

Aesthetic Slippage: From the Canvas to the Architectural Frame

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Certification of Originality

I certify that all ideas, analysis, research, propositions and outcomes contained within this exegesis are entirely my own effort. All quotations and references have been acknowledged in accordance with the University of Southern Queensland's citation policy. I hereby declare that the work is original and has not been submitted for any other award, except where acknowledged.



25/10/19

Signature of candidate

Date

Endorsement

Signature of Supervisor

Date

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Abstract

This exegesis and accompanying body of work examine painting as a hybridised and spatialised practice by investigating 'The Expanded Field of Painting'. The expanded field has led to an amalgamation of Modernist painting as the medium expands to overlap with other artistic mediums including installation, sculpture and architecture. This has encouraged certain painters to break away from conventional parameters that contain painting in order to generate a revised perspective on its relationship to space and architecture.

Art historians and theorists address this painterly expansion within the expanded field by acknowledging it as an opportunity for painters to push beyond institutionalised limitations for the display of artwork. These theorists discuss how regimented constraints around painting and space should be revised as their interrelation is critical for the development of artists' work, both aesthetically and conceptually. This understanding is shared by certain 20th century painters including Russian artist El Lissitzky, American painter Ellsworth Kelly and French conceptualist Daniel Buren. Individually, these artists have changed the discourse of painting and its context within galleries and art spaces by conveying that the environment is more important than the constraints of a traditionally flat canvas surface. By using space and architecture as primary components in their work, these artists collectively represent how painted expansions can engage with their surrounding environment to transform the realities and experiences for an audience. Contemporary painters such as American artist Jessica Stockholder, German painter Katarina Grosse and Scottish artist Jim Lambie have continued to revise and challenge the context of historical painting narratives by pushing the parameters of their paintings to penetrate and transcend established constraints.

This project also reveals an important transition in the practice-led research as the work noticeably evolves to reflect a widened conceptual understanding of paint as a medium. Prior to this research, the works were unwittingly contained by a traditionalist perspectival system and restricted by the aesthetic limitations of the traditional flat plane. By directly addressing painterly concerns such as colour, composition, space and architecture through this research, the parameters that previously confined the painting practice are now openly acknowledged and challenged.

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Introduction

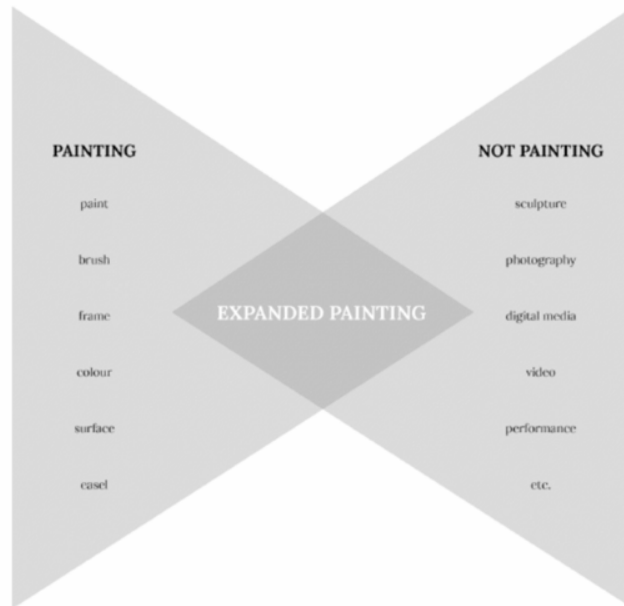
The body of work created throughout the Honours practice-led research has been made in conjunction with the exegesis *Aesthetic Slippage: From the Canvas to the Architectural Frame*. The 20th century theoretical discussion concerning the 'Expanded Field of Painting' has led to a unique hybridisation of contemporary painting by certain Modernist painters. These artists have been challenging the traditional qualities that govern painting, such as its association with the flat plane, to break the parameters that restrict it from sharing a physical dialogue with space and architecture. Conventional limitations associated with the medium of paint are being called into question as the expanded field encourages painters to explore other forms of painting including sculptures, wall reliefs and installations. This exegesis and accompanying body of work will examine painting as a three-dimensional spatialised practice.

The term 'Expanded Painting' or 'The Expanded Field of Painting' explores the evolution of painting as it combines installation strategies, techniques and objects to explore painterly concerns such as colour, composition, space and figure/ground relationships¹ The term 'The Expanded Field of Painting' is borrowed from American theorist and art critic Rosalind Krauss and her essay *Sculpture in the Expanded Field* 1979. It is used to indicate that painting since at least the 1960's has developed into an expanded practice merging with new media such as film, sculpture, performance and architecture². Australian artist Mark Titmarsh produced a diagram in his book *Expanded Painting: Ontological Aesthetics and the Essence of Colour* 2017 (Fig. 1) to describe the inter-disciplinary art activities that occur between genres. In the mid-1960's, American artist Dick Higgins referred to this same hybridisation as 'intermedia'³ (Fig. 2). These diagrams depict the shift that occurred in Modernist painting when the medium started to evolve into an expanded context during the twentieth century.

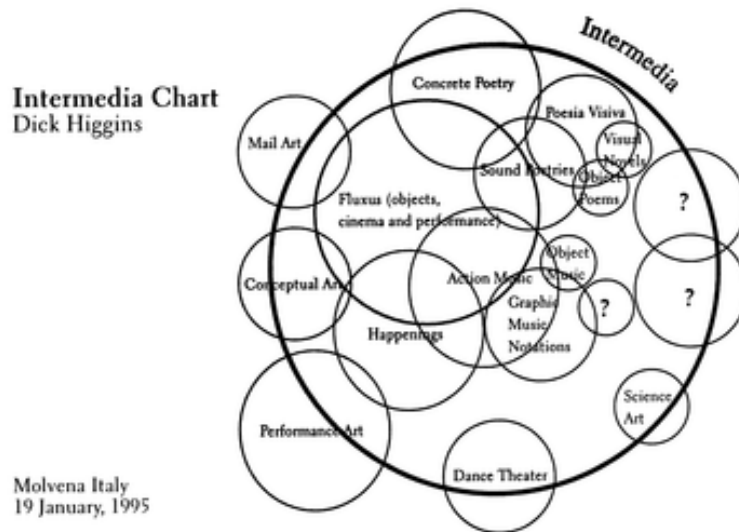
¹ Anne Ring Petersen, "Painting Spaces", A. Ring Petersen et al. (eds), *Contemporary Painting in Context*, Museum Tusulanum Press, University of Copenhagen, Copenhagen, 2010. p. 125.

² Francesca Mataraga, *Colour, Space, Composition: Painting in the Expanded Field* (2012), College of Fine Arts, University of New South Wales, p. 10.

³ Dick Higgins, *Intermedia* (The MIT Press, Volume 34, Number 1) 1965, p. 50.



(Fig. 1)



(Fig. 2)

Prior to the 19th century, the interrelation of painting and space was rarely considered. Galleries traditionally employed the ‘Salon hang’, a densely tiered hanging system, to exhibit paintings. Both painters and theorists started to address concerns around this installation style by acknowledging that overcrowded displays hindered the integrity of individual paintings. In the early 20th century, galleries revised the context for exhibiting paintings and transitioned to the commonly used ‘white cube’ as a standardised installation method for

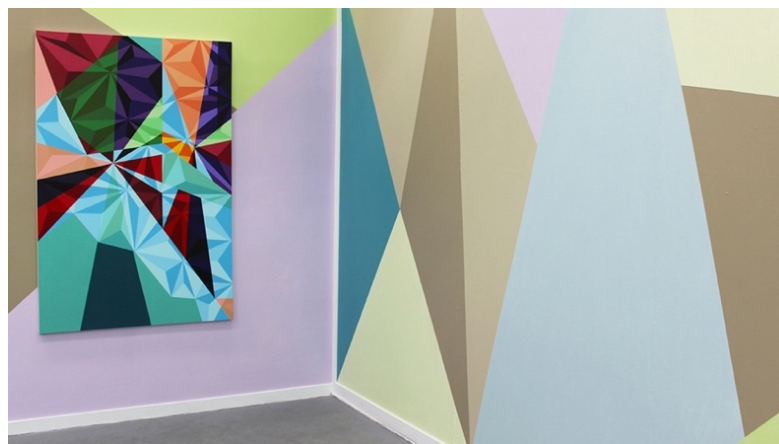
displaying artworks. The 'white cube' is an art space that adheres to neutralised⁴ characteristics as it is presumed an ideal environment for the presentation of artworks by isolating them from peripheral context. Throughout the 20th and 21st centuries, certain painters challenged this institutionalised standard by using different methods to address painting within interior space. French painter Henri Matisse pioneered an avant-garde method that defied the abstract boundaries imposed by a canvas frame. Dutch artist Theo Van Doesburg created works in direct dialogue with architecture to create 'a total aesthetic experience' to go beyond what traditionalist painting could offer. Ellsworth Kelly created wall reliefs to conceptually re-define conventional understandings of what constitutes a painting. American artists Daniel Buren and Sol LeWitt challenged the limitations of the institutionalised gallery space by creating paintings that revolutionised their meaning. Through their works, these painters blurred the parameters of paint by re-considering its parameters and engaging their work with interior space.

