

TAPE PAINTINGS: AN EXERCISE IN STRIPES,
SYMMETRY AND THE RULES OF THE GAME

Raymond John Carter

I-5150-328X
ORCID ID

Submitted in partial fulfilment of the requirements of the degree of

M. FINE ARTS (Visual Art)
(by Research)

December 2016

School of Art

Faculty Of The Victorian College Of The Arts And The Melbourne
Conservatorium Of Music

The University of Melbourne

Abstract

This project researched the one hundred year history of geometric abstract painting and its origins in utopian ideas and non-representational object-hood. Employing predetermined rules and working methods, commercial and industrial materials, cloth tape was used to create 'paintings' that employed stripes and symmetries. The results of this investigation demonstrate these alternative materials and methods can reconfigure and innovate the geometric abstract tradition and contemporary abstract painting.

Declaration

This is to certify that

- (i) *the thesis comprises only my original work towards the masters*
- (ii) *due acknowledgement has been made in the text to all other material used*
- (iii) *the thesis is 12358 words in length, exclusive of tables, maps, bibliographies and appendices*

Raymond John Carter

Acknowledgements

I would like to thank my academic supervisor Dr. Stephen Haley for his generous and attentive guidance throughout this research. I am immensely grateful for his invaluable insight and encouragement.

Thanks also to Jan Murray, as my Acting Supervisor who, in Stephen's absence, gave me much support and confidence during a difficult time and for her conversations and insights over the past four years.

I would also like to thank Dr. Kate Just for encouraging me to apply for this opportunity and her leadership of the MFA program during 2015. To Raafat Ishak, heart felt thanks for providing ongoing inspiration and challenge during recent years – I have been constantly stimulated.

Thanks to the entire MFA cohort for providing positive feedback and for making my university experience most enjoyable. Special thanks go to Aaron Martin, Kellie Wells, Jimmy Langer, Corinna Berndt and Yuria Okamura for the stimulating conversations about art and life that we shared together.

I am grateful for the warm support I have received from friends and other artists, both new and old, who have opened my eyes to the wonderful world of contemporary art, especially Lance Walker and Andrew Gaynor, who inspire me to confront the unknown.

Finally, I would like to thank my family, particularly my lovely wife, Christine, along with Michael, Jane and Noa, and Paul for their ongoing creativity, encouragement, support and love.

Table of Contents

Abstract	3
Acknowledgements	7
List of illustrations	10
Introduction	17
Chapter 1	21
Chapter 2	43
Chapter 3	75
Conclusion	99
Bibliography	105
Appendix - List of images - Masters Exhibition (December 2016)	115

List of Illustrations

Figure 1:

Installation view of *The Last Futurist Exhibition of Paintings 0.10 (Zero-Ten)*

Khudozhestvennoe buro, Petrograd, 1915-1916.

Hanging near the ceiling across the corner of the Malevich gallery is *Chetyreugol'nik. (Quadrilateral, or Black Square)* (1915).

Source: Hermitage Amsterdam. (Accessed: 3 November 2016)

https://www.hermitage.nl/en/tentoonstellingen/matisse_tot_malevich/biografieen/kazimir_malevich.htm

Figure 2:

Vasily Kandinsky, *Komposition V*, 1911.

Oil on canvas, 190 x 275 cm.

Private Collection.

Source: Museum of Modern Art. (Accessed: 3 November 2016)

<https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?work=5>

Figure 3:

Piet Mondrian, *Composition No. 10: Pier and Ocean*, 1915.

Oil on Canvas, 85 x 108 cm.

Kroller-Muller Museum, Otterlo.

Source: Kroller-Muller Museum, Otterlo. (Accessed: 3 November 2016)

<http://krollermuller.nl/en/piet-mondriaan-composition-10-in-black-and-white>

Figure 4:

Piet Mondrian, *Broadway Boogie-Woogie*, 1942-43.

Oil on canvas, 127 x 127 cm.

Museum of Modern Art, New York.

Source: Museum of Modern Art. (Accessed: 3 November)

https://www.moma.org/collection/works/78682?high_contrast=true&locale=en

Figure 5:

Piet Mondrian *New York City I, (unfinished detail)*, 1941.

Oil and painted paper strips on canvas, 119 x 115 cm.

Kunstsammlung Nordrhein-Westfalen, Dusseldorf.

Source: The World of Abstract Art / Harry Holtzman, (Accessed: 3 November 2016)

<http://harryholtzmanartandlife.skynetblogs.be/archive/2013/07/14/new-york-i-composition-piet-mondrian.html>

Figure 6:

Raymond Carter, *Untitled (Stripes)*, 2016.

Cloth Tape on 6 MDF panels, 180 x 270 cm.

On loan to University House, University of Melbourne.

Figure 7:

Barnett Newman, *Vir Heroicus Sublimis*, 1950-51.

Oil on canvas, 242 x 542 cm.

Museum of Modern Art, New York.

Source: Museum of Modern Art, New York. (Accessed: 3 November 2016)

<https://www.moma.org/collection/works/79250>

Figure 8:

Sean Scully, *Wall of Light Temple*, 1999.

Oil on linen, 275 x 305.

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Source: Fine Art Biblio. (Accessed: 3 November 2016)

<https://fineartbiblio.com/artworks/sean-scully/2975/wall-of-light-light>

Figure 9:

Daniel Buren, *Affichage sauvage, mai - (Wild Display, May)*, 1969.

Installation view, Paris © Jacques Caumont.

Source: Observatoire de l'art Contemporain. (Accessed: 3 November 2016)

[http://www.observatoire-art-](http://www.observatoire-art-contemporain.com/revue_decryptage/analyse_a_decoder.php?langue=en&id=20120555#)

[contemporain.com/revue_decryptage/analyse_a_decoder.php?langue=en&id=20120555#](http://www.observatoire-art-contemporain.com/revue_decryptage/analyse_a_decoder.php?langue=en&id=20120555#)

Figure 10:

Frank Stella, *Avicenna*, 1960.

Aluminum paint on canvas, 189 x 182 cm.

Source: Menil Collection, Houston. (Accessed: 3 November 2016)

<https://www.menil.org/collection/objects/2546-avicenna>

Figure 11:

Raymond Carter and Lance Walker, *Newsgame*, 1975.

Two advertisements placed in The Age newspaper, May – August 1975.

Figure 12:

Lygia Pape, *Livro do Tempo (The Book of Time)*, 1961-63.

Temper on timber boards, 365 parts, 16 x 16 x 1.6 cm each.

Installation view. Serpentine Gallery, London, 2011.

Source: Criticismism © 2011 Jerry Hardman-Jones. (Accessed: 3 November 2016)

<http://www.criticismism.com/wp-content/uploads/2012/01/book-of-time1.jpg>

Figure 13:

Raymond Carter, *Stripes*, 2014.

Installation view – Victorian College of the Arts.

Cloth tape on MDF, 30 x 30 cm each. Dimensions variable.

Photo: Roy Chu.

Figure 14:

Lygia Pape, *Tecelare*, 1957.

Woodcut on Japanese rice paper, 50 x 50 cm.

Collection: Museum of Modern Art, New York.

Source: Projeto Lygia Pape. (Accessed: 3 November 2016)

<http://www.lygiapape.org.br/en/obra50.php?i=8>

Figure 15:

Frank Stella, *The Marriage of Reason and Squalor, II (detail)*, 1959.

Enamel on canvas, 230 x 337 cm.

Collection: The Museum of Modern Art, New York.

