act as a "first mark," a primitive firstness, also a destroyer of absolute flatness. "Louis made major art out of what might be called 'firstness of marking.'¹⁵ These marks, not exactly lines and not exactly areas of color as traditionally conceived, Louis called the "unfurled," and were the work of the spring and summer of 1961. Less than one year of working time remained to this artist who so late found his flowering.

In this period he did the "stripes" which appear in the center of the pictorial field and are the focus of it. In most cases the stripes overlap one another. They do not open the picture plane (as in the "unfurleds") but seem rather to cauterize it, and one is not, as in the "unfurleds" precipitated beyond them as transfixed by them.¹⁶

Fried sees these as an attempt to draw, but also "the extent to which this is a work of color cannot be overestimated." The contrasts of hue and value are emphasized over the "unfurleds." These last paintings do not have the feel of the closing ones of life, but of new beginnings, as these are the first in Louis' career in which the stained and unstained areas are related as shapes, and the exact shape of the support is of central importance. In "No End," "Equator," and "Hot Half," Louis used stripes running diagonally across a canvas stretched as a square.¹⁷

The restrained version of the gesture (as in the stripes) has, Greenberg says, as an objective "to eliminate whatever subjective expression exists, so as to become purely a vehicle for sensations. Certainly one of the chief enchantments of the last works of Louis is ascetic sensualism, an emotional content of poetic character, with its consequent disturbing action, very distant from the cold objectivity of the followers of pure visuality."¹⁸

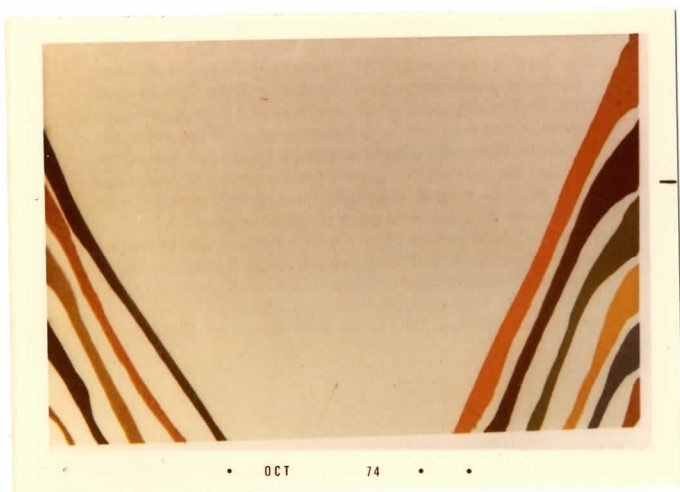
Among those who concern themselves with the spatiality of color, Rothko and Newman should be mentioned. Rothko's great contribution was the opening of color field painting. His objective was not that of the action painters nor that of the Constructivists, or structural painters. His works concerns the spatial action of very large masses of color.



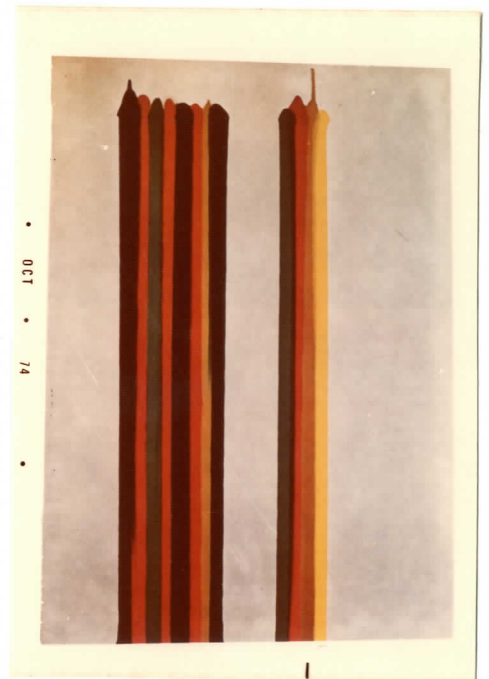
1. Jackson Pollock
No. 12



2. Helen Frankenthaler
Mountains and the Sea 1952



3. Morris Louis
Unfurled
Omicron 1961



4. Morris Louis
Stripes
First Coming 1961

Marko Rothko's icons (he was born in Russia in 1903, came with his family to the West Coast in 1913) are based on a mystical view of reality. He feels that the artist should be able to perform miracles. "Pictures," he said, "must be like miracles; the moment a picture is finished, the intimacy between the creator and the creation is also finished." Rothko's pictures are both technically and thematically dynamic; the radiant power of the color creates a spatial effect of great intensity, whilst the subject matter is so opened up that Rothko is able to create numinous qualities.¹⁹

Lucie-Smith points to the strengths and weaknesses of Rothko's painting:

A few rectangles are placed on colored ground. Their edges are not defined; therefore their spatial position is ambiguous. They float towards us and away in a shallow space of the kind we also find in Pollock; it derives ultimately from the spatial experiments of the Cubists. In Rothko's paintings the color relationships, as they interact within the rectangle and the space, set up a gentle rhythmic pulsation. The painting, then, becomes a screen before a mystery and a focus for the spectator's meditation. The weakness of Rothko's work (just as subtlety of color is its strength) is to be found in the rigidity and monotony of the compositional formula. Rothko is an artist of real brilliance imprisoned in a strait jacket; he exemplifies the narrowness of focus which so many modern artists have imposed upon themselves.²⁰