Since the 1990's, contemporary painters have continued to push these institutional limitations by taking advantage of technological and mechanical advancements. Scottish artist Jim Lambie, American painter Jessica Stockholder and German artist Katarina Grosse are examples of artists who have used new methods and materials to create unique, site-specific paintings within a spatialised context. Their individual works share a direct dialogue with architecture to change the way that audiences engage with the medium of paint. Much like the aforementioned artists, their works blur the line that distinguishes painting from other mediums, transforming it into something more intertextual and engaging than ever before. This exegesis and accompanying body of work will examine painting as a three-dimensional spatialised practice by investigating the concept of 'expanded painting'.

⁴ Neutralised space adheres to standardised characteristics such as neutral wall colours, controlled lighting and minimal framing for the presentation of artwork.

Chapter 1: *Studio Research*

The Honours practice-led studio research is an extension from my first two solo exhibitions, *In Any Way, Shape or Form* 2017 (Fig. 3) and *A Matter of Form* 2018 (Fig. 4). These bodies of work combine canvas and wall paintings to explore the medium of painting and its relationship to interior space. The exhibitions challenge the limitations of the canvas edge by extending painting beyond the conventional picture frame by introducing the wall as an expanded painting. Although these exhibitions explored traditional painting protocols, they did not directly address painting within a spatialised context and that is what will be researched through the Honours project.



(Fig. 3)



(Fig. 4)

After having these two exhibitions I discovered that painting directly onto a wall challenges the concept of spatial neutrality because the walls are transformed from an overlooked element to a primary component of the work. My practice instantly felt stronger and more resolved with the addition of a wall painting, but why was this? To try and understand, I researched artists who explored wall paintings within the field of hard-edged abstraction. Some of these artists and their works included American Conceptual artist Sol LeWitt *Wall Drawing #419* 1984 (Fig. 5), American painter Sarah Morris *Astros Hawk* 2015 (Fig. 6) and African American abstract artist Odili Donald Odita *The Velocity of Change* 2016 (Fig. 7). These artists individually expand their painting practice beyond the canvas and onto the wall with geometric shapes. In such a case where a canvas edge traditionally provides an artistic limitation between the artwork and its environment, these wall paintings expand to encapsulate the entirety of the architecture. Wall paintings bridge painting with interior space and by using the gallery wall as a material in the work the conventional way of experiencing a painting is transformed.



(Fig. 5)

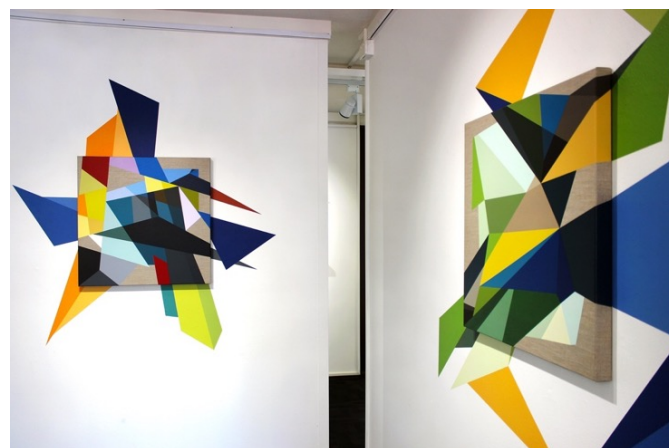


(Fig. 6)



(Fig. 7)

My growing interest in space and proximity inspired the first series of work created this year entitled *Interrelation Series 2019* (Fig. 8). These works endeavour to explore the expanded field of painting by challenging the aesthetic and conceptual limitations imposed by the canvas frame⁵. This series questions the line between painting as an ‘object’⁶ and painting as a constructed form by valuing its object status over just its pictorial function. Traditionally a canvas is understood as a flat plane with spatial constraints. “Space, as understood through two-dimensional painting, often refers to an implied domain through the means of perspective within the boundary of the painting’s picture plane”⁷ However, by expanding beyond the conventional limitations of the canvas edge, the wall painting causes the sides of the canvas to be recognised as a component of the work, colonising the canvas as a spatial object rather than a flat plane.



(Fig. 8)

⁵ KRAUSS, Rosalind. *Sculpture in the Expanded Field*, Vol. 8 (October, 1979). The MIT Press, p. 30-44.

⁶ I use the term ‘object’ to refer to the canvas/wall painting installations as I recognise these works as three-dimensional sculptures despite the fact that a canvas painting is not traditionally recognised this way.

⁷ Davin Marie Fitzpatrick, *The Interrelation of Art and Space: An Investigation of Late Nineteenth and Early Twentieth Century European Paintings and Interior Space* (2004), Master of Arts, (Washing State University, Department of Interior Design), p. 8.

Interrelation (no. 1) 2019 (Fig. 9) is the first artwork of this new studio series to challenge the limits of tradition by questioning painting's association with the flat plane. This studio work contests the abstract limitations of the canvas by creating a slippage between two-dimensional and three-dimensional planes as the painted surface extends over the edge of the canvas and onto the wall. By using the wall as a component in the work, the installation asserts itself in a spatial context, positioning the work within the third dimension by accentuating the objectness of the canvas. Following *Interrelation (no. 1)*, additional studio works of varying constructs included *Interrelation (no. 5)* 2019 (Fig. 10) and *Interrelation (no. 6)* 2019 (Fig. 11).



(Fig. 9)



(Fig. 10)



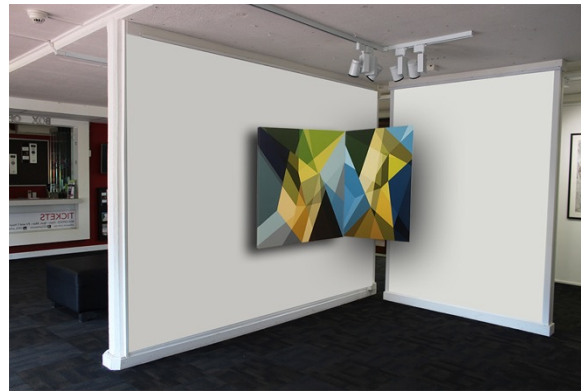
(Fig. 11)

Within the Interrelation Series, canvases are installed atop wall paintings, causing the works to be perceived as objects rather than flat canvases. This results in a conflict between the painted space and the audience's physical space as the expanded paintings behave as a resistance to their own flatness as the presence of colour shifts viewers to coexist with the work. This coexistence creates a discrepancy between visual recognition and bodily encounter as the accentuated surface changes the audience's expectation of how they should observe a traditional painting. Collectively the spatio-temporal installations encourage reflection and consideration of the spatiality of the painted surface, as well as the space in which they are installed.