Source: Smart History. (Accessed: 18 October 2016)

<http://smarthistory.org/stella-marriage/>

Figure 16:

Frank Stella: *Untitled* (Detail), 1965. Diptych.

Synthetic polymer paint on canvas, 160 x 320 x 7 cm.

Source: Art Gallery of New South Wales. Photo: Raymond Carter

Figure 17:

Frank Stella, *Empress of India*, 1965.

Metallic powder in polymer emulsion paint on canvas, 195 x 548 cm.

Source: The Museum of Modern Art, New York. (Accessed: 3 November 2016)

https://www.moma.org/collection/works/79806?high_contrast=true&locale=en

Figure 18:

Frank Stella. *Jill*, 1959.

Burglar-alarm tape on masonite, 25 x 22 cm.

Source: Collection of Lawrence Rubin. (Accessed: 3 November 2016)

<http://www.christies.com/lotfinder/Lot/frank-stella-b-1936-jill-4986242-details.aspx>

Figure 19:

Sol LeWitt, *Variations on Incomplete Open Cubes*, 1974.

Announcement - John Weber Gallery, New York, 1974.

Source: Herbert Foundation, Gent. (Accessed: 3 November 2016)

<http://herbertfoundation.org/en/collection/34/sol-lewitt>

Figure 20:

Sol LeWitt. *Incomplete Open Cube 5/6*, 1974.

Baked enamel on aluminium, 108 x 108 x 108cm.

Art Gallery of New South Wales.

Gift of the John Kaldor Family Collection 2011.

Source: Art Gallery of New South Wales. (Accessed: 3 November 2016)

<https://www.artgallery.nsw.gov.au/collection/works/347.2011/>

Figure 21:

Sol LeWitt. *Wall drawing #303*:

Two part drawing. 1st part: circle, square, triangle, superimposed (outlines). 2nd part: rectangle, parallelogram, trapezoid, superimposed (outlines). 1977.

Dimensions variable.

First drawn by: Bettina Kaldor, Sol LeWitt.

First installation: Kaldor residence, Sydney, 26 March 1977.

Source: Collection of Art Gallery of New South Wales. (Accessed: 3 November 2016)

<https://www.artgallery.nsw.gov.au/collection/works/354.2011/>

Figure 22:

Sol LeWitt, *Wall Drawing #776*, 1994.

Colour ink wash on wall. Dimensions variable.

Collection SFMOMA

Source: San Francisco Museum of Modern Art. (Accessed: 3 November 2016)

<https://www.sfmoma.org/artwork/2000.301>

Figure 23:

Blinky Palermo, *Blue Triangle (Dreieck über eine Tür)*, 1969.

(Based on the instructions for the edition),

Blue acrylic paint on wall, 23 x 46 cm.

Installation view ONE ON ONE, 2012-13.

Source: KW Institute for Contemporary Art / Photo: Uwe Walter. (Accessed: 3 November 2016)

http://www.berlinartlink.com/2012/12/12/one-on-one-one-two-many/kw_ooo_palermo_dreieck_72dpi/

Figure 24:

Jim Lambie, *Eight Miles High*, 2008. Installation view, ACCA, 2008.

Source: ACCA / Australian Centre for Contemporary Art, Melbourne. (Accessed: 3 November 2016)

<https://www.accaonline.org.au/exhibition/jim-lambie-eight-miles-high>

Figure 25:

John Dunkley-Smith: *Perspectives for Conscious Alterations in Everyday Life*, 1993.

Installation view, Australian Centre for Contemporary Art.

Source: Courtesy ACCA Archive. (Accessed: 3 November 2016)

<https://www.accaonline.org.au/exhibition/john-dunkley-smith-perspectives-conscious-alterations-everyday-life-0>

Figure 26:

Carmen Herrera, *Blanco y Verde (White and Green)*, 1960.

Acrylic on canvas, diptych, overall 122 x 244 cm.

Source: Smithsonian American Art Museum. (Accessed: 3 November 2016)

<http://americanart.si.edu/collections/search/artwork/?id=80437>

Figure 27:

Sarah Crowner, *Kurtyna Fragments*, 2012.

oil, gouache and stitching on canvas and linen, diptych, 152 x 112 cm each.

Source: Nordenhake Gallery, Berlin & Stockholm. (Accessed: 3 November 2016)

<http://www.nordenhake.com/php/artistsExhibitions.php?id=163>

Figure 28:

Sarah Morris, *National Geographic [Capital]*, 2001.

Gloss household paint on canvas, 214 x 214 cm.

Source: Petzel Gallery, Berlin. (Accessed: 3 November 2016)

http://www.petzels.com/exhibitions/2001-11-16_sarah-morris/

Figure 29:

Raymond Carter, *Tracks and Linkages*. 2013. Detail of installation, VCA

Cloth tape on 500 canvas boards, various sizes: 10 x 10 cm – 30 x 30 cm.

Overall dimensions: 3.6 x 24 m.

Figure 30:

Raymond Carter, *Stripes*, 2014. Detail of installation view at VCA Masters Exhibition.

Cloth tape on 174 MDF panels, each 30 x 30 cm. Overall dimensions variable.

Photo: Christo Crocker.

Figure 31: Raymond Carter, *Stripes*, 2015. Installation view, Five Walls Gallery
Cloth tape on MDF, each 30 x 30 cm. Overall dimensions variable.
Photo: Brent Edwards.

Figure 32:
Raymond Carter, *6WB+6BW*, 2015.
Cloth tape on MDF, 12 panels, 60 x 180 cm.

Figure 33:
Raymond Carter, *Red / White Cross and Diagonal*, 2015.
Cloth tape on MDF, 90 x 90 cm.

Figure 34:
Raymond Carter, *Green Stripes with 2 Diagonals*, 2015.
Cloth tape on MDF, 90 x 90 cm, 30 x 30 cm. Overall 120 x 180 cm.

Figure 35:
Raymond Carter, *Cathedral*, 2015.
Cloth tape on 6 MDF panels, each 30 x 30 cm. Overall 90 x 90 cm.

Figure 36:
Raymond Carter, *Blue and Pink Stripes*. 2015
Cloth tape on MDF, 90 x 90 cm, 30 x 30 cm. Overall 120 x 150 cm

Figure 37:
Raymond Carter, *Pink Grid*, 2015.
Cloth tape on MDF, 90 x 90 cm.

Figure 38:
Raymond Carter, *Blue Yellow Red Zigzag*, 2015. Triptych.
Cloth tape on 3 MDF panels, 90 x 30 cm.
Installation view – Everything Nothing Projects, Melbourne. 2015-16.
Photo: David Sequeira

Figure 39:
Raymond Carter, *Taper I*, 2016. Installation view.
Cloth tape on 5 MDF panels, 60 x 120 cm. Overall 300 x 120 cm.

Figure 40:
Raymond Carter, *Taper I*, 2016. Angled installation detail.
Cloth tape on 5 MDF panels. Overall 300 x 120 cm.

Figure 41:
Raymond Carter, *Taper I*, 2016. Detail.

Figure 42:
Raymond Carter, *Untitled*, 2016. Installation view, Five Walls Gallery.
White powder-coated metal tubes, various lengths to 240 cm.
Dimensions variable.

Figure 43:
Raymond Carter, *White*, 2016. Detail.
Cloth Tape on 7 MDF panels. Overall 180 x 600 cm.

Figure 44:
Raymond Carter, *Divided Self*, 2016. Diptych.
Cloth tape on 2 MDF panels, 120 x 122 cm.