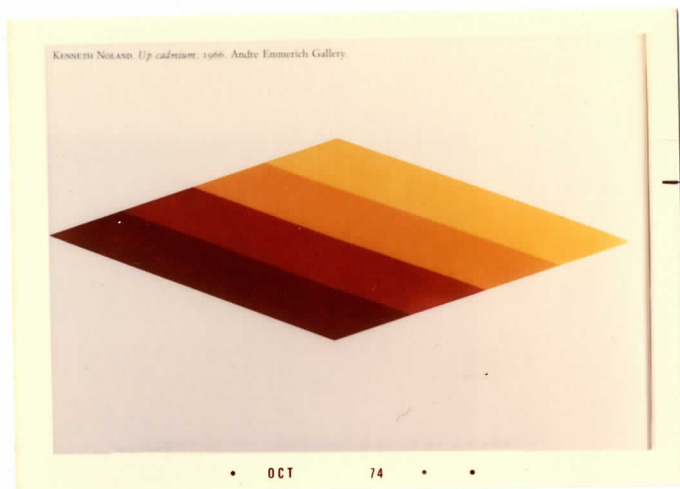
The critic Barbara Rose notes:

. . . in the process of self definition an art form will tend toward the elimination of all the elements which are not in keeping with its essential nature. According to this argument, visual art will be stripped of all extra-visual meaning whether literary,²¹ or symbolic, and painting will reject all that is not pictorial.

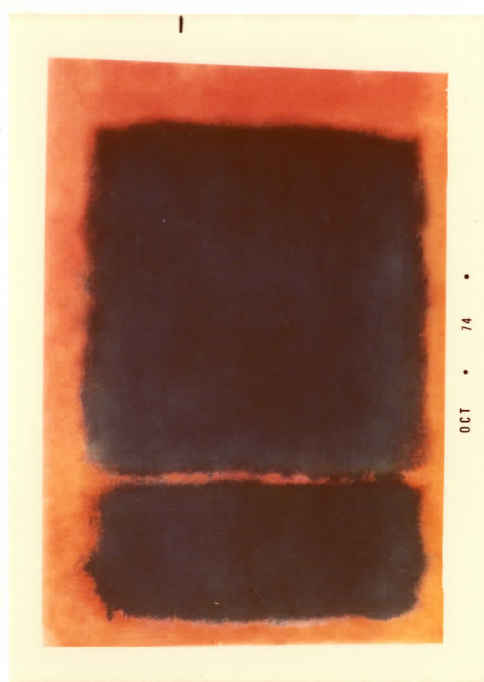
At the height of abstract expressionism in 1950, Barnett Newman's ideas about art were clear and clearly a departure from abstract expressionism. Rather than construct a composition upon the surface of the canvas, he wanted to articulate the surface as a color field. Pictorial

structure was determined by the shape of the support. The canvas may be divided either vertically or horizontally by a band or bands. This line functions as a division of the two color fields, which are intense, with slight variations of hue and value, and the division serves to activate the color fields. His work gives the impression of paint applied to canvas, rather than the transparent look of the staining painters. Haftmann says of Newman's work that it combined the cool harmonies of Concrete Art with the Romantic experience of infinite space. "With their intense suggestive color, these monochrome surfaces whose monotonous expanse is broken into by rhythmic intervals of very few vertical lines, evoke infinite worlds, a field of meditation on infinity."²²

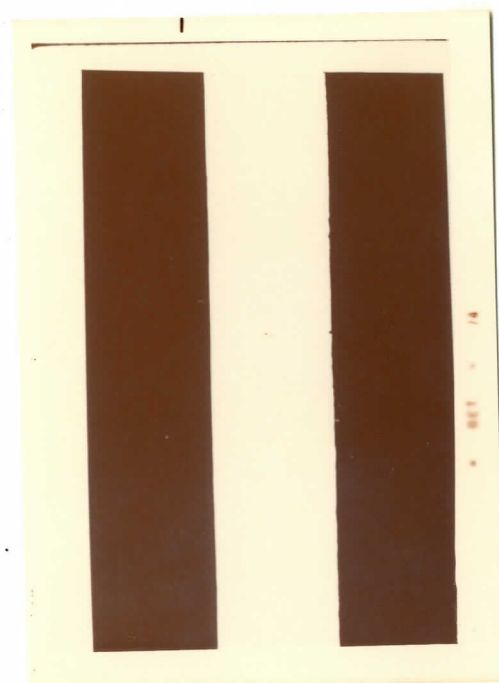
Modern art, Newman thought, "needed to recover the capacity to convey cosmic emotions." In seeking beyond nature for the grandeur of the indefinable, he paralleled the Surrealists. Newman introduced into the vocabulary of contemporary aesthetics the ancient word "sublime." But his profundities had nothing in common with the mystifications and the haphazard wonders of the Surrealists. His bent was toward the magic of numbers, location (the Hebrew name for place is a Cabalistic name for God), angles (once identical with angels). He endeavored to refashion the idiom of contemporary painting through transforming, the role, in it, of geometrical shapes. For Newman a square, a rectangle was no longer to be regarded as a static element of design. It was "a living thing, a vehicle for abstract thought, a carrier of awesome feelings." It was to this active reality that sculpture and painting aspired. Once this had been obtained no other qualities were needed; indeed, seductiveness of color, form, line was not only superfluous, but a hinderance.²³



5. Kenneth Noland
Up Cadmium 1966



6. Mark Rothko
Black and Red 1959



7. Barnett Newman
Profile of Light 1967

Newman not only endowed his concepts with metaphysical import, but conceived a revolutionary form to aesthetically present these visionary ideas. For him truly abstract was not organization of planes, lines, or color on a support. An early painting titled "Euclidean Abyss" was the void which he felt Mondrian had fallen. Mondrian's geometry, painted rectangles on the rectangle of the canvas, separated by bands of different widths, was to him part of the remaining fragments of representational, or naturalistic painting. He sought to erase geometry; abstract was an event, a celebration, a rejoicing.

Thus Newman, by refusing to superimpose shapes on the canvas, made no images, no geometry, no picture, but made an object which had a sort of a holiness, monumentality, power and simplicity, "like a votive monument in a sacred grove."