These paintings successfully bridge two-dimensional painting with aspects of three-dimensional space, however, they lacked an architectural quality that I still desired to communicate in my work. *A-Symmetrical* (Fig. 12) comprises two canvases installed in a non-conventional format. Although the square canvas is hung to a traditional gallery standard⁸, the rectangular canvas is mounted flush along the edge of the square canvas, sitting at a ninety-degree angle from the wall. This installation causes the canvases to accentuate from the wall and transition from two 'flat' surfaces into one spatialised painting. This expanded painting is recognisably more sculptural than earlier iterations in the *Interrelation Series* as it is nearer to an architectural object than a flat surface as it is more environmental. Within this

⁸ For example, the work is being displayed on a white wall at the standardised 157cm eye line level.

piece, the spatialisation of the painted surface becomes distinctly more developed than earlier works, directly addressing concerns with painting's spatiality as the installation mimics components of the wall's original architecture. This work charts the transition of the painting practice from being an image on the surface of a canvas to an object within a spatial situation.



(Fig. 12)

The final studio work created this year further expands the spatiality of painting through *Spatial Construct (no. 1) – Studio Work-in-Progress 2019* (Fig. 13). As a relief-based installation, this painting challenges the architectonic characteristics of the gallery space. Accompanying this relief painting, a wall painting will be installed mimicking aesthetic components from the painted structure to resolve the work. Colour will be used as a tool to unify the compositional elements to create a quasi-immersive space that will challenge the boundaries between the paintings, the spectators and the environment. By challenging the parameters of what defines a painting, *Spatial Construct (no. 1)* creates a spatial fusion between a painting and the viewer to connect them to the work within the space. The purpose of this work is to simultaneously function as a three-dimensional relief painting and an architectural structure to question the strictures placed on traditional painting.



(Fig. 13)

Interrelation Series was developmental to expand initial ideas around the expanded field of painting. Although these works were important in the development of this research project, they could still be observed as moderately two-dimensional paintings as they were contained within the traditional parameters of a canvas and installed to a standardised gallery format. *A-Symmetrical* pushed the older works into a more spatial context but did not completely challenge the conventional expectations that suffocate the possibilities of modern painting. The latest work completed for the Honours practice-led research *Spatial Construct (no. 1)* successfully pushes the parameters of expanded painting as the work oscillates between a two-dimensional and a three-dimensional surface, blurring the boundary between painting and sculpture. This installation draws attention to the space it is situated in as well as rejecting the inherent flatness typically associated with canvas painting. This final work re-considers established paradigms by generating a dialogue about painting as an expanded practice that requires the viewer to review existing narratives that have historically positioned sculpture and installation art as opposite to painting.

Throughout the 20th century, certain artists and theorists have characterised painting as a conservative discipline with indivisible qualities such as colour, composition and flatness. American-German painter Hans Hofmann acknowledges that space is important for a painting but argues in his essay *Searches for the Real: And Other Essays* 1967 that a canvas is indivisible from flatness. “Three-dimensional movement can be established upon the picture plane only as two dimensional, for one cannot produce actual depth on the picture plane but only the sensation of depth”⁹. Some artists and theorists even argue that the flat surface is important as it differentiates painting from sculpture. American Modernist theorist Clement Greenberg’s formalism supports this perspective, emphasising that flatness is the apotheosis of painting. “It was the stressing of the ineluctable flatness of the surface that remained... more fundamental than anything else... because flatness was the only condition painting shared with no other art”¹⁰. Greenberg argues that paint applied to a canvas, by its very nature, cannot be three-dimensional and he states that painting should only be addressed only by its inherent properties. “The limitations that constitute the medium of painting – the

⁹ Hans Hofmann, *Search for the Real: And Other Essays*, The MIT Press, 1 Edition (15 June 1967), p. 66.

¹⁰ Clement Greenberg, *Modernist Painting*, (*The New Art: A Critical Anthology*, ed. Gregory Battcock), 1966, p. 3.

flat surface, the shape of the support, the properties of the pigment – were... limitations [that] came to be regarded as positive factors and were acknowledged openly”.¹¹ Later in his essay, Greenberg concedes, “the flatness toward which Modernist painting orients itself can never be an absolute flatness”¹². He acknowledges that the moment any paint touches a canvas, some form of depth is created and the canvas ceases to be completely flat, in both a literal and depicted sense.

While there is substance to both Hofmann and Greenberg’s understanding of painting, a flat surface creates a division between the world of the viewer and the world of the painted content. Painting should not be contained and regulated by flat surfaces as it has capacity to evolve beyond these limitations to create a new painterly experience. For this reason, particular artists discussed in this Honours research will demonstrate that the flat plane is a regressive limitation of painting and the expanded field is an important evolution for painters.

¹¹Greenberg, p. 3.

¹² Greenberg, p. 6.

Chapter 2: *From Historical Neutralisation to Spatialised Painting*

This chapter will discuss the foundations of painting within the expanded field as a historical concept that originated in the early 20th century. It involves the acknowledgement that painting is able to expand beyond two-dimensional confinements to incorporate space and architecture. By discussing early installation techniques, this chapter will provide context for historical artists and theorists who began to consider and challenge traditional parameters of painting and its association with the flat canvas support. This chapter will focus on artists who went against the strictures of traditional painting, regarding it as a putative category of traditional fine art, to recontextualise its components of installation and framing. Although expanded painting is a relatively new area of discussion, many theorists have addressed ideas surrounding the expanded field. These include Rosalind Krauss, Mark Titmarsh, Danish author Anne Ring Petersen and her seminal book *Contemporary Painting in Context* 2010 as well as writings by Japanese curator Miwon Kwon and Irish art critic Brian O’Doherty, all of who address contemporary painting within the expanded field.

Before particular artists began exploring the dialogue between painting and space, early 18th century galleries employed an installation technique known as ‘Salon hang’ to display paintings. Within these institutions, painting and space were characterised by the tension of multiplicity and galleries utilised this densely tiered, puzzle-like hanging system to exhibit paintings, as seen in *Gallery 10* at the Milwaukee Museum in 2013 (Fig. 14)¹³. O’Doherty notes in a series of essays entitled *Inside the White Cube* 1986 that “the perfect hanging job [was] an ingenious mosaic of frames without a patch of wasted wall showing”¹⁴, where frames acted as spatial delineators on overcrowded walls filled with hung works. No chronological or sequential order was used and with such large quantities of paintings hung in close proximity, the works relied on the abstract boundaries of the frame to enforce individual integrity¹⁵. English artist and curator Roger Fry comments on the reproductions of old-world masterpieces flooding the walls next to original, highly valued works of art. Fry states that this

¹³ Fitzpatrick, p. 14.

¹⁴ Brian O’Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1986), 14.

¹⁵ Samuel Cauman, *The Living Museum: Experiences of an Art Historian and Museum Director – Alexander Dorner* (New York: New York University Press, 1958), 69.

was done as a means to educate emerging masters, but he argues that galleries need to be hierarchically arranged so that it is “apparent to each and all that some things are more worthy than others of prolonged and serious attention”¹⁶



(Fig. 14)

In the late 18th century it was recognised that overcrowded walls hampered the proper appreciation of individual works of art. English economist William Stanley Jevons commented on the Salon hang in his essay *The Use and Abuse of Museums* 1882 “the general mental state produced by such vast displays is one of perplexity and vagueness, together with... sore feet and aching heads”¹⁷. Throughout the nineteenth century, artists began to recognise this and started to question these institutionalised hanging protocols. They reacted against traditional understandings of painting and space, pushing for less crowded displays for their work. This innovative thinking encouraged artists and theorists to reconsider paintings’ relationship to space and galleries transitioned from salon installations to spatial neutralisation for the display of art.

The neutralised gallery, often referred to as the ‘white cube’ (Fig. 15), is an interior space that adheres to neutral characteristics¹⁸. These spaces consist of neutral wall colours, controlled lighting and minimal framing to create a presupposed ideal environment for the presentation of artwork. The white cube is considered an inconspicuous space that reinforces the

¹⁶ Roger Fry, “Ideals of the Picture Gallery”, *A Roger Fry Reader*, ed. Christopher Reed (Chicago: The University of Chicago Press, 1996), 263.

¹⁷ Andrew McClellan, *The Art Museum from Bouleev to Bilbao*, (University of California Press; First Edition 2008), 168.