Figure 45:
Raymond Carter, *Stripes (Diagonal Grid with Found Gaps)*, 2015.
Cloth tape on MDF, each 30 x 30 cm. Overall dimensions variable.

Figure 46:
Raymond Carter, *Untitled (Delta)*, 2016.
Cloth tape on 4 MDF panels, each 170 x 120 cm. Overall 170 x 340 cm.
(No image available for publication).

INTRODUCTION

Abstract art is a relatively recent phenomenon – barely one hundred years have passed – and has had a major impact on the way we view the world. Geometric abstract art began in the early Twentieth Century with the various explorations by its earliest proponents, Vassily Kandinsky, Kasimir Malevich and Piet Mondrian, who each saw that spiritual ideals could be projected through abstract geometries and sought socio-political change through their art. Developing their ideas during the cataclysm of the First World War, they thought that the world was ready for their utopian visions. They proposed revolution in society, their art presented fundamental and universal truths for a new world order.

After analysing the sources of abstraction I reimagined the possibilities explored by later artists who challenged the hegemony of the American Abstract Expressionists during the 1950's. The influence of the Concrete artists and Marcel Duchamp helped transform art, especially in America, after the Second World War. The importance of the personal gesture and idiosyncratic mark making diminished and the subversive process of pop reality and ideas as concept became prominent along with a plethora of new media and other art practices.

Throughout these investigations my own practice continues this later tradition discovering the possibilities of using cloth tape for making my paintings and finding new ways to construct geometric non-objective art.

The work of abstract artists who have used symmetry as part of their visual imagery will be discussed arising from conceptual ideas developed in the second half of the Twentieth Century, a time when a range of practices transformed the basic focus of art and painting in particular. These include the development of Pop Art, Conceptualism, Minimalism and Installation Art, all of which have impacted on the art produced since. The idea of a practice that is process driven also began in this period and I will review some of the artists relevant to my own practice.

I proposed improvisation as a strategy to find new methods of making discoveries in the use of materials. In examining the work of contemporary artists who use rules to structure their work was a confirmation of playing by the rules opened the options I had been considering. I articulate the development of my own rules within this expanding language of non-objective geometry. The ideas around the Rules of the Game come from a proposal by Simone Schimpf in her essay on Concrete Art.¹ Here she describes the relationship between art practice – the way artists create a means to make their work. This project also examines the implications of play as a creative environment for cultural expression. An important idea discussed and developed by Johan Huizinga in his book “*Homo Ludens*”² that all cultural activities are drawn from the consequences of play. The words we use to describe play correspond to the language of aesthetics.

¹ Kunstmuseum Stuttgart, "Konkret : Die Sammlung Heinz Und Anette Teufel Im

² Huizinga. Johan, *Homo Ludens: A Study of the Play-Element in Culture* (London, Boston and Henley: Routledge & Kegan Paul, 1949).

The predominance of stripes in my recent work arose from an arbitrary decision to use cloth tape as a medium to make art. The first application of a taped line begins the process of making an image. Adding more creates a stripe. Michel Pastereau in "*The Devil's Cloth*",³ described the historical transformation of stripes from medieval clothing to its ubiquitous nature in contemporary society, highlighting the social implications of a structure that infinitely repeats.

I examine the objectification of painting by Frank Stella and his interpretation of the physical nature of painting. His use of scale, shape and symmetry is critical to the processes I have been developing. Emphasising my own explorations I consider the possibilities for contemporary geometric abstraction using the medium of tape.

The architectural installations of Blinky Palermo and later, Jim Lambie, are significant in viewing the physical world around us. While the recent paintings of Carmen Herrera, Sarah Morris and Sarah Crowner reflect the importance of abstraction as a continuing concern in contemporary art and society.

³ Pastoreau. Michel, *The Devil's Cloth: A History of Stripes and Striped Fabric*, trans. Jody Gladding (New York: Columbia University Press, 2001).

CHAPTER I

When Kasimir Malevich displayed his painting, *Quadrilateral* (1915), hung high across a corner in the exhibition: *The Last Futurist Exhibition of Pictures 0:10*⁴ shown in Petrograd in December 1915, he was declaring a break from traditional figurative painting of the previous centuries. In doing so, he was effectively destroying a general understanding of painting as an objective mimetic representation of the world, central to Western cultural portrayal since Plato argued that our experience of the world is “an illusion, a collection of mere appearances like reflections in a mirror or shadows on the wall.”⁵

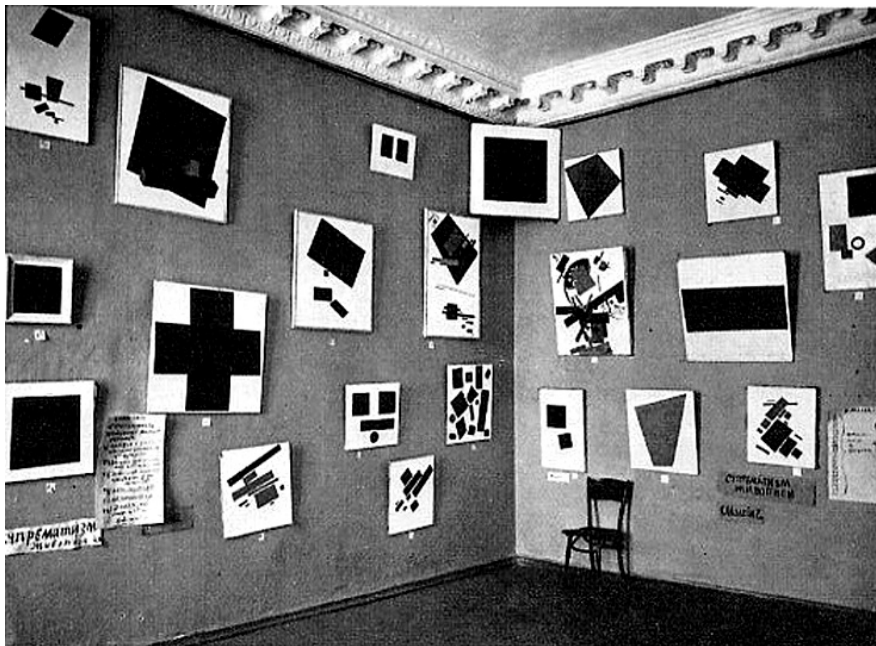


Figure 1: Installation view of *The Last Futurist Exhibition of Paintings 0.10 (Zero-Ten)* Khodzhestvennoe buro, Petrograd, 1915-1916. Malevich's *Black Square*, 1915, is hanging across the corner near the ceiling of the Malevich gallery.

⁴ The Last Futurist Exhibition of Paintings 0.10 (Zero-Ten) was presented at Khodzhestvennoe buro, a gallery run by Nadezhda Dobychina at Marsovo Pole, Petrograd, from 19 December 1915 to 17 January 1916.

⁵ Rosalind. Hursthouse, "Truth and Representation," in *Philosophical Aesthetics*, ed. Oswald Hanfling (Oxford: Blackwell, 1992). p.239-296

This chapter will provide an overview of the origins and development of abstraction up to the mid-twentieth century and how it divided into a range of approaches from the early Cubist distortion of objects through colour and line to the utopian geometric forms where artists, through their non-objective paintings, sought to change the world. My focus will be on those artists with whom I have most affinity – ones that tend towards the non-objective and geometric rather than the more lyrical, analytical and painterly.