To differentiate Newman from other so-called color painters, it is important to recognize that the central motif of both his paintings and his sculptures is the vertical, the mounting stream of oneness and coherence which he calls his 'zip.' This band, as in Newman's 'Stations of the Cross' series (but without arms, that is to say, without the specifics of history, or mythology, or anthropology), is exactly located to channel the energy extant on the surface of the canvas. In this negation of signs within the evocation of sublime feeling, the modern imagination receives its fullest authenticity.²⁴

Newman's is a pure spatiality and the smallest element will serve to activate the surface, charge it with energy, like an electric current. The otherwise passive surface becomes charged because of the unlike element.

In stark contrast to the aims of Barnett Newman are those of Frank Stella.

I always get into arguments with people who want to retain the 'old values' in painting--the 'humanistic' values they always find on the canvas. If you pin them down, they always end up asserting that there is something besides paint on the canvas. My painting is based on what is there can be seen there. If the painting were

lean enough, accurate enough, or right enough, you would just be able to look at it. All I want people to get of my paintings and all I ever get out of them is the fact that you can see the whole without any confusion . . . what you see is what you see.²⁵

This attitude may be described as anti-Romantic, an attitude clarified to perfection in the late 1950 critical essays of Alain Robbe-Grillet. He declares his generation has "a growing repugnance for the visceral, analogical, and incantory" diction. He casts out "Nietzsche (for his tremendous exposition of the power of tragedy), Baudelaire (for his symbolism and doctrine of analogy), Rimbaud (for his mysticism), Dostoyevsky (for his psychologism), and Camus and Sartre for their subjectivism."²⁶ Like the purists in visual arts, he refutes ambiguity and metaphor. He postulates an art of objects in the world, de-emphasis of self, and of the cult of personality. A "passion of indifference," of objectivity, would constitute the aim of the artist. This produces "cool" art, non-deceptive, non-emotional. No unity or abstract ultimate coherence exists, nor any truth that man can lay hold of, except the truth of objects.

Like Pollock, Stella, in his early paintings, tried for an overallness but an evenness, uninflected, where "intensity, saturation and density remain regular over the entire surface."²⁷ This, of course, is a departure from Pollock who allows the illusion of space, and varies intensities and inflection. By limiting his means in the extreme, by eliminating variation, using severe patterning, one may immediately grasp his work, not as an illusion, but as an object. By symmetry, lack of spatial implications, non-relational composition (no balance of differing parts with and against each other), he produced work of immense immediate impact, holistic, and with no metaphorical or emotive connotations.

In his "black paintings" begun the winter of 1958, he, like Pollock, used commercial paints, black enamel for these works. He:

. . . frequented the cellars of the paint dealers on Essex Street, buying decorator colors that had gone out of fashion for a dollar a gallon. Stella likes the purples, purple-reds and the chartreuses, 'and in a way,' he says, 'a lot of problems were sort of solved. You could only get certain kinds of colors, and thus, certain kinds of things were given--so I worked with these.'²⁸

A series of stripe paintings in aluminum, copper, and magenta followed the "black" paintings. These are shaped canvases; and their severity was followed by shaped asymmetrical canvases painted in brilliant color on raw canvas. Color is in flat planes divided by a separating line of raw canvas, a very thin line. (It is extremely difficult to juxtapose colors without this, because of the tendency to bleed in staining.) In these works, Stella is beginning to exploit color and the qualities of acrylic stained color. He is, however, "classed" as a "structuralist, rather than a post-painterly abstractionist; his concern is not so much with color as color, but with the painting as an object, a thing in its own right, and which is entirely self referring."²⁹

Morris Louis' fellow artist, Kenneth Noland, belongs to a later stage of post painterly abstraction than Louis, having reached his professional maturity at a later date. He poured color and used unstained canvas compositionally. His first series was composed of concentric rings. They were used to concentrate color in the turning, pulsating circles. Spin-off from the central parts in the form of splashed dots appears in the outer areas. The edges of the circles are not hard, but irregular, seeming to increase their rotating quality.

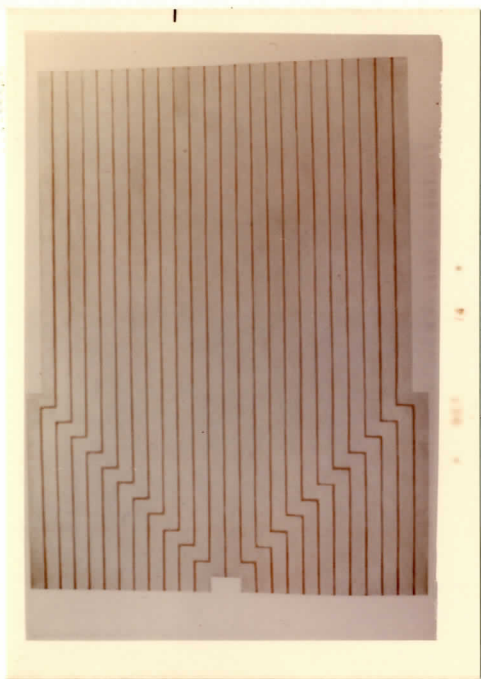
Later Noland turned to an asymmetrical format in a "V" shape, a chevron with bands of intense color. He also departed from the circle or target with other shapes, rhomboidal, elliptical. He uses these seeming signs not as Jasper Johns, to call attention to their triteness, but as a vehicle for the power of his color and the interaction between them. He is the legitimate heir of Josef Albers, his teacher at Black Mountain College in North Carolina, "but his potent and dominating color always free (his) geometricity of its rigidity and coldness."³⁰

Jules Olitsky sprays or sometimes stains over a huge area of canvas, contrasting at the edges the "tender staining" with juicy painterly bands of brushwork "reminiscent not so much of Pollock as a European such as de Staël."³¹ Kultermann states that he drew his inspiration from Louis and Rothko.³²

The paradox in Olitsky's work is the hugeness of scale compared to the limitation of content--the pictures hint at an aesthetic position in order to deny it. (He) has been experimenting with what is essentially a critique of abstract expressionism."³³

Olitsky uses as his subject the energy forces inherent in large expanses of color. The painting is without traditional structure, the color bands at the edges serving to activate the interior.