¹⁸ O’Doherty, p. p. 10.

abstraction of an environment, detaching art from outside reality, removing historic, economic and social context¹⁹. The objective of this decontextualisation is to isolate works to showcase their ‘essence’, ensuring timelessness by preventing infiltration from external elements²⁰. This gallery standard was epitomised by American author Benjamin Ives Gilman in his book *Museum Ideals of Purpose and Method* 1918²¹. Gilman recommends avoiding perpetual varieties of wall colouring in favour of a neutral environment²². He argues that neutralisation helps to combat “museum fatigue” and includes changes in display to prevent visitors from having to lean or crouch to engage with artworks²³.

Contrary to Gilman, O’Doherty addresses the crisis surrounding the function of the ‘white cube’ in private galleries. He analyses how neutral spaces negatively influence artists’ work and he argues that painting deserves a spatial relationship beyond the confines of unobstructed space. He states that the white cube is a sterile, limbo-like space that functions as a “tomblike container for artwork” and “deprives art of an architectural context”²⁴. O’Doherty calls for painters to challenge the standardised art space by considering the interrelation of art and space as vital components within their work. Since the 1960’s, many artists and theorists have done this by exploring painting within the expanded field. These artists include Dutch painter Theo Van Doesburg, French conceptual artist Daniel Buren and American conceptual artist Sol LeWitt.



(Fig. 15)

¹⁹ O’Doherty, p. 14.

²⁰ Nikolett Eross, 2012, WHITE CUBE, Retrieved from Curatorial Dictionary:
<http://www.tranzit.org/curatorialdictionary/index.php/dictionary/white-cube/>

²¹ Benjamin Ives Gilman, *Museum Ideals of Purpose and Method*, (Cambridge, Riverside Press, 1918).

²² Gilman, p. 62.

²³ Gilman, p. 63.

²⁴ O’Doherty, p. 14.

Prior to O’Doherty’s essays, early twentieth century painter Henri Matisse started to explore institutionalised limitations by connecting painting with interior space. His work *Interior with Aubergines* 1911 (Fig. 16) demonstrates Matisse’s curiosity with ideas of containment and how a frame can change the relationship an artwork shares with interior space. Indian Art Historian Deepak Ananth notes in his essay *Frames within Frames: On Matisse and The Orient* 1996 that Matisse painted the same floral motifs that appear inside the picture plane in reverse colours on the frame itself ²⁵. By painting the frame, Matisse used it as a tool to extend the canvas beyond traditional spatial boundaries, renegotiating the confines of the picture plane. “The frame of a painting was seen as a barrier isolating the work of art from real life and locking it into a private ideal bourgeois world”. ²⁶ The expansion of his painting places Matisse’s work in a revised context with space as the frame provides direction for a new type of spatial reception. Slipping between interiority and exteriority, this painting demonstrates how painters in the early 20th century began to question the traditionalist boundaries that placed on painting in early art history.



(Fig. 16)

Later in the 20th century, painters started to adopt similar ideas to Matisse. This was partially due to the development of new technologies that questioned traditional figurative and representational painting’s necessity, as well as the arrival of the 1960’s ‘Conceptual Art’

²⁵ Deepak Ananth, “Frames within Frames: On Matisse and The Orient,” *The Rhetoric of the Frame: Essays on the Boundaries of the Artwork*, ed. Paul Duro (Cambridge: University of Cambridge, 1996), 153.

²⁶ Mark Titmarsh, *Expanded Painting: Ontological Aesthetics and the Essence of Colour*, (Bloomsbury Academic, August 24, 2017), p. 20.

movement. Conceptualism began as a painterly exploration into the proposal that concepts are more important than aesthetics, and that art should be valued beyond just the visual.²⁷ Conceptual art regarded thought and ideas over craft and technical skill. Painters began to question paintings relevance, and much like Matisse had previously done, they questioned the institutionalised restrictions placed on painting. With film and photography being utilised to convey reality, figurative art was sidelined and abstraction came to the forefront, where conceptualism proposed questions about paintings necessity. Titmarsh states that rather than painting being *dead*²⁸, he traces the expansion of the medium, arguing that through paintings expansion the genre of painting is as dynamic and relevant as ever. He states that, “the drive to get beyond easel painting with another kind of painting [began] when avant-garde artists [became] as concerned with the form of the work as they are with its contents.”²⁹ When painting was faced with different imposing deaths, painters began to explore how their work could be more than just an image on a surface and could instead be an object or a spatial construct. Petersen regards this exploration as, “[an] extension of implicated conceptual and physical resources’ that have moved beyond the framed surface of the canvas and its boundaries”.³⁰ This is when the expanded field was devised to communicate the contemporary spatialisation of painting within a modern discourse³¹.

Within his journal *Inside the Endless House: Art, People, and Architecture* 1966, Austrian-American theorist Frederick Kiesler argues the importance of the relationship between art and space, insisting that a work should expand beyond customary limitations. “The traditional art object... is no longer seen as an isolated entity but must be considered within the context of this expanding environment. The environment becomes equally as important as the object, if not more so, because the object breathes into the surroundings and also inhales the

²⁷ Mark Titmarsh, *Expanded Painting: Ontological Aesthetics and the Essence of Colour*, (Bloomsbury Academic, August 24, 2017), p. 30.

²⁸ Painting has faced multiple imposing ‘deaths’ throughout the 20th century, and although this concept ties into my area of research, this topic is too expansive to cover. It is an area of research that can be explored through further writings following this exegesis.

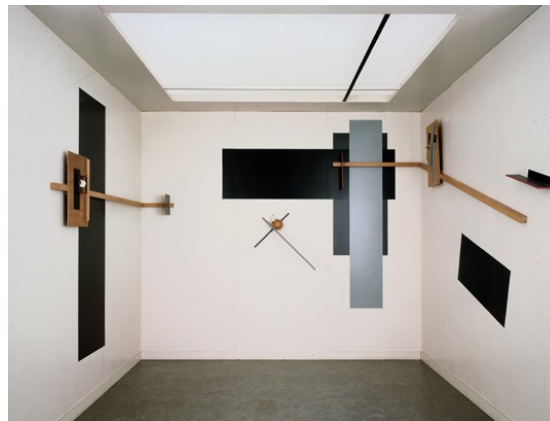
²⁹ Titmarsh, p. 16.

³⁰ Anne Ring Petersen, “Painting Spaces”, *Contemporary Painting in Context* (2010), Museum Tusulanum Press University of Copenhagen. p. 125.

³¹ Francesca Mataraga, *Colour, Space, Composition: Painting in the Expanded Field* (2012), College of Fine Arts, University of New South Wales, p. 11.

realities of the environment”.³² He calls for an “[extension of] art forms in space, beyond their customary limits” to demonstrate that the relationship of art and space should expand into the interior environment³³

Constructivist artist El Lissitzky was the first known painter to explore painting and its capacity to share a dialogue with space. ‘*Proun Room*’ 1927 (Fig. 17) is an eight-year project comprised of paintings, drawings and reliefs of various geometric shapes created as an inhabitable abstraction. Lissitzky invented “Proun” to describe the “station where one changes from painting to architecture”³⁴. Within *Proun Room*, Lissitzky blurs the disciplinary boundary of paint by using space as a material in his work, generating a dialogue between two-dimensional and three-dimensional space.



(Fig. 17)

The term ‘The Expanded Field of Painting’ was merely *adapted* from Krauss’ 1979 essay as her fundamental argument discussed sculpture as the primary vehicle linking art to architecture and spatialisation. Miwon Kwon challenges Krauss’ logic in her essay *Promiscuity of Space: Some Thoughts on Jessica Stockholder’s Scenographic Compositions* 2004³⁵. Kwon questions Krauss’ assumption that only sculpture can be linked to architecture, posing that painting is

³² Frederick Kiesler, *Inside the Endless House: Art, People and Architecture: a journal* (New York: Simon and Schuster, 1966), p.573.