I will also discuss four areas intrinsic to my visual and conceptual process-based practice: the significance of stripes in the social context as presented by Michel Pastereau; the use of symmetry within contemporary geometric abstraction and the implications for constructing and making work; how the ideas about the rules of play promulgated by Johan Huizinga interact in developing my process-based tape paintings; and finally, the importance of improvisation as part of the creative process and strategy involving play.

1.1 Beginnings

Malevich's Suprematist painting, *Chetyreugol'nik* (1915), (*Quadrilateral*, also known as *Black Square*) was non-objective; a painting without any attempt to portray a person, place or thing in the natural world - a black square on a white background. Twelve years later in his article, *Suprematism*, Malevich wrote about seeking to show pure feeling and ignore the "familiar appearance

of objects.”⁶ In reducing everything to ground zero (the “0” in the exhibition’s title), infinite possibilities were unleashed for artistic practice.

Masha Chlenova, in her essay for the 2013 Museum of Modern Art exhibition *Inventing Abstraction 1910-1925* wrote, in “rejecting the referent, art acquired the potential to open up levels of meaning unachievable through mimetic representation.”⁷ Sharing the material aspects of painting and construction, the painted works of Malevich and the constructions of Vladimir Tatlin at the “0:10” exhibition opened the way for exploration of the visual language that Cubist paintings and collages had foreshadowed several years earlier.

The earliest non-objective abstractionist explorations revolved around Wasily Kandinsky. His book, *Concerning the Spiritual in Art*,⁸ was pivotal in the introduction of abstract ideas to painters who questioned the relationship of object-based imagery and the influence of the earlier Cubist form of abstraction of artists like Pablo Picasso, who once declared that abstraction was impossible because you had to begin with something.⁹ Picasso sought supplements, or “attributes”, to attach to his “pure” paintings – a recognizable fragment or shape - that grounded the composition in abstracted reality.

⁶ *Manifesto: A Century of Isms*, ed. Caws. Mary Ann (Lincoln: University of Nebraska Press, 2001). In: Kasimir Malevich “Suprematism” 1927 p. 404

⁷ Dickerman. Leah, *Inventing Abstraction 1910-1925 How a Radical Idea Changed Modern Art* (New York: Thames and Hudson / The Museum of Modern Art, 2012). Essay by Masha Chlenova, “0:10”. p.206

⁸ Kandinsky. Wassily, *Concerning the Spiritual in Art* trans. Sadler. Michael (Boston: MFA Publications, 2006). Originally published as: *Über das Geistige in der Kunst*. (R. Piper & Co., Munich. Printer: M. Muller und Sohn, Munich. 1911) Edition: 1000.

⁹ Pablo Picasso interview with Christian Zervos in: “Conversation avec Picasso,” in *Cahiers d’Art*, Vol X, 7-10, (1935), p. 173-178. Translated by Alfred H. Barr, Jr.

Kandinsky thought that the reliance on the “mere imitation of nature”,¹⁰ such as painting a portrait or a landscape or those painted within a certain convention or style like the Impressionists for example, would never provide the expressive experience to fully feed the spirit of ineffable emotion or of colours that “awake in the soul emotions too fine to be expressed in words”¹¹ in the way masterpieces of music made possible. His understanding of music was critical in his development of ideas around abstraction. Kandinsky writes of seeking an “inner necessity”, a means to become a unified creative individual able to fully integrate the spiritual within his art practice.¹²

While Kandinsky’s stance as artist prophet, and his spiritual rhetoric are perhaps overstated, there can be no denying his influence on a generation of artists who followed.¹³ Many were able to see the possibilities and consequences of pursuing a non-objective abstraction rather than the vacillating kind of timidity that prevented a complete break from a mimetic source. While theoretically arguing for a style that was completely non-objective, Kandinsky would take years to achieve a purely abstract form and break completely from nature, relying on gestures and lyrical colour invention to conceal his figurative imagery.

¹⁰ Kandinsky. Wassily, *Concerning the Spiritual in Art* Introduction

¹¹ Ibid.

¹² Ibid. According to the translator’s footnote: The phrase “inner need” or “inner necessity” (*innere Notwendigkeit*) means primarily the impulse felt by the artist for spiritual expression. Kandinsky is apt, however, to use the phrase sometimes to mean not only the hunger for spiritual expression, but also the actual expression itself. – M. T. H. Sadler

¹³ Hilton Kramer, “Kandinsky and the Birth of Abstraction,” *The New Criterion* 13, no. 7 (1995).
3



Figure 2: Vasily Kandinsky *Komposition V*. 1911 Oil on canvas. 190 x 275 cm. Private Collection.

The period around 1910 was marked by the proliferation of complementary texts and manifestos and accompanied the tentative beginnings of artists investigating abstract painting. Writers such as Guillaume Apollinaire (1880-1918) had been writing critically on the arts and championing particular artists and coined the names of three art movements – Cubism, Orphism and Surrealism. Many short-lived groups were formed during the first few decades of the Twentieth Century and articles for magazines and the popular press were used to promote their artistic views to the wider world. Examples include the *Futurist Manifesto*, written by the Italian poet Filippo Thommaso Marinetti in 1908; *Der Bleue Reiter Almanac*, published in Munich 1911; and culminating in Kandinsky's book, *Concerning the Spiritual in Art*, which was published late in 1911 to coincide with the presentation of Kandinsky's major

abstract painting, *Komposition V* (1911) at the inaugural group exhibition of *Der Blaue Reiter* in Munich. The book was a theoretical bombshell that had an immense impact on artists across Europe and beyond.

During a visit to Munich in the summer of 1912, Marcel Duchamp acquired Kandinsky's book, closely reading and translating it for his brothers,¹⁴ while making his first tentative drawings in the preparation for what would become *The Bride Stripped Bare by Her Bachelors, Even* (1915-1923).¹⁵ Duchamp, who regarded the German philosopher Max Stirner and his formative anti-authoritarianism as an important influence on his outlook,¹⁶ would have seen Kandinsky's abstract challenge to traditional art as sympathetic to his developing nihilistic view of the art world. Duchamp, after reading of Kandinsky, abandoned his Cubist figurative style and began a diagrammatic approach that took him away from painting altogether. His was perhaps the most radical transformation of any artist of the period, as he began to question and challenge the very notion of the content of art. His ready-mades, optical contraptions, and constructions in atypical materials, such as his *Large Glass*, were confronting and puzzling. He sought to move away from what he described as the "retinal" towards a more conceptual framework where ideas, previously promulgated by artist/writers in complementary texts, were integrated into the actual physical work, the title and the context, to become

¹⁴ Tuchman. Maurice, *The Spiritual in Art : Abstract Painting 1890-1985* (New York: Los Angeles County Museum of Art / Abbeville Press, 1986).

¹⁵ *The Bride Stripped Bare by Her Bachelors, Even* (La mariée mise à nu par ses célibataires, même), Also called *The Large Glass* (Le Grand Verre). Duchamp worked on it from 1915-23.

¹⁶ Stirner. Max, *The Ego and Its Own* (Cambridge and New York: Cambridge University Press, 1995).

the content. Duchamp gave the mind priority over the eye in visual art.

Duchamp explored this further with his ready-mades, such as *Bicycle Wheel* (1913), and boxes of text, such as *Box of 1914* (1913-14), opening the way for the expansion of artistic practice throughout the Twentieth Century.