The colorist's search for new forms upon which to base his work was achieved by the unity of support and paint produced in acrylic-raw canvas staining. This unity was first produced in fresco, which will be described in the next section.



8. Frank Stella
Aluminum Series



9. Frank Stella
Protractor Series



10. Jules Olitsky
Pink Alert 1966

CHAPTER III

HISTORY AND CHARACTERISTICS OF STAINING

Fresco; First Unity of Support and Image

The new technique of stain painting which unites the support and pigment into an inseparable totality has its antecedent in fresco painting which reached superlative heights in the Renaissance with the decoration of church walls and ceilings.

Mayer says:

Microscopic examination of a fresco painting reveals definite penetration of the pigment into the interstices of the particles which compose the plaster surface, in contrast to the definitely more superficial adhesion of oil and tempera paints. The pigment particles become cemented to the surface lime in the same manner in which the lime particles bond with each other and with the sand.¹

Fresco consists of painting on freshly laid plaster, (a coat of lime and sand, or cement) with ground colors in water. Mayer says that the addition of lime water to the pigments will dry to a resistant coating much quicker than those ground in water only, but they penetrate the plaster less deeply, and tend to give only a surface coating.² The pigments are used on the plaster while the plaster is firm to the touch but still wet.

A fresco painting is "built up piece by piece, each one being completed before the next one is started. The binding material which makes the colors adhere is the plaster itself. As the wall dries, the pigment dries along with it as an integral part of its surface, not as a

superimposed decoration."³ A glassy skin of crystalline carbonate of lime forms on the surface making the fresco mural insoluble in water. From the earliest house decorations in Crete to the Pompeian murals to the works of Cimabue, Giotto, and Michelangelo, fresco painting has demonstrated its durability.

Development of Plastic Binders

The development of plastic paints grew from a need and a means. The means was provided by an increasingly complex chemical technology. The need was pinpointed by the painter, David S equeiros, who, in seeking to bring art to the people of his native Mexico through the medium of large outdoor murals, was determined to find a more suitable and durable paint than the difficult fresco and the fragile, brittle oil. In 1936 he organized the Sequeiros Workshop in New York City. New products of chemical laboratories in the United States were obtained and experimenting begun. A collaborator, Jose L. Guttierrez, gave great technical assistance to the project.

The search was for a new synthetic binder for pigments. A binder is a liquid or solid soluble material in which pigment is ground. It provides the adhesive qualities which make the pigment stick to the surface of the support as well as a vehicle or carrier for the pigment. The type of binder determines the characteristics of the medium. Certain binders are the name of the medium such as oil or casein. In the case of watercolor the binder is water soluble gum arabic. The built-in limitation of natural binders have had a narrowing effect on creative efforts, as seen by the proliferation of techniques brought about by plastic binders.

The permanence of plastic paints, the toughness of the plastic film, will enable many works to have a greater survival period than other previously used binders permitted.

A binder which had the following characteristics was desired:

1. Durability of color and paint film.
2. Covering characteristics: paint must be opaque, but become transparent when required by the artist.
3. Built-in drying requirements: slow, medium or fast, as required by the artist.
4. Permanence: the vehicle should not decompose chemically.
5. Brushing quality: leveling or non-leveling as required.
6. Chemical compatibility of one color with another.
7. No change in color from wet to dry state.
8. A completely clear binder, providing maximum visibility of pigment.
9. Ease of application.⁴

Industry was already using plastic resins derived from coal tars. The technical background thus provided was of great value in the development of paints for artists. Experimental work was carried on in both the United States and Mexico. A polymer (or plastic) binder embodying almost all the above qualities was produced. Two characteristics were not fully attained. First, the plastic paints dry or set up very fast, less so in impasto than in the much diluted mixtures used in stain painting. A retard gel is available to alleviate this situation. On the other hand overpainting is almost immediately possible in using the paint undiluted as it comes from the tube. Also, a change in value and intensity may be noted in the drying of greatly thinned polymer paints.

To explain the use of the term polymer, it is necessary to go to the oil refinery, where, in the refining of crude oil, a number of gases are yielded, mainly methane and ethylene. These have simple hydrogen and carbon molecular structures which are easily modified. The gases are first changed to liquids called "monomers." These are simple small molecules, basic building blocks, which are easily able to join with themselves. Placed in a reactor substances called catalysts initiate a process of joining the monomers into large molecules containing thousands of monomers. The process is called polymerization and the product polymers. If two monomers have desirable qualities, they may be reacted together to form co-polymers. Most of the binders for paints for artists are made from the monomer family called acrylic.

Physically, the polymer binder is a milky liquid. When exposed to air, the water in which the polymer was emulsified evaporates and the polymer molecules draw together in a tough film which is clear, insoluble and permanent. In working with paper or even heavy canvas this "drawing up" is characteristic, leaving a ruffled area around the painted shape. In the final state, the particles are drawn together and touch, but the film has "breathing" qualities, a certain porosity which is decidedly superior to the thin, easily cracked, yellowing film of linseed oil.