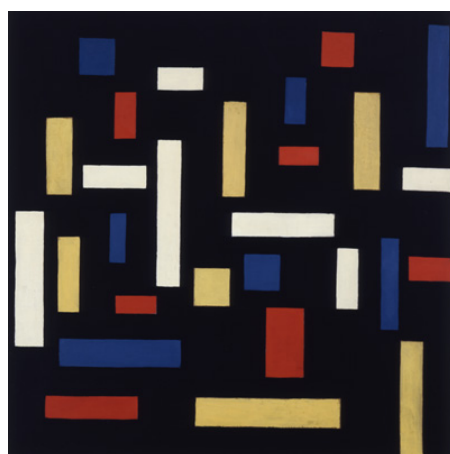
³³ Kiesler, p. 19.

³⁴ Catherine Cooke, *Architectural drawings of the Russian avant-garde*, (The Museum of Modern Art: Distributed by H.N. Abrams, 1990), p. 19.

³⁵ Miwon Kwon, “Promiscuity of Space: Some Thoughts on Jessica Stockholder’s Scenographic Compositions”, *Grey Room* (2004), no. 18, pp. 52-63.

“also a spatial and spatialising practice”³⁶. Her argument proposes the broadening notion of spatiality to include multiple genres of art, not just sculpture. By questioning Krauss’ argument, Kwon created a pathway for discussion of painting as an expanded practice. Petersen also acknowledges this and discusses how many painters throughout the 20th and 21st centuries are exploring painting in relation to objects, space and the ‘everyday’. “Today, much of the experimental energy is put into exploring the spatiality of painting, not as a product of illusionism, but as something physical and tangible”³⁷.

Prior to the coining of the term ‘expanded painting’, founding Dutch artists Theo Van Doesburg and Piet Mondrian began to explore the essential relationship between painting and architecture. Even though their works are stylistically different, each painter generated a dialogue between painting and interior space to transition the boundaries of a room. De Stijl³⁸, Dutch for “The Style”, was a twentieth century neo-avant-garde movement that originated in the Netherlands in 1917. The basic aesthetic approach of De Stijl was simplistic lines, geometric shapes and a refined palette of primary colours, as seen in Van Doesburg’s *Composition VII (The Three Graces)* 1917 (Fig. 18). This movement attempted to redefine art and space beyond conventional understandings, focusing on the sublation of art into life by re-examing the relationship between painting and the everyday. In her book *The De Stijl Environment* 1983 American author Nancy Troy states that the goal of De Stijl was to find the balance of a unique style of painting that was in direct relation to its space³⁹.



(Fig. 18)

³⁶ Kwon, p. 57.

³⁷ Petersen, p. 126.

³⁸ Also known as ‘Neoplasticism’.

³⁹ Nancy Troy, *The De Stijl Environment* (Cambridge: MIT Press, 1983), p. 138.

Much like Matisse had previously done, De Stijl artists explored paintings spatialisation by questioning and challenging the limitations of the canvas frame. Van Doesburg criticised the use of frames which he considered too restrictive. Troy states “frames tend to emphasise the separate, individual character of easel painting, reinforcing the viewers sense of standing before a single object rather than in the extended space of the painted composition”.⁴⁰ Van Doesburg argued that art and architecture should work together in order to create *Gesamtkunstwerk* (a total aesthetic experience) as seen in the model house he designed, *Model Artist House* 1923 (Fig. 19). Van Doesburg states that, “the point is to situate man within painting, rather than in front of it. Man does not live in the construction but in the atmosphere generated by the surfaces”⁴¹.



(Fig. 19)

Mondrian was also concerned with the idea of paintings expansion into interior space through the implications created by a painted motif.⁴² Although he conformed to the merits of easel painting, his repetitive use of the diamond behaved as a platform for his paintings to negotiate spatial limitations by suggesting an expansion of the traditionally shaped canvas, as seen in *Lozenge Composition with Red, Gray, Blue, Yellow, and Black* 1925 (Fig. 20). Troy states that Mondrian used this motif, “to establish a strong relationship between the painted composition and the wall in front of which it would be seen”⁴³. His paintings can be understood as a testament to the integration between art and space as he believed that the

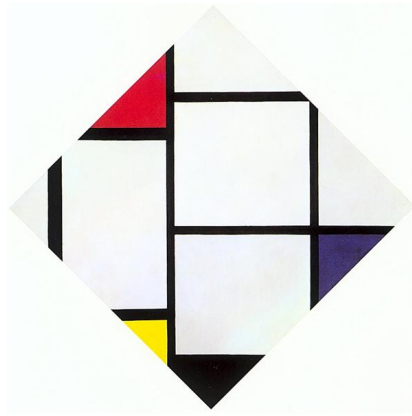
⁴⁰ Nancy Troy, *The De Stijl Environment* (Cambridge, MIT Press, 1983), p30.

⁴¹ TATE Modern, *Architecture and Design 1923-30*, Retrieved from: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/van-doesburg-and-international-avant-garde/van-doesburg-and-7>

⁴² Fitzpatrick, p. 23.

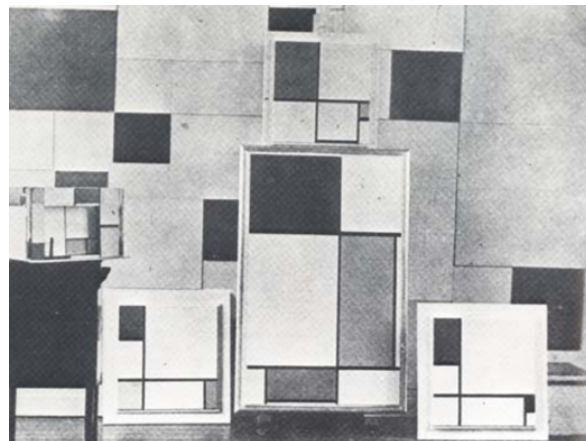
⁴³ Troy, 159.

neo-plastic picture would “disappear as soon as we can transfer its plastic beauty to the space around us”.⁴⁴



(Fig. 20)

Mondrian’s art studio lay testament to this as his paintings expanded onto the interior space in *Rue Depart*, 1929 (Fig. 21) covering elements such as the walls and the furnishings. Troy states that his studio “served as a background and... a kind of three-dimensional sketch”.⁴⁵ His studio displays the tension and connection between the dimension of interior space and the two-dimensional realm of painting. Mondrian anticipated painting’s mergence with architecture and sculpture in what he described as ‘architecture-as-environment’⁴⁶.



(Fig. 21)

⁴⁴ Troy, p. 65.

⁴⁵ Troy, p. 68.

⁴⁶ Mataraga, p. 22.

American painter Ellsworth Kelly held a fundamental view throughout his career where he perceived paintings as objects, as seen in his work *Sculpture for a Large Wall* 1956 (Fig. 22). This twenty-metre long painting was created as an object and is comprised of 104 different aluminium panels suspended between two double rows of horizontal rods.⁴⁷ Some of the panels are painted red, blue, yellow and black, mirroring the palette of De Stijl, and each panel is positioned either upright or tilted at an angle. Kelly's relief painting is a response to the ideological understanding of what defines a painting and breaks from the rules governing its definition. Kelly stated in interview, "I have worked to free shape from its ground, and then to work the shape so that it has a definite relationship to the space around it"⁴⁸. He continues to say address the importance of painterly qualities, "... with colour and tonality, the shape finds its own space and always demands its freedom and separateness"⁴⁹. Although *Sculpture for a Large Wall* hangs like a traditional painting, it also protrudes out, behaving more like a sculpture than a traditional flat canvas surface. His wall relief is bold, non-representational and lacks a centre of focus eliminating all traces of the hand of the artist. By using industrial materials, the work is presented with a pristine and depersonalised polish, expanding painting beyond the container of traditionally aestheticised painting.



(Fig. 22)

⁴⁷ MoMA, PS1, *Ellsworth Kelly: Sculpture for a Large Wall*, retrieved from <https://www.moma.org/calendar/exhibitions/1260>, 23rd October, 2019.

⁴⁸ Artnet, *Ellsworth Kelly*, retrieved from <http://www.artnet.com/artists/ellsworth-kelly/>

⁴⁹ Artnet, *Ellsworth Kelly*.