Duchamp immigrated to America in 1915 and his influence there was fundamental in the proliferation of artistic movements from the 1950s, when artists, such as Jasper Johns and Robert Rauschenberg, challenged the stagnating and hegemonic Abstract Expressionist style, and in sudden succession, Pop Art, Performance Art, Minimalism and Conceptualism blossomed leading to an explosion in new media and installation based practices. A number of the artists from this period will be discussed in the next chapter.

Another influential immigrant to America was Piet Mondrian. The Dutch painter's early investigations into abstraction coincided with those of Kandinsky and Malevich. Picasso's Cubism had been influential as Mondrian transitioned from painter of Dutch landscapes to geometric abstract painter. Initially, he simplified his landscape-oriented subjects to a few vertical or horizontal lines to create a dynamic balance. Using primary colours and black, white and grey only, he and the artists of De Stijl, advocated pure abstraction to achieve a utopian vision of universal harmony and natural forces. In his essay, *Piet Mondrian: Toward the Abolition of Form*,¹⁷ Yve-Alain Bois writes

¹⁷ Bois. Yve-Alain, "Piet Mondrian: Toward the Abolition of Form," in *Inventing Abstraction 1910-1925 How a Radical Idea Changed Modern Art* (New York: Thames and Hudson / The Museum of Modern Art, 2012). 226-229

of Mondrian's "perpetual evolution toward a future universality, a utopian golden age when art would dissolve into life." ¹⁸ His evolutionary development was incremental but transformative as he moved toward a completely non-objective goal.

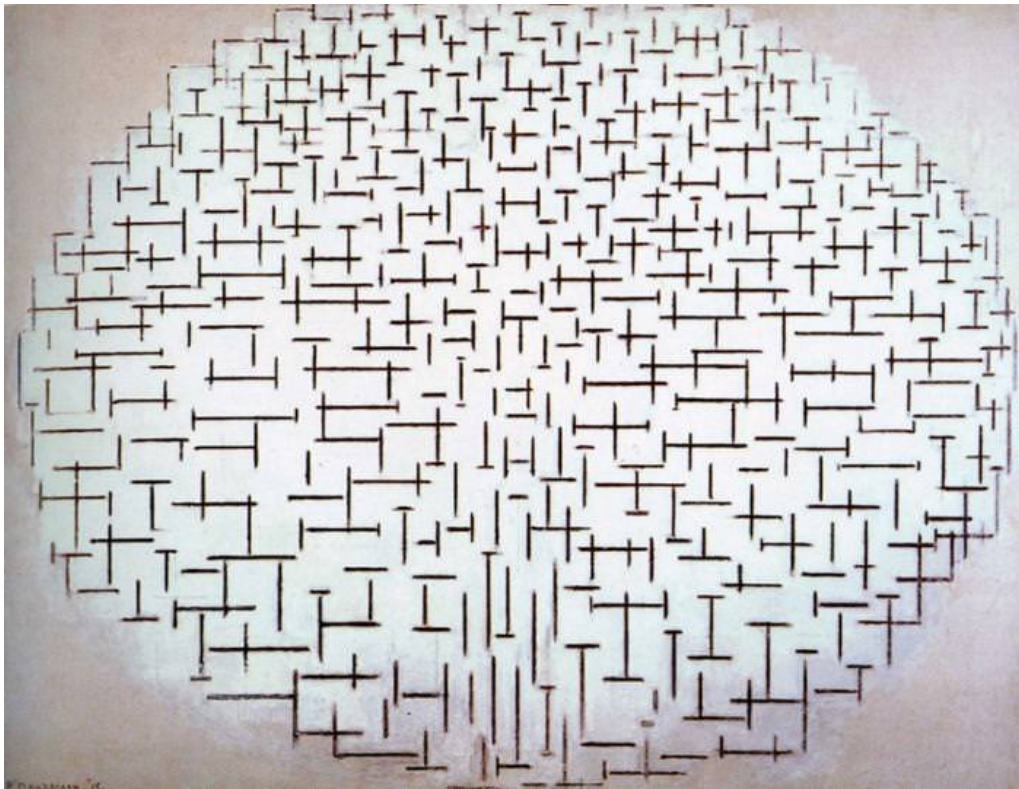


Figure 3: Piet Mondrian. *Composition No. 10: Pier and Ocean*, 1915
Oil on Canvas, 85 x 110 cm

The 1915 painting, *Pier and Ocean*, one of his so-called "plus and minus" paintings, reveal within its almost symmetrical design the merest indication of the pylons of the pier jutting into the ocean, but within a few years his pictorial language of black horizontal and vertical lines with areas of primary colour on a white background would predominate and symmetry would

¹⁸ Ibid. 226

disappear from his work. Henceforth, Mondrian would be searching for a system of conflicting energies that were neutralized in “reciprocal tension,”¹⁹ a Hegelian “fundamental opposition”.²⁰ He tried a modular grid, or “checkerboard”, based on the proportions of the canvas support as a formal solution to this dilemma, but he found the regularity stifling and reintroduced compositional adjustments of line and colour to exemplify the universal in his paintings.

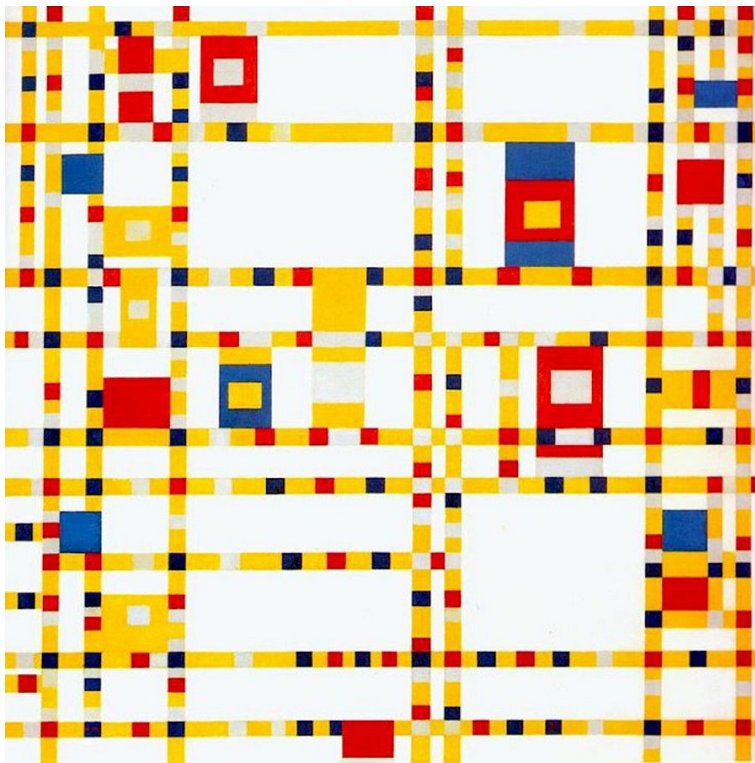


Figure 4: Piet Mondrian *Broadway Boogie-Woogie* 1942-43, Oil on canvas. 127 x 127 cm. Museum of Modern Art, New York.