Polymers may be applied quite thickly (impasto), or may be thinned or extended with water to a great degree without losing binding or adhesive quality. The thickly applied polymer may resemble oil: the water thinned application is similar to watercolor (transparent) in appearance. With the addition of white pigment, the effect is opaque and resembles tempera. Pigments added to the binder may be of the newer organic types

or the traditional mineral colors; vegetable and animal derived pigments are much reduced in use presently, having been replaced by the greatly superior organic dyes. Unlike oils, films of paint superimposed on one another will not pick up each other or produce a muddy appearance. Opening a new creative field to painters was the fact that, unlike the traditional oils, whose acid binders attacked and destroyed the raw canvas, the new polymers were inert chemically and physically strengthened the canvas. A new technique called staining was one of the major innovations created by the development of polymers. Staining produced new forms, new concepts, the development of which would have been impossible without the new synthetic. Created to meet a variety of artists' needs, it has been a rich vein for their exploration and discovery.

Actually polymer colors may be applied directly to any absorbent surface, including unprimed fabrics, without first applying the polymer gesso ground. There are no solvents or other materials present in the polymer which will adversely affect unprimed supports. A number of artists have taken advantage of this and developed many new painting techniques, such as staining unprimed fabrics with polymers greatly thinned with water.

The soap and water cleanup eliminates the need for flammable solvents such as turpentine and their noxious and toxic vapors. (Having severe allergies to turpentine and linseed oil, I am especially interested in and appreciative of the development of plastic paints.) Once the polymer has dried, it is extremely difficult to remove from paint brushes and clothing. The manufacturers offer solvents; rubbing alcohol is somewhat effective. It is best to avoid spilling the paint where it is not wanted

permanently. The fast drying of the paint presented both advantages and disadvantages. In staining, the disadvantages prevail. The absorbancy of the heavy cotton duck, the humidity of the workroom are factors which must be considered in allowing the painter adequate working time before the polymer sets up and cannot be manipulated without damage to the intent.

The permanence, versatility, and non-yellowing qualities have been noted; another superior characteristic is the great light refractive power of the binder. A protective coating of matte medium, thinned three parts water to one of medium, is necessary to prevent scuffing of the surface of stain paintings. A matte finish is desired to compliment to softness of the stained canvas texture. It may be here noted that the varnishes, gels and mediums are polymer binder with the desired characteristic added, much as polymer pigments are binder with the specific colorant added. This fact accounts for the inner light that a polymer stain painting may radiate. The multiple uses of the binder gives the painter the opportunity to achieve a powerful physical unity.

CHAPTER IV

MATERIALS AND PREPARATION FOR STAINING

Canvas and Stretchers: To Stretch or Not to Stretch

The new polymers brought about the use of paint in ways never possible before. It is characteristic of the truly great creative artists that they do not substitute new materials for old and produce plastic watercolors or plastic oil paintings. They sought new concepts, new relationships, and new emphases; and with the new material, color gained a dominance. How color was used, various kinds of supports, types of canvas, problems of the staining technique will be discussed in the next section.

In the making of a painting one starts, after conception or planning in the head and on paper, the physical activity of building stretchers or otherwise arranging the transfer of paint to the support according to the creative proposal.

If stretcher frames are used there arises the necessity of supporting the frame to prevent warping as successive soakings of the canvas take place, and moisture enters the wood. Shellacking will seal the wood and help prevent this type of warpage. In the case of large paintings, the tightly stretched canvas will also cause a bowing at the middle parts. Bracing to support the middle section will be required. The canvas on being soaked with water, will "soften" or stretch each time. A canvas initially stretched very tightly will become, as it is worked on, loose and floppy. As this happens, the wet pigment soaked canvas may sink down

to the bracing. The painter will discover on the dry painting unplanned straight edges corresponding to the bracing. This can be very disconcerting.

The above applies to a canvas laid flat on the floor during the paint application. Supports placed against the wall or other plane, painting in the vertical rather than horizontal sense, may suffer from an accumulation of denser pigment toward the base of the support with the unfortunate line at the inside edge of the stretcher, even though a beveled stretcher is used.

Because I use a method of maneuvering the stretched horizontal canvas, tilting, lowering and raising the canvas to control the flow of paint, I find it necessary to use light stretchers--two by twos.

Frank Stella, in his first "black" paintings used one by threes which he butted together (for reasons of economy). Stella found this deep stretcher to his taste aesthetically, and has retained the device. Given the flatness of his painting there was always the possibility of the plane of the picture might be assimilated into the wall. The deep stretcher, he has remarked, "lifts the picture right off the wall surface so they don't fade into it as much. They create a bit of a shadow so you know the paint is another surface. It seemed to me to accentuate the surface quality--to enhance the two dimensionality of the painting."¹ It should be understood that Stella does not soak the canvas in the manner of Louis and Frankenthaler, but uses a much less fluid approach. His stripes, or bands in his black paintings were of black enamel, which was brushed on.

Canvas does not have to be applied to stretchers for the reception of paint. It can be stapled to a wall and the pigment applied with brush

or spray gun. Here the reaction of a fluid paint to gravity must be taken into account. Sam Gilliam's huge draped swags of canvas are the result of, perhaps, both vertical and horizontal application. It is, at any rate, paint used in a very fluid and free manner.

Some artists paint on canvas lengths laid on the floor. Jackson Pollock dripped and flung paint onto his canvas in tenuous, irregular ribbons and webs of color, the rhythmic motions of his body translated into pulsating linear patterns at his feet. Helen Frankenthaler pours and brushes paint into her canvases laid flat and unstretched on the floor. Kenneth Noland, whose paintings make use of centering and symmetry, (targets and chevrons), and also uses staining techniques, attaches his paintings to the floor and paints stripes over a period of days; then, after due consideration, may select only a portion for the final canvas.² Morris Louis painted his canvases unstretched after 1953 and they were sent (after 1957) to New York, where stretchers were made and the canvas, marked by Louis for cutting and stretching, arrived at final dimensions. "Many of the veils made during 1958-59 are larger than the room Louis used for a studio; the vertical divisions which in some pictures punctuate the spreading color appear to have been the result of Louis' having to fold the canvas in order to work on it in sections."³

Paint may be applied to a canvas stapled to a piece of marine plywood over which absorbent cotton has been stretched. The cotton catches the excess moisture and the plywood eliminates the softening of soaked canvas. The support is maneuverable; it may be used vertically or horizontally. Later this canvas may be conventionally stretched, if desired.