Daniel Buren has also devoted his career to extricating painting from the traditional confinements of a framed canvas. Since the 1960's, his work has contended with the parameters of painting by working outside conventional painterly protocol. Buren has continually explored relationships between painting and space, expanding his work to combine with sculpture and architecture through the use of his distinct stripe motif as seen in *Murs de Peintures* 1966-77 (Fig. 23), *Within and Beyond the Frame* 1973 (Fig. 24), and *A Diagonal for a Rhodamine Red wall* 2006 (Fig. 25). In a 1990 interview with American curator Anne Rorimer, Buren explains that he never uses the stripe as an autonomous element and he always places it 'in relation to', 'in contact with' or 'in conflict with' a place⁵⁰. He applies the stripe to the surface of a building, or as a sculptural element in an architectural space, to alter the way that existing architecture is perceived. By using a repetitive motif, much like Mondrian, the stripe becomes a prominent visual element pushing the architecture of the building into the background and altering the urban landscape.



(Fig. 23)



(Fig. 24)

⁵⁰ Anne Rorimer, *Daniel Buren: From Painting to Architecture* (Parkett 66, 2003).



(Fig. 25)

Buren describes the stripes as a form of reduced painting, what he terms “degree zero”, stating that the striped canvas, “[has] all the qualities and characteristics which the painting I was doing at the time couldn’t bring together”⁵¹ French writer Guy Lelong wrote a monograph entitled *Daniel Buren 2002* suggesting that the graphic element of the stripe attracted Buren as it visually functions as a substitute for painting. The stripe offers the same inherent qualities as painting such as contour, colour, form and figure/ground contrast.⁵² Buren’s site-specific works alter the way viewers experience certain spaces, revising traditionalist concepts that restrict painting. *À PARTIR DE LÀ (Starting from There)* 1975 (Fig. 26) was an exhibition at Städtisches Museum Mönchengladbach that questions the conventions of gallery spaces and the techniques used to install paintings⁵³.



(Fig. 26)

⁵¹ Daniel Buren, “Interview with Jerome Sans – Daniel Buren on the subject of...” *Daniel Buren, Interview II, works in site: Modern Art Oxford* (2006), Modern Art Oxford, Manchester, p. 5.

⁵² Guy Lelong, *Daniel Buren*, Flammarion, Paris, 2002. p. 34.

⁵³ Charissa N. Terranova, *Performing the Frame: Daniel Buren, Degree Zero Painting and a Politics of Beauty*, retrieved from: www.stretcher.org/projects/symposia/performingtheframe.html

This was a free-standing work supporting Kwon's argument about the recontextualisation of painting. Comprised entirely of a striped pattern on paper, this exhibition enforces painting that is extended beyond the canvas to generate an architectural dimension. The exhibition creates an association with the existing architecture by forming a walled space inseparable from the surface. Rectangular windows cut from the striped paper represent the space where paintings, from previous exhibitions, had once hung⁵⁴. Buren rhetorically asked, "is the wall a background for the picture or is the picture a decoration for the wall", observing, "in any case, one does not exist without the other"⁵⁵. With its emphatically striped walls and rectangular voids, *À PARTIR DE LÀ* encompasses the structure of the museum and strays from the illusionistic confines of traditional painting.

Pioneering the Conceptual Art movement of the 1960's, Sol LeWitt created a diverse range of wall works called "wall drawings". Throughout his life, LeWitt created more than 1200 wall drawings such as *Wall Drawing 901* 1999 (Fig. 27), *Wall Drawing 340* 1980 (Fig. 28) and *Wall Drawing 792* 1995 (Fig. 29), where he used a distinct methodology for their creation⁵⁶. He set out instructions with a simple diagram to enable artists, other than himself, to execute the wall drawings at different times and places. These works are typically tailored to architectural space with both permanent and ephemeral wall works celebrating elements of adaptation and chance, for example *Wall Drawing #261*, 1975 (Fig. 30). This installation had an ambiguous description; a composition of 45 white lines on a single wall ground in yellow. Nine lines must run from the four corners of the room and another nine lines must run from a point in the wall's centre. No other specifications are made, including the tone of the yellow wall. In this way, no two wall drawings can be installed identically as the person executing the work is given leeway, allowing for 'planned chance' for installations, generationally⁵⁷.

⁵⁴ Anne Rorimer, Daniel Buren, *From Painting to Architecture* (2002), MIT University Press (Cambridge, Massachusetts), p. 65.

⁵⁵ Daniel Buren, "On Saturday" in *Daniel Buren: Around "Ponctuations"*, (Lyon: Le Nouveau Musee, 1980), n.p.

⁵⁶ Art Gallery of New South Wales, *Sol LeWitt*, retrieved from <http://www.artgallery.nsw.gov.au/resources/exhibition-kits/sol-lewitt/the-artists-practice/>

⁵⁷ MMK Museum fur Moderne Kunst Frankfurt am Main, SOL LEWITT (October, 2009), <http://e-flux.com/announcements/37625/sol-lewitt/>



(Fig. 27)



(Fig. 28)



(Fig. 29)



(Fig. 30)

LeWitt's works extend from simple geometric figures to complex forms and are created using a variety of media including graphite, coloured pencils and acrylic paint. LeWitt was a conceptual artist as his work has an emphasis on the idea rather than its realisation within space. He states that "when an artist uses a conceptual form of art, it means that the planning and decisions are made beforehand, and the execution is a perfunctory affair. The idea becomes a machine that makes the art". He argues that "ideas can be works of art" making LeWitt's wall works a drastic conceptual expansion of painting in the 20th century. By using the wall surface, LeWitt's work expands beyond convention, using the medium of paint as a conduit to position his work within a spatialised context. Although he never explicitly referred to his works as expanded paintings, LeWitt's wall drawings were a revolutionary break from the cusps of Modernist painting, providing an architectural format for two-dimensional mark-making beyond the framed canvas.

Prior to the 1960's, the interrelation of painting and space were rarely considered. The densely tiered Salon hang, followed by the radical neutralisation of gallery spaces, meant that their relationship was not seriously considered until around the Conceptual Art movement. Artists and theorists began to ruminate traditional painting protocols by challenging the standardised painting *experience* of standing upright before a representational, framed painting on a white wall. Painters revised the context of their work and started to explore the parameters of paint within the expanded field. Artists such as Matisse, Lissitzky, Van Doesburg, Mondrian, Buren and LeWitt have individually explored painterly concerns with painting's architectural spatialisation. For these artists, easel painting was a barrier to be penetrated and transcended to create a new purpose for painting. Their works are historically pivotal to the continuing discussion around paintings place within contemporary art⁵⁸.

⁵⁸ Fitzpatrick, p. 11.

Chapter 3: *Contemporary Artists in the Field*

Chapter Three will discuss particular contemporary artists exploring expanded painting since 1990. These painters challenge ideas around what painting's definition and how its relationship to space and architecture has made it an ever-expanding practice. Employing notions associated with geometric abstraction, these artists engage ideas of conceptual based painting, site-specific installation, the use of sculpture-based painting to address architecture as a material within their work. By exploring the vital coherence of art (object) and spatial domain (environment), these artists unbind their work from traditional constraints to focus painting toward addressing larger spatial concerns.

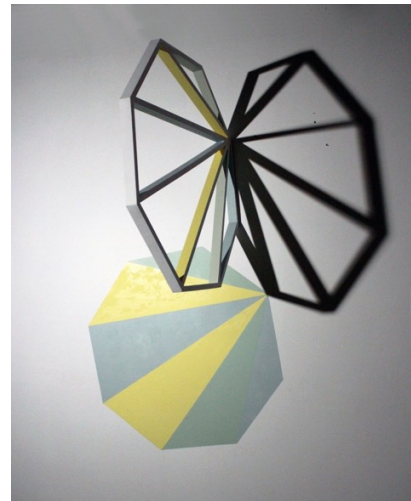
American artist Nicholas Hullibarger explores expanded painting by challenging expectations of visual perception through the relationship between painting and space. Within *Spatial Binary Series* 2016-2018, Hullibarger uses distance, proximity and time as materials to challenge the relationship between a two-dimensional picture and a three-dimensional object. This series employs minimalistic, geometric forms that explore architecture as a component to transform a room into a painted, cognitive space. Within this series, each work consists of a wall painting and a painted sculpture installed to generate a dialogue between the surface and the architecture, as seen in *Spatial Binary Eight* 2016 (Fig. 31). Each of the binary components are designed to mimic one another in size, shape and colour, encouraging a slippage to occur in the perception of the two spaces they separately inhabit. A large component of this series is Hullibarger's use of bold, directional light on the sculptures as a way of 'painting' shadows across the architectural space. *Spatial Binary Six B* 2016 (Fig. 32) and *Spatial Binary Twelve E* 2017 (Fig. 33) utilise this lighting component, with qualities such as line, form, colour and proximity creating the painterly shadow. By consciously positioning the angle of the light, Hullibarger's work consists of three combined elements: the sculpture, the two-dimensional wall painting and the shadow. The shadow shape connects the two other visual components, generally meeting at a single point, so their visual dialogue can create an interplay conjoining separate binaries within a spatial situation.