¹⁹ Dickerman. Leah, *Inventing Abstraction 1910-1925 How a Radical Idea Changed Modern Art*. p.227

²⁰ Ibid. p.227

Mondrian's idealism in constructing his paintings, where the elements of line and geometry interact, would challenge him in his later years as he sought to deny centrality of composition, dominance of form or hint of imagery. During his final years in New York, Mondrian broke away from his stringent vocabulary of black lines and primary colours to experiment with coloured lines in paintings such as "Broadway Boogie Woogie" (1942).²¹ The Museum of Modern Art in New York described the staccato patterns and lines of the painting as creating "paths across the canvas suggesting the city's grid, the movement of traffic, and blinking electric lights, as well as the rhythms of jazz."²² His last unfinished works are testament to his fine adjustment of composition. In *Victory Boogie-Woogie* (1942-44) and *New York City I* (1941), Mondrian applied painted and coloured paper strips to the canvas to test the compositional tension and equilibrium. Although all Mondrian's completed works were painted with oil paint and this preliminary procedure may have been his usual practice, this is the first example I could find of an artist using tape to construct their work.

²¹ For a detailed examination of Mondrian's last unfinished work, *Victory Boogie Woogie*, by a scientific team from the Institute Collection Nederland (ICN) view: Onderzoek Victory Boogie Woogie, Instituut Collectie Nederland. Uploaded on Nov 25, 2008. <https://www.youtube.com/watch?v=s4IGfiVyL0Y>

²². Museum of Modern Art. The Collection: Piet Mondrian, *Broadway Boogie Woogie*. From Gallery Label. Accessed: 23 October 2016. <http://www.moma.org/collection/works/78682?locale=en> 2011



Figure 5: Piet Mondrian *New York City I* (unfinished detail) 1941.
Oil and painted paper strips on canvas. 119 x 115 cm.
Kunstsammlung Nordrhein-Westfalen, Dusseldorf.

Closely associated with Mondrian and the *De Stijl* art movement during the 1920s, Theo Van Doesburg coined the term Concrete art when writing his breakaway manifesto published in the first and only issue of the magazine *Revue Art Concret* published in May 1930. In *The Basis of Concrete Art* (1930) Van Doesburg proclaimed that there was nothing more real or more concrete than a line, a colour, or a plane (a flat area of colour) “entirely

conceived and shaped by the mind before its execution,”²³ and called for a universal art: precise and mathematical. While the original Concrete Art group was short-lived, a number of younger artists were intrigued by the underlying mathematical principles and pursued a Concrete Art agenda after the Second World War. Max Bill, Richard Lohse and Joseph Albers most prominent in the forties and fifties. Stuttgart based, they were also among the first to think about computer-generated art. Concrete Art drew on its historical origins in the Russian Suprematists, the Dutch De Stijl movement and Constructivism, to combine a new style of geometric expression with utopian ideals.

Further afield, the Neo-Concrete movement sprang to prominence in late 1950s Brazil, with Lygia Clark, Helio Oiticica and Lygia Pape transforming geometric abstraction into a socially involved art practice. Specific works by Lygia Pape and her importance to my practice will be discussed in the following chapter.

²³ Doesburg. Theo van, "Manifesto for Concrete Art," *Art Concret* 1, no. 1 (1930). Co-signed by: Otto G. Carlsund, Theo van Doesburg, Jean Hélion, Leon Arthur Tutundjian and Marcel Wantz

We say:

1. Art is universal.
2. A work of art must be entirely conceived and shaped by the mind before its execution. It shall not receive anything of nature's, or sensuality's, or sentimentality's formal data. We want to exclude lyricism, drama, symbolism, and so on.
3. The painting must be entirely built up with purely plastic elements, namely surfaces and colours. A pictorial element does not have any meaning beyond "itself"; as a consequence, a painting does not have any meaning other than "itself".
4. The construction of a painting, as well as that of its elements, must be simple and visually controllable.
5. The painting technique must be mechanic, i.e., exact, anti-impressionistic.
6. An effort toward absolute clarity is mandatory.

Carlsund, Doesbourg, He'lion, Tutundjian and Wantz

Karen Stiles in her introduction to the chapter on Geometric Abstraction in her “*Source Book of Artist’s Writings*”²⁴ describes the contemporary debates in art criticism concerning the relationship between the interpretation of geometric abstraction, and the concept and objectives promulgated by modernism and postmodernism. Artists had adopted the term “concrete” internationally, emphasizing the physicality of materials and processes, and helping change attitudes concerning the terms “abstract” and “non-representational” – the divide between the metaphorical interpretations of nature and the images of mental concepts.²⁵

1.2 Stripes

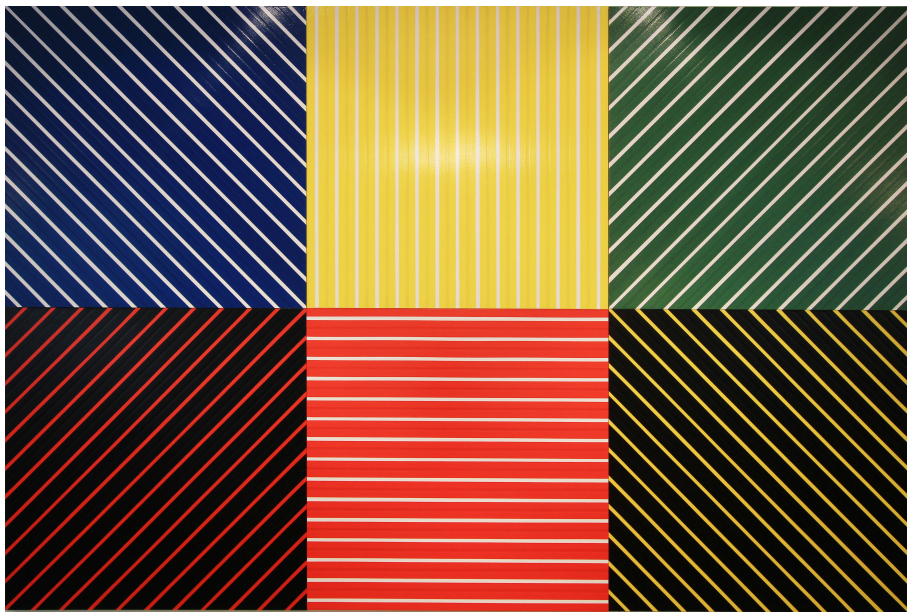


Figure 6: Raymond Carter, *Untitled (Stripes)* 2016.
Cloth Tape on 6 MDF panels, 180 x 270 cm.
On extended loan to University House, University of Melbourne.

²⁴ Styles. Kristine, *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, 2nd ed. (Berkeley: University of California Press, 2012).

²⁵ Ibid. p.77

When making my first work with cloth tape, bands of colour or stripes were created, with the tape width defining the scale of the work. Stripes could be narrow or wide; regular or variable; vertical, horizontal or angled; or even overlapped and crossed to make a checkered pattern. They created corrugated fields, but, when a stripe becomes curved and concentric, it returns to being a mere line. Stripes are a serial motif, a repetitive visual stimulation that suggests expansion and infinity.