(I have not used this method, but would think this would be far more un-
gainly and heavier than light stretchers.) It should be remembered that
beveled stretcher lumber which presents the smallest contact of wood and
canvas is most desirable. Paint tends to dry differently, to puddle, to
pool, where wet canvas contacts a foreign surface.

In closing this section on stretchers and the positions of canvas
and painter in the application of pigment, I want to state that the most
important thing about this matter is the change in form which takes place.
The painter is not presenting a miniature seen to be viewed through the
window of the picture plane, but takes the viewer into the painting, having
been in the painting when it happened. A sense of ambiguous space, quite
unlike the older uses of perspective, overlapping, cubistic space is pro-
jected. Color dominates shape and line and texture. Pollock freed line
from the role of contour edge; he painted line. He painted line and gave
us a new vital and vibrant sense of space and of composition. Further
in this paper I shall acknowledge another debt color painters owe Jackson
Pollock, and this has to do with the physicality of the act of painting a
large canvas in a limited space of time. A certain exhilaration and ex-
citement is present. The painter should become bathed in perspiration.

Canvas

Except where special effects are desired, the painter should avoid
selecting dark fabrics for staining, as the brilliancy of color is thereby
reduced. Medium to heavyweight cotton canvas, closely woven with a sur-
face free of irregularities makes a good support. Bleached linen is also
very acceptable, but it is hard to find and expensive. Cotton duck can
be used; it has the advantage of being a purer white than cotton canvas,

but is available only in narrower widths (30 inches) as a rule. Dacron may be used if it contains a high content of natural fiber. The highly synthetic fabrics, such as nylon, will not hold the stain. As the support is of major importance in the total aesthetic effect of the painting, it is wise to choose it carefully and to experiment with swatches of different fabrics to see what effects may be obtained. Here it should be mentioned that size of the painting will play an extremely significant role in staining and that a three inch square will assume an entirely different pictorial effect from a three yard square.

The fabric then, should be white or off white and of a regular weave. Where large irregular threads are woven in, the stain will sometimes be more fully absorbed, and make a line of darker and/or more intense hue. Freedom of the surface from dirt or grease is a necessity; a kneaded eraser will remove the soil in many cases. The canvas must be pristine.

Hayes states that if water beads on the surface of the fabric, it has been water proofed and is not suitable for staining.⁴ All the sources I have encountered have stated that unfilled, unwaterproofed canvas or fabric must be used. But, as I had available, according to the test, only canvas which was somewhat nonabsorbent, I found a way to overcome the difficulty. If water is brushed into this canvas and allowed to thoroughly soak through, succeeding applications of paint and water will readily soak or brush in. The slight reduction of absorbency can work, depending on what is desired, to the advantage of the painter.

Polymer Pigments

Polymer paint is available in jars and tubes. Many companies

manufacture plastic paints for artists and these are available in traditional pigments and an increasing number of brilliant hues in aniline dyes. One company has produced a modular system in which hues of the same value may be purchased instead of having to be mixed. The exactness of this system is not greatly rewarding in staining because of the varying conditions produced by diluting paint, absorbency of the support and so forth. In using large quantities of paint on large canvases the painter may find quarts or pints, rather than tubes, desirable, for economy and for convenience. The consistency in jars is thinner, for easier diluting, and the drying, which sometimes occurs in the tube, is not encountered.

Polymer paints are prepared for application in staining by merely thinning with water to the desired fluidity. This is simply said, but involved much, as value and intensity are thereby affected. It also must be remembered that plastic paints, in their water emulsion, as watercolor in its water vehicle, have a greater intensity while wet. Polymer paint is darker and duller when dry. As most staining effects are wet in wet some difficulties may be anticipated when specific values and intensities are desired. Another crucial factor is the thickness of paint application. Spilling, pouring, brushing, dripping, spraying, all give varying factors to be controlled, along with the characteristic regulated by the strength of the pigment stain.

In general, unless special effects are required, white should be used sparingly. It lends opacity, reducing transparency and tends to convey an effect of harshness or hardness.

All paint should be strained through a very fine mesh. A tea strainer with nylon mesh will serve all except the largest amounts of

paint. Clots and other impurities become highly visible when dry as spots of high intensity pigment. Mixed polymer may be kept in airtight containers. It may be necessary to add an anti-mold chemical. "Mildewcides (Dowicil 100 or Keycide X-10) may be added in amounts of less than one percent, but it is generally better to take the chance and, if trouble develops, to mix some new color."⁵

In discussion of the necessary quick cleanup of spilled paint, cleaning of paint brushes and other paraphernalia before the drying of paint, it may be well to mention the accidental spillages which occur on canvases during painting despite the most careful handling. Factors in these spillages are speed, fluidity, and the large amounts of paint handled in making a large canvas. Accidentally spotted canvases must be left alone generally. Sometimes a spill can be blotted up quickly with Kleenex or toweling. They cannot be removed after drying.

If a drop of clear water is spilled on a canvas which is wet or beginning to set up, it will spread, making an incredibly large spot of lighter value pigment. Very little can be done at this point to correct the situation. Accidents may, at times, enhance the aesthetic possibilities of the work, and should be accepted in these cases as recognition of the nature of the medium.