(Fig. 31)



(Fig. 32)



(Fig. 33)

Another artist addressing ideas of expanded painting is Jessica Stockholder. Initially beginning with the traditional paint on canvas, Stockholder began to question the boundaries imposed by the pictorial canvas frame. She started exploring ideas beyond the dimensions of the canvas, tending to different surfaces by placing objects on the wall and addressing the negative space between them. By doing so, she addressed the restrictions imposed by the walls as “it became apparent that once having breached the boundary established by the painting frame, the edges of the wall stepped in to establish a boundary”⁵⁹. This is when her

⁵⁹ Jessica Stockholder, *My Work This January 2011*, Chicago USA (2011), retrieved from <http://www.jessicastockholder.info/about> (accessed 23rd March, 2019)

work began to expand further into space exploring the physical boundaries of architecture, as seen in her early work *St. Clementine's* 1988 (Fig. 34).



(Fig. 34)

This work challenges the boundaries of painting by applying paint to various parts of the room, including the floors and ceilings, to create a painterly totality. This work refreshes and provokes audiences by breaking the boundaries created by traditionalist painting. In her exhibition *The Guests All Crowded into the Dining Room* 2016 (Fig. 35), Stockholder uses a variety of everyday objects, creating “anarchic assemblages” that are “exuberantly colourful and formally promiscuous”⁶⁰. This work explores an expanding dialogue between form and space importantly utilising the entire gallery as an expanded canvas. Just like Lissitzky, Stockholder uses painterly devices such as the frame, figure/ground composition and colour to create installations that function as immersive paintings. Kwon’s essay also investigates modern sculptural and painting practices in relation to space. Further questioning Krauss’ assumption, Kwon uses Stockholder’s work as an example of painting as architecture, arguing that her works are “between the two-dimensional, pictorial flatness of painting and the three-dimensional spatiality and scale of architecture”⁶¹.

⁶⁰ Evan Moffitt, *Frieze Magazine USA* (Issue 183), *Jessica Stockholder*, 2016 (accessed March 23rd, 2019)

⁶¹ Kwon, p. 59



(Fig. 35)

Artist Katharina Grosse also constructs installations that function as immersive paintings. Since 1998, she has stretched the confines of painterly traditions by using compressed air to apply undulating swaths of colour in interior and exterior spaces, both public and private⁶². Her spray-painting technique allows her to step away from conventional painting methods to engage with various surfaces in her installations, including canvas, organic matter, paper and aluminium. Her site-specific works are of an architectural scale and use paint to alter physical space. Within her exhibition *Wunderblock* 2013 (Fig. 36), Grosse engages with the gallery space by applying paint not only to the walls, but also to mounds of installed dirt which consume the majority of the floor space. By using the full room as a canvas, this work encourages viewers to transition from passively observing the painting to actively engaging with it.

Her use of a paint gun disrupts the standard perception of a neutral gallery space, morphing paint and space together. Grosse explains her practice in a 2011 self-titled article, “the unity of object and surface dissolves into the concurrence of images and outside world. The coexistence of the imaginary and the material makes for a paradox. Painting is the only place to experience this paradox”.⁶³ The paradox Grosse refers to is the tension between reality and illusion, where a space shifts from what is *real* to the illusory space created through paint. Grosse’s digression from easel painting means her works break through the conventions of

⁶² Anne Ring Petersen, “Painting Spaces”, *Contemporary Painting in Context* (2010), Museum Tusulanum Press University of Copenhagen. p. 127.

⁶³ Katharina Grosse, “KATHARINA GROSSE”, *Artforum* (2011), p. 342

the frame to transform objective non-spaces (neutral galleries) into a unified space, blurring the line that discriminates painting from its environment⁶⁴.



(Fig. 36)

Another artist addressing the concept of expanded painting through architecture is Jim Lambie. Contrary to the aforementioned artists, Lambie creates works entirely devoid of paint, canvas and brushwork. His installations are entirely comprised of vibrantly coloured vinyl tape that are applied to the floor of a gallery space. In his ubiquitous series *ZOBOP* 1990 – 2014 (Fig. 37), Lambie creates painterly installations that navigate the architecture of the space. Executed in various forms since the 1990's, Lambie uses the floor as his canvas, inviting it out of its traditional background presence in a neutralised gallery setting⁶⁵. His brightly coloured vinyl tape affixed to the floor denies the traditional experience of painting, however, his work retains the primary sensory experience of colour⁶⁶. Traditional painting is noticeably absent in Lambie's installations, however, the discipline of painting is invoked since the conventions of painting are still present. The disappearance of painting, in its anticipated form, is concealed by the sensationalism of colour. By addressing the internal gallery space, Lambie's geometric forms map the neutral zone of the gallery floor, making it a visually activated space and reminding viewers of the painterly relationship between the two-dimensional and the three-dimensional.

⁶⁴ Titmarsh, p. 125.

⁶⁵ Mark Titmarsh, *Ontological Aesthetics and the Essence of Colour*, (Bloomsbury Academic, 2017), p. 123-124

⁶⁶ Mark Titmarsh, *How painting escaped the canvas and another brush with death*, *The Conversation* (2017), retrieved from <https://theconversation.com/how-painting-escaped-the-canvas-and-another-brush-with-death-86611>



(Fig. 37)

Artists have continued to explore the expanded field of painting by focusing on the strictures of painting and its capacity to engage with physical and architectural space. African American artist Sam Gilliam abandoned the traditional confines of a wooden stretcher by draping canvases over a hook, as seen in his 2019 installation view at Dia: Beacon, *Double Merge* 1968 (Fig. 38). Gilliam shifts his canvases from the limitations of the gallery wall into three-dimensional space. Dia: Beacon art director Jessica Morgan comments, “Architectural in scale, these works chart a crucial moment in Gilliam’s early practice as he explored the possibilities of manipulating the canvas in three-dimensional space”. His suspended installations impart a sculptural quality as they are site-responsive and uniquely reflecting the architecture of each space.⁶⁷



(Fig. 38)

⁶⁷ Dia Art Foundation, New York, *Sam Gilliam: Long-term view*, Retrieved from <https://www.diaart.org/program/exhibitions-projects/sam-gilliam-exhibition>, (June 11, 2019).

Similar to Gilliam, American artist Richard Smith extends his canvas paintings into the gallery space as his work blurs the line between a two-dimensional stretched canvas and a three-dimensional sculpture. Smith expands the spatial elements of a canvas by warping them outward, dispensing of stretchers all together, and adding various shapes to their edges, as seen in *Untitled (Triptych)*, 1965 (Fig. 39). American artist Donald Martiny also abandons the stretched canvas, however, still favours the medium of paint. Martiny creates rolling swaths of paint that explore visceral movement and vibrant colour, as seen in *Ami*, 2019 (Fig. 40). Martiny expands the painterly agenda by taking the brushstroke completely off the canvas, completely challenging traditionalist understandings of what constitutes a painting. “By coming off the surface it also removes the art historical reference of paintings as a window or a doorway, and rather finds them in direct conversation with the architecture of the space”.⁶⁸ Interestingly, Martiny’s work fits into the continuum of monochromatic painting which had advanced concerns similar to the classic Minimalists of the 1960’s, who explored the deaths of painting and its redefinition.