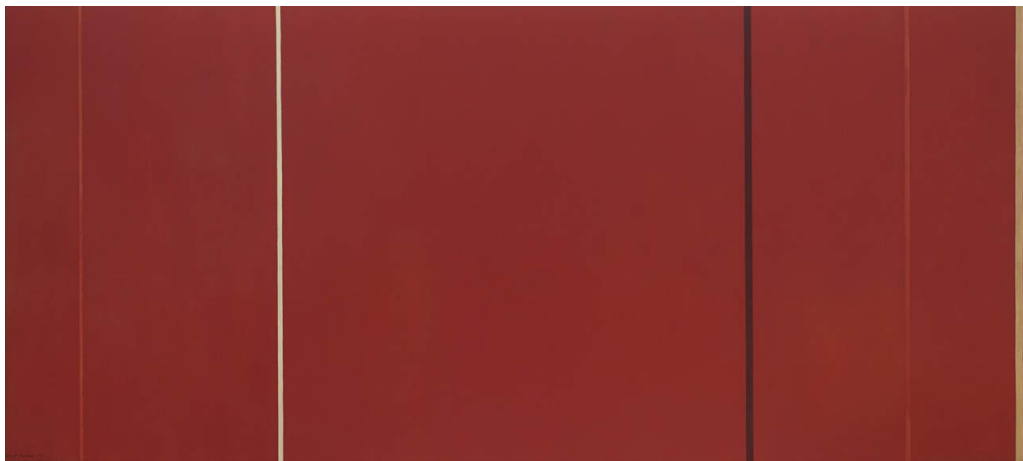


Figure 7: Barnett Newman, *Vir Heroicus Sublimis*, 1950-51
Oil on canvas, 242.2 x 541.7 cm, Museum of Modern Art, New York.

Many artists have used stripes in their work to make patterns, divisions, “zips”, and amassed chunks of striated colour. Barnett Newman in his heroic scaled painting, *Vir Heroicus Sublimis* (1950-51), ran five vertical “zips” down his Abstract Expressionist work, dividing large expanses of the red canvas into slowly overwhelming rhythmic spaces. Sean Scully stacks broad bands of colour into a complex of vertical and horizontal boxes with the colours seeping through the layers as in *Wall of Light Temple* (2009). Frank Stella began using stripes as a deadpan motif that he was to exploit in his various full

frontal and shaped canvases, such as in the complex of v-shapes in *Empress of India* (1965). The person most focused on stripes is the conceptual artist Daniel Buren. Using the striped pattern from the common French awning material to intervene in public spaces, Buren challenged the viewer to re-see the world around them.



Figure 8: Sean Scully, *Wall of Light Temple*, 1999.
Oil on linen, 275 x 305, Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Ingrained in our sub-conscious is the cultural history of stripes and their banal, heroic or judicial functions we accept unthinkingly. Michel Pastereau recorded

their cultural significance in his book, *The Devil's Cloth*,²⁶ where he relates the drama of the usage of striped fabric from its reviled introduction into Medieval Europe by the Carmelite monks fleeing the Crusades, to its acceptance for use on street signs, labels, barcodes, barriers, fashion and sportswear. Stripes have marked the oppressed, the performer, the criminal, the sailor, the dilettante and fop, the rich and the poor. The fashionable have loved the variety and the provocative nature of wearing something “rogueish” and outlandish. It may be a signifier of belonging; a stripe is a sign of order and membership to a group or team.



Figure 9: Daniel Buren, *Affichage sauvage, mai* - (*Wild Display, May*) 1969. Installation view, Paris © Jacques Caumont

²⁶ Pastoreau, Michel, *The Devil's Cloth: A History of Stripes and Striped Fabric*.

Pastereau describes the stripe's links to language and the arts: its intimate connection to music, and by extension to the visual arts. We speak of

“tones, sequences, movements, rhythm, harmonies, proportions, all at once. (...) it is method, flow, duration, emotion, joy. (...) a common vocabulary: scale, range, tone, degree, line, gradation, gap, interval,”²⁷

A stripe is more than a group of parallel lines in space. It is “a structure that infinitely repeats.”²⁸

1.3 Symmetry

In our physical world beauty is admired, whether it is a beautiful sunset, a butterfly, a famous actor or a work of art. They are all personal preferences. However, we live in a world where nature has its own rules that have nothing to do with beauty or preference. We look at ourselves in the mirror and notice that while having a general outward appearance of symmetry, we know internally our heart is on the left side, that our hair hangs more to one side than the other, that if one side of our face was reversed and put on the other we would not recognize ourselves. Symmetry and asymmetry are reflections of the same thing. In nature, symmetries are revealed in many ways. A butterfly would fly in circles if a single wing was reversed. Snowflakes are complex structures with several axes of symmetry. Many of our most

²⁷ Ibid. 88

²⁸ Ibid. 84

beautiful or iconic buildings are symmetrical: the pyramids, Eiffel Tower, Taj Mahal are typical examples of great architecture based on symmetrical design.

Dave Goldberg in his book, *The Universe in the Rearview Mirror: How Hidden Symmetries Shape Reality*, describes how symmetry is the foundation of our physical world. Symmetry is a tool employed by scientists when seeking to discover the rules of the universe and how those rules work. Platonic solids, like the cube and dodecahedron are symmetrical in at least one dimension, so is an equilateral triangle. Goldberg states that the laws of physics seem to be unchanging over time. That space and time are two sides of the same thing and form the basis of the Special Relativity theory. Recently, researchers have for the first time observed a nanoscale symmetry hidden in solid-state matter. They have measured the signatures of a symmetry showing the same attributes as the golden ratio famous from art and architecture.²⁹

Designers around the world rely on symmetry to create beauty around us. Common objects like chairs are more comfortable if they are symmetrical. A Persian rug however, so the proverb goes, “is perfectly imperfect and precisely imprecise,” where a tiny, unnoticeable imperfection is incorporated to alter the symmetry and enhance the appeal of the rug. Symmetry creates a complex sense within us. If everything were symmetrical a perfect life would

²⁹ Helmholtz Association of German Research Centres. "Golden ratio discovered in quantum world: Hidden symmetry observed for the first time in solid state matter." ScienceDaily. www.sciencedaily.com/releases/2010/01/100107143909.htm (Accessed: September 4, 2016).

be tedious. However, symmetry enables us to seek the flaws, the rules and the consequences of a universe so that it is not boring.

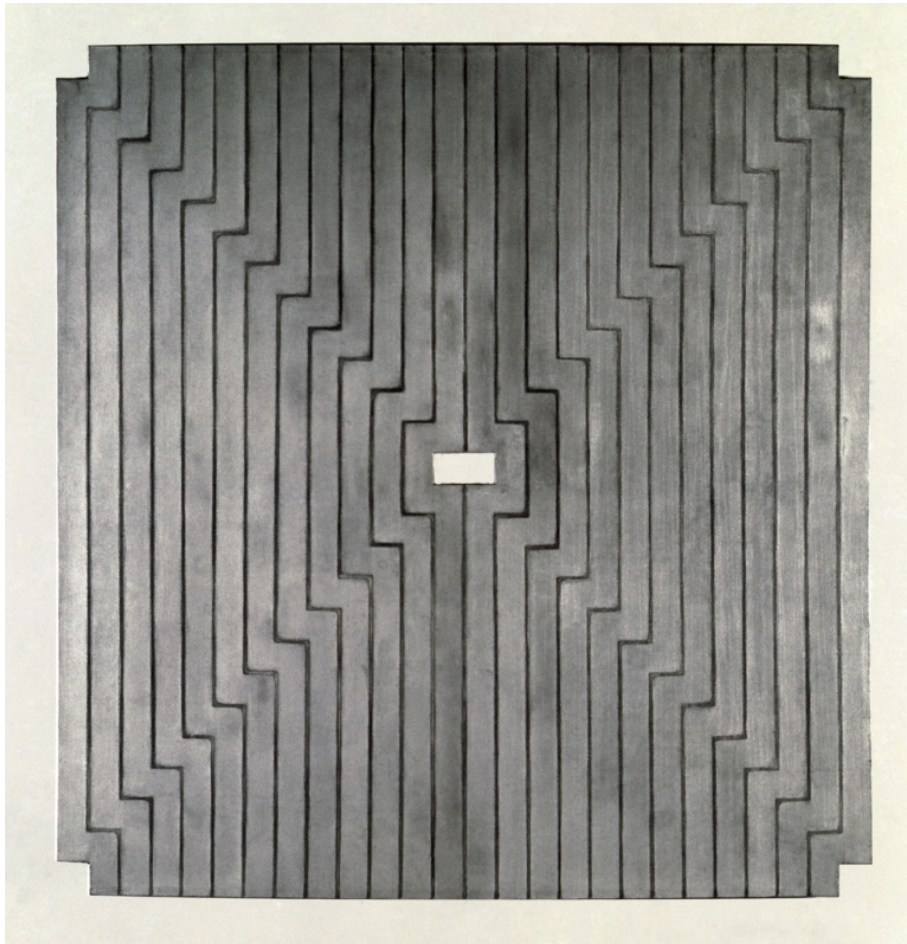


Figure 10: Frank Stella, *Avicenna*, 1960.
Aluminium paint on canvas, 189 × 182 cm.