Polymer binder as a medium may be used in staining in several ways. It slows somewhat the spread of paint that is very fluid. Applied to raw canvas, it tends to transparently prime the surface, inhibiting the flow-in of paint according to the amount used and the dilution of the medium. Medium makes an excellent protective coating over the finished stain painting. One part matte medium with three parts water will provide a nonglossy,

permanent finish which is homogenous with the stain painting. It may be brushed on; two coats on the surface and back and under the stretcher bars. Without this protective coating the surface of the stain painting is especially liable to abrasion, especially with the dark pigments. With this coating, invisible and tough, the surface may be cleaned with a damp cloth; without it, it is impossible to clean the painting.

CHAPTER V

EXPERIMENTATION, PLANNING AND EXECUTION OF A STAIN PAINTING

In starting to work with the stain technique the painter can use small pieces of canvas for experimental work. I find an eight by eight square a good starting place. In these experiments the painter can note the color flow, transparency, spreading bleeding, value and intensity change on drying, pigments which intermix well and those which repel one another. Effects using hard edge can be explored with taped sections; it must be affixed with a hard tool after placement so as to prevent paint seepage under it. Or perhaps an interesting effect is produced by this very seepage. The absorbency of the canvas can be studied, the effects of brushing, pouring, barriers produced by the medium, by folding the canvas, the length of time the paint is workable before it "sets up." The vocabulary of form in stain painting can be introduced. However, it must be noted that these small sketches, comparable to small watercolors on canvas, in no way describe the possibilities and problems of large stain paintings. It is relatively easy to produce little sketches of which one can say, "it looks like a good idea; wonder how it would look eight feet by eight feet instead of eight inches by eight inches." But it is necessary to have a starting place, and to have an idea well in mind before beginning to stain. Once a color is introduced onto the raw canvas it may never be obliterated; it can be changed or transformed but

never washed or completely destroyed as in a conventional painting. This introduces the subject of the psychological impediment which occurs at the point of "first marks" on the very large and often aesthetically appealing stretched canvas. It is very real, difficult and an important part of the whole process. It is a temptation to begin timorously as so much seems to be at stake. There is no way to learn to paint by staining on large canvases except by painting large canvases, and critically evaluating the method and results. The first canvases may be largely unsuccessful in terms of the aesthetic product, but not in terms of the learning process. Helen Frankenthaler states that many, the greater part of her stained canvases, find their way, shredded, into the ashcans in the alley. We may assume this is due, in part, to her extremely high standards, but it is also an indication of the nature of the staining technique.

If a small sketch is developed that looks promising, it can be projected on an opaque projector to assess the effectiveness of the idea enlarged. The *raison d'etre* of very large canvases has been discussed previously. The small sketch looks good and it is decided to proceed with the painting. The canvas has been stretched and is ready.

The problem of transferring the small sketch to canvas center around the phenomenon of transparency. The lightest graphite pencil mark will show in most cases. Light colored pencils can be used, but will show through the darker colors. In drawing with paint, the painter will find dried lines acting as barriers to the flow of paint, or drying as "line" where the form wanted was mass, or drying to make a hard edge shape where a soft, indefinite form was desired. The best way, so far, that I have found to transfer the sketch image is to grid the sketch and the canvas

with sewing thread of high visibility. The thread can be secured over and around the side of the stretcher by means of masking tape, so that it can be quickly removed during the painting process. This method will enable the painter to obtain a fairly accurate replica of his sketch transferring it freely as he applies the paint.

The painter must then reproduce the colors of his sketch in quantity large enough to assure his having more than enough to complete the work. During the painting process he cannot stop and mix a color for a wet in wet painting; the paint already applied will "set up" and become unworkable before this can be accomplished. Other reasons for adequate amounts of mixed paint are obvious.

The actual act of applying the paint in staining can be infinitely varied according to the effects desired. The decision must be made according to the concept of the painting as to whether the canvas will be vertical or flat, draped or stretched, the paint brushed or poured, dripped, splattered or sprayed, whether edges will have hard or soft edges or combinations of both. It has been said that Helen Frankenthaler strapped cotton mops to her feet, and tread the fluid paint into the canvas.

The process of making a large stain painting involves the whole being of the artist. Controlling a large pool of paint, directing its flow, introducing a different hue equal fluid, equally aberant, is a very physical act when a large canvas is being made. The painter finds himself squaring the periphery of the canvas, lifting, lowering, using time and space actively in his creative essay. The excitement of the physical and mental peaks it is to be hoped would carry over into the canvas, much as

the kinetic energy produced in Jackson Pollock's paintings by his dynamic application of paint.

As to the painter operating in time, this is an extremely important aspect of stain painting. After the paint has started to set up, the painting may not be entered again. If further additions are desired, the whole must be allowed to dry; then the canvas must be wet entirely with clear water and any other hues flowed in. This will avoid hardness of form and outlines. Brushing of paint on a drying canvas will produce only trouble.

The amount of moisture in the canvas and the humidity of the room greatly effect the drying time. I soak my canvas with clear water before starting to paint, and wait until evaporation of water from the canvas provides the right moisture content. Some arrangements can be made to further increase the humidity, thus lengthening the available working time. A vaporizer or humidifier, especially in the wintertime, will be helpful. Water sprayed on the canvas while working reduces the value and intensity at this point. I have not found a satisfactory method of using the spray.

A stain painting completed and left to dry may present, when dry, a somewhat different aspect than when wet. The lessening intensity, and darkening color, the wet merging forms, soft veils, and mixing hues are but a few of the sometimes satisfying, sometimes disappointing results. The element of surprise strongly exists here and presents the painter with the sense of conditions changing and not completely under control--an aspect of reality which is intriguing always.

CHAPTER VI

A SPECIFIC PROBLEM IN PAINTING

After two large canvases devoted to a relatively free application of color with soft edges, I experimented with color and form attempting to produce painting of ambiguous figure ground relationship, with forms enigmatic and almost imperceptible. The hues, values and intensities must cooperate to make a floating colored light in space, extending around the viewer and in an indeterminate space behind the picture plane. In general, hues must be close, so that a warm-cool spatial relationship does not define specific forms.