(Fig. 39)

⁶⁸ Pentimenti Gallery, Philadelphia, *Donald Martiny: Expanding The Gestural Index*, Retrieved from <https://www.pentimenti.com/Donald-martiny-expanding-the-gestural-index>, (March 16, 2019)



(Fig. 40)

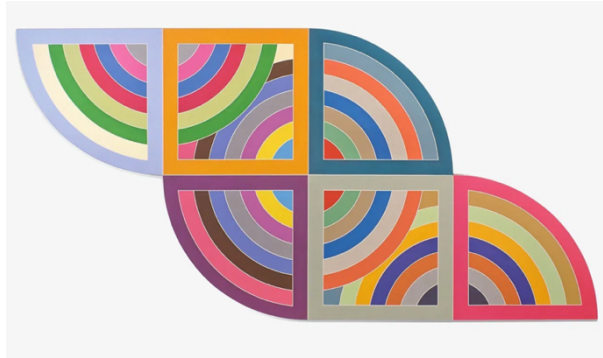
Martiny belongs to a group of historical painters who relied on manipulating the relationship between canvas and installation to achieve nuanced changes in paintings vocabulary. These included artists such as Russian painter Kazimir Malevich *Black Square* 1915 (Fig. 41), American artists Barnett Newman *Stations of the Cross* 1958 – 1966 (Fig. 42), Frank Stella *Harran II* 1967 (Fig. 43) and Ad Reinhart *Abstract Painting No. 5* 1962 (Fig. 44), and Swiss artist Olivier Mosset *four blue stripes and a yellow parallelepiped* 1975 (Fig. 45). These artists and their individual practices show how painting can sit in relation to architecture to challenge interior, neutralised spaces.



(Fig. 41)



(Fig. 42)



(Fig. 43)



(Fig. 44)



(Fig. 45)

This chapter has discussed certain contemporary artists exploring the expanded field of painting within their practice. Hullibarger, Stockholder, Grosse, Lambie, Gilliam, Smith and Martiny are contemporaries who have exemplified a totalising architectural sensibility within their works, blurring the line between painting, sculpture and installation. These artists employ a unique approach that challenges traditional constraints by expanding their work beyond conventional parameters. This expansion has allowed their works to address concepts surrounding immediate space by deliberately using it as a material in their work. Their works challenge the traditional neutrality of galleries and the display of canvas-based paintings by accentuating the artistic potential of an environment as an integral material and conceptual frame for the work. What this has done in regard to paintings meaning is shift it from being a specific medium, where it is only understood as a pigment applied to a flat surface, to a medium with the capacity to create a three-dimensional, spatialised experience. These artists push the boundaries of what can constitute a painting and what painting can achieve when it represents a spatial and architectural quality.

Conclusion

The theoretical discussion regarding the 'Expanded Field' has led to a hybridisation of Modernist painting by a certain type of painter. Since the early 20th century, these painters have questioned the qualities of colour, composition and flatness that govern painting and have used these to question aesthetic and conceptual boundaries. This has led to the breaking of two-dimensional parameters created by traditionalist expectations in order to generate a physical dialogue between painting, space and architecture. Both Titmarsh's and Higgins' diagrammatic contribution to expanded painting demonstrate how conventional limitations are being questioned as painting overlaps various categories. This however is not a 'failure' of painting but rather allows for certain artists to create a renewed challenge of painting's purpose, pushing the conventional parameters that have challenged numerous 'accepted' understandings of painting's definition within contemporary art. The artists discussed in this exegesis have demonstrated that their paintings explore spatiality in the shape of installations, painted objects, wall reliefs and architectural interventions, which engages viewers in a more bodily and dynamic experience.

Contemporary painters have pushed the institutionalised limits of painting in various ways. Jim Lambie uses vinyl strips to unconventionally 'paint' the floors of gallery spaces, challenging protocols by using an alternative medium to address painterly concerns of space, proximity, dimension and colour. Artists such as Jessica Stockholder, Katarina Grosse, Donald Martiny and Nicholas Hullibarger still favour the medium of paint in their works, however, they have completely abandoned the traditionalist use of a canvas in lieu of walls and objects. By doing this their works change the relationship that a painting shares with its audience, the exhibition space and the art institution. Artists Sam Gillian and Richard Smith have maintained the 'integrity' of traditional painting, using both paint and canvas to create their works. However, their unique installation techniques have caused the works to develop a spatialised context that blurs the line distinguishing painting from sculpture. Their installations transform painting into something far more complex and intertextual than traditional paintings.

These contemporary artists have adapted and transformed what some painters did prior to the 1960's. Henri Matisse pushed parameters in 1911 by using the frame of his canvas to push

painting beyond a flat surface. Piet Mondrian and Theo Van Doesburg engaged their works in an architectural dialogue in the 1920's, conveying that art and architecture need to work together to create a total aesthetic experience. Ellsworth Kelly created relief paintings in response to ideological expectations of painting, expanding the medium beyond convention and aestheticisation. In the 1960's and 1970's, Daniel Buren abandoned representational painting to use a repetitious stripe motif to challenge the limitations of the institutionalised gallery space. In the same period, Sol LeWitt positioned paintings in an architectural context, revolutionising the conventions of modernist painting to provide a spatialised format for two-dimensional mark-marking.

Many factors have led to these developments in modern painting. With technological and mechanical advancements, particularly that of film and photography, painters have repeatedly questioned paintings place in the modern world. While these technologies have challenged the conceptual value of painting, they have also given artists the opportunity to explore alternative ways of creating a painting. Accessibility to new materials and industrial advancements (such as the invention of coloured vinyl tape in the late 1940's) and methodical approaches (transporting large quantities of dirt into a gallery) means that painters can view their work in a way that runs contrary to history. Moreover, galleries are increasingly accommodating for larger, more challenging installations, providing these painters with the opportunity to explore an endless range of explorations and possibilities.

At the beginning of this year I researched artists whose work was aesthetically similar to mine as a way of contextualising my own practice. While researching these artists, such as Sarah Morris and Odili Donald Odita, I learnt that even though their works were based in geometry, they were exploring different fields of thought that paralleled my own with paintings that visually expands beyond the realm of the canvas. Although these artists pushed pictorial limitations to create large-scale geometric wall paintings, I was actually more interested in the conceptual spatialisation of painting through hybridisation. I discovered the distinction between artists who deal with geometry based in flatness, such as Minimalists and geometric abstractionists, and other artists who are slowly leaving the canvas support to think about geometric painting within spatial inventions. This conceptual development can be seen since the creation of my initial *Interrelation Series* that was still based within a traditional abstract

painting system. Although these works expanded beyond some traditional parameters, such as sections of paint spreading onto the wall, they were still painted with a brush, on a canvas, and were contained by the architecture of the wall.

My later works, particularly *Spatial Construct (no. 1)*, is closer to what my expectations were for my Honours research. By building a relief structure and not using the wall as a framing device, *Spatial Construct (no. 1)* pushes the painting into real space and not just pictorial space. This has been an important transition in the work as my understanding of what a painting can be has developed and I no longer view the canvas or the neutralised wall as a limitation for my paintings. This final painting shows the aesthetic and conceptual evolution that has been developed throughout the Honours research.

I began this project seeing the white cube as a formalist laboratory and regressive limitation of painting, and although I still acknowledge this, the actual limitation was my own perception of what could constitute a painting in such a space. By recognising that other painters are exhibiting within white-walled galleries and still challenging traditional painting protocols, my own perspective of painting within space has been shifted. I am now interested in determining how much my painting practice can be pushed and at what point my work will no longer be recognised as a painting. Perhaps the most pressing limitation that 'The Expanded Field of Painting' still has to overcome is the set expectations imposed by artists and audiences of what *actually* constitutes a painting. We need to look beyond the limitations of 'what' a painting is to understand 'how' a painting is. A work should not conform to conditional standards of paint and canvas to be acknowledged as a painting. Works that address painterly concerns such as colour, composition, space, figure/ground relationships, dimension, proximity and architecture can also be paintings. Until this is openly recognised, the possibilities of modern painting will continue to suffocate under traditionalist expectations.

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