In working this way, with these concepts in mind, the artist may be humbly trying to approach what Max Kozloff calls the Apollonian strain.

One strain in American art has always been contemplative, Apollonian, otherworldly, interested in the amorphous, tenuous material and nostalgically charged ambience. Whether in Allston, or Inness, Davies or Dickenson, Rothko or Baziotas, the concern has been to transmute concrete material into something etherally charged, unutterably refined, sentient substance that vibrates in the mind as if in a dream. One of the major problems faced by this pictorial sensibility has been structure; how to make durable by some outer order a perception that wants to exist unbounded, in and of itself.¹

In order to establish this structure I decided that the edge should be taped, therefore hard edge and precise, but also almost invisible and tending to shift because the extreme closeness of value and hue. I first concentrated on the problem of attaining equal values in the staining. Because of the many variables involved and the permanence, therefore mostly

uncorrectable nature of the medium, I experimented over a long period of time, trying to attain the desired effects in small sketches. Using dark hues, and overlaying the stained forms with lighter values, I found always the first stained forms to appear darker, denser and opaque. Trying to overcome this I decided to lay in a wash of dark gray (transparent, of course). On this I laid in the figure, leaving the ground as the last and third staining. Needless to say, these washes must be applied as evenly as possible. The figure was, by necessity, slightly higher in value than the final or ground stain. The technique of equal values in staining was discovered and practiced until it was adequate, but I was dissatisfied with the forms I was using, and decided I must find a way to make them work effectively.

In small sketches using a large brush and acrylic paint, I worked out strong, simplified forms, the figure and ground arranged to create spatial ambivalence. The hues of the first paintings had been dark blues and blue greens. I then turned to reds and oranges, and finally to blue violet and red violet. The forms used which I considered the most successful were floating and tended to escape the perimeter of the painting. These forms are not hermetic as in Ad Reinhardt's dark paintings, or a closed rectangle as in Rothko's, but intended to indicate form captured, not wholly, and only for a moment. An aspect of reality is presented in the shifting polarity of positive and negative, interchangeability of form and non form, of the material and nonmaterial.

Color is dominate and shape plays a subordinate role, ambiguous and illusive, but important. Value contrast which creates space is absent, and also line. Texture (except for the softness of the stained support

and certain slight unevenness in the application) especially as contrasted with textures of the Abstract Expressionism is minimal. Space exists as an illusion both shallow and infinite, projecting backward and forward from the picture plane.

In reading of some of the great artists who have reduced their work to the visual impact of a statement of sublime simplicity and complexity, had have, through their vision, integrity, and humanity, translated these non material values into the material state, one senses the dangers there-to implied. Where to go after the essences of the mountaintops are illuminated? Is death, natural or otherwise, the only possible further purification or penetration of the mystery? What after "White on White?" It is a question to ponder when one chooses a doctrine or perhaps a metaphysical path to which the psyche is irresistably drawn.



11. Helen Smith
Aqua-Aeres 1973
Acrylic on raw canvas



12. Helen Smith
Alluvium 1974
Acrylic on raw canvas

FOOTNOTES

Chapter I INTRODUCTION

1. Kultermann, Udo. The New Painting, p. 9.
2. Ibid., p. 7.
3. Fried, Michael. Morris Louis, 1912-1962. Excerpts from Appendix II, from the writings of Clement Greenberg on Morris Louis, p. 83.
4. Ibid., p. 82.

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2. Kultermann, Udo. The New Painting, p. 53.
3. Pellegrini, Aldo. New Tendencies in Art, p. 113.
4. Rubin, William S. Frank Stella, p. 29.
5. Rose, Barbara. Helen Frankenthaler, p. 16.
6. Pellegrini, op. cit., p. 138.
7. Rose, op. cit., p. 19.
8. Ibid., p. 20.
9. Ibid., p. 22.
10. Fried, op. cit., p. 9.
11. Ibid., p. 9.
12. Greenberg, Clement. "Louis and Noland," Art International, Vol. 14, No. 5.
13. Kultermann, op. cit., p. 53.
14. Fried, op. cit., p. 20.
15. Ibid., p. 21.
16. Ibid., p. 21.
17. Ibid., p. 23.
18. Kultermann, op. cit., p. 53.
19. Ibid., p. 53.
20. Lucie-Smith, Edward. Late Modern, the Visual Arts Since 1945, p. 42.
21. Rose, Barbara. American Art Since 1900, p. 127 et seq.
22. Haftmann, Werner. Painting in the Twentieth Century.
23. Rosenberg, Harold. Broken Obelisk and Other Sculptures, p. 11.
24. Ibid., p. 15.
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26. Ashton, Dore. A Reading of Modern Art, p. 161.
27. Rubin, op. cit., p. 29.
28. Ibid., p. 15.
29. Lucie-Smith, op. cit., p. 110.
30. Pellegrini, op. cit., p. 153.
31. Lucie-Smith, op. cit., p. 111.

32. Kulterman, op. cit., p. 55.
33. Lucie-Smith, op. cit., p. 111.

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2. Ibid., p. 275.
3. Torche, Judith. Acrylic and Other Water Based Paints for the Artist, p. 13.
4. Guttierrez, Jose, and Roukes, Nickolas. Painting With Acrylics, p. 17.

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1. Rubin, op. cit., p. 15.
2. Moffatt, Kenworth. "Kenneth Noland," Studio International. Summer, 1973, p. 92.
3. Fried, op. cit., p. 83.
4. Ronald Hayes. The Art of Polymer Painting, p. 76.
5. Ibid., p. 77.
6. Ibid., p. 31.

Chapter V A SPECIFIC PROBLEM IN STAINING

1. Kozloff, Max. Jasper Johns, p. 10.

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