There are artists who have sought symmetry as a motif in their work. Frank Stella decided that rather than try to balance something red with something blue – what he described as “relational” – visually adjusting colours and masses until a kind of vibrant balance was achieved, he would paint images that were symmetrical and could be understood immediately. The danger, of course, is that work can become boring and uninteresting. So various

strategies need to be introduced to tackle that condition. Like the Persian rug idea, hidden variations can be incorporated into complex forms that conceal multiple symmetries.

1.4 Play

In 1938, Johan Huizinga wrote *Homo Ludens*,³⁰ a cultural history of play. He argued that every cultural transformation comes through the activity of play as it offers a creative setting for cultural expression. The curator, Simone Schimpf, in her essay “*The Concrete Artist as homo ludens and Tenacious Worker*”³¹ for the exhibition *Konkret* at the Kunstmuseum Stuttgart in 2009 proposes that Huizinga’s play theory translates into a method for examining the work of Concrete artists.

Characteristically, Concrete Art was regarded as “mathematically constructed, rational, emotionless, and predictable,”³² so Schimpf draws a parallel with their practice and the relationship between a player and the play. She argues that there is a similarity between the terms used to describe play and the aesthetics of art or beauty: there is “tension, poise, balance, contrast, variation, solution, resolution,”³³ as well as rhythm and harmony, uncertainty

³⁰ Huizinga, Johan, *Homo Ludens: A Study of the Play-Element in Culture*.

³¹ Stuttgart, "Konkret : Die Sammlung Heinz Und Anette Teufel Im Kunstmuseum Stuttgart = Concrete Art : The Heinz and Anette Teufel in the Kunstmuseum Stuttgart / Herausgegeben Von Kustmuseum Stuttgart ; Bearbeitet Von Simone Schimpf." Konkret: The Heinz and Anette Teufel Collection in the Kunstmuseum Stuttgart. 32

³² Ibid. p.32

³³ Ibid. p.34

and chance. Where the language is the same then the rules of the game can be seen to apply (if they so chose) to the artist.

One of life's pleasures for me from an early age was participating in team sports. Apart from the social and physical benefits, all forms of play are free and creative within the rules; skills are developed through repetition and rehearsal. Planning and strategy are essential for success, but that kind of result is not always achieved and new pathways or solutions are found. These can then be employed to create a new form within the rules.

The artist can create order out of the chaos of life – the rules of the game provide order while allowing chance and the unforeseeable to happen within a limited timeframe and independent of a final result. The significance for the artist is the freedom to make something, do something, reject something. This is what Roger Caillois, the French sociologist, described as *vertigo*, the experience of total involvement and participation in the course of the play or process.³⁴ For the concrete artist, the idea is obsessively studied, variations are made, and the system is tested, tried and changed as required. Tedium and monotony are avoided by the uncertainty and possibility evinced by play.

In 1975 I was studying sculpture and produced a collaborative work called *Newsgame* (1975) with Lance Walker, a fellow student.³⁵ Over ten weeks, we placed cryptic and anonymous advertisements in the Melbourne-based

³⁴ Caillois. Roger, *Man, Play and Games*, trans. Meyer Barash (New York: Free Press of Glencoe, 1961).

³⁵ *Newsgame* began with the first advertisement published in *The Age*, 15 May 1975, culminating in an exhibition Pinacotheca Gallery, Melbourne, 8-11 October 1975.

newspaper, *The Age*. These provocatively sought action or responses from individual readers. No information or background to the activity was given to the readers; the game challenged individual action, in private and without context. Many readers responded through correspondence and unwittingly became involved in an art project that was not revealed until an exhibition of letters and objects was presented in the Pinacotheca Gallery later that year.

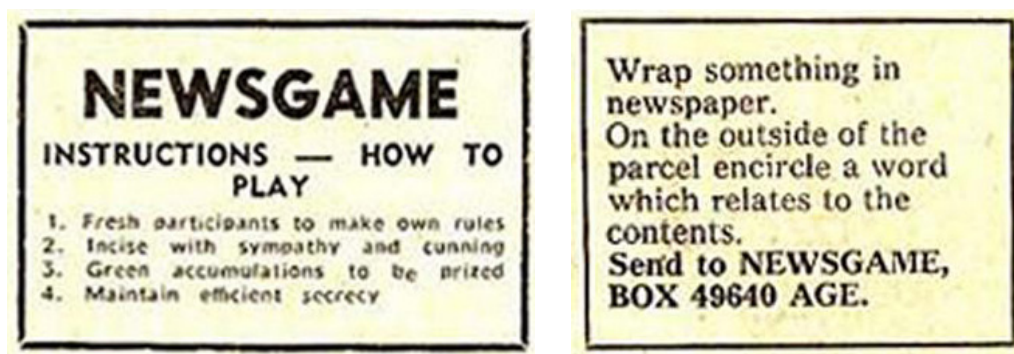


Figure 11: Raymond Carter and Lance Walker, *Newsgame* 1975.
Two advertisements placed in *The Age* newspaper. May – August 1975.

Play has been an integral, although not always obvious, part of my artistic process. *Newsgame* was perhaps the first incarnation of a practice where rules or instructions have been central to my approach to making art. In the following chapter I will examine the work of a group of contemporary artists who have incorporated some of these systems into their practices.

CHAPTER 2

“Art is my way of understanding the world.” Lygia Pape ³⁶

The geometric non-objective work by several contemporary artists will be presented in this chapter. Focusing on some early 1960s work of Lygia Pape, and Frank Stella, their work epitomizes the changes that had transformed attitudes and styles since that period. There will be further discussion on the relevance and importance to my work of the following artists: the conceptual work of Sol LeWitt; the installations of artists Blinky Palermo, Jim Lambie and John Dunkley-Smith; and the geometric paintings of Carmen Herrera, Sarah Morris and Sarah Crowner.

2.1 Lygia Pape

Seeing a video of a work by the Brazilian artist, Lygia Pape (1927-2004), of her 2011-12 survey exhibition at the Serpentine Gallery in London, presented by The Guardian art critic, Adrian Searle, was a revelation. ³⁷

Livro do Tempo or *The Book of Time*, (1961-63), is 365 small, brightly painted wooden constructions exhibited as one work. Each piece had simple geometric shapes removed and placed on the surface, and then painted in the primary colours, black and white. They are explorations of a simple process of subtraction and addition.

³⁶ Morgan. Ann Lee, *Historical Dictionary of Contemporary Art* (London: Rowman & Littlefield, 2017). 207

³⁷ Adrian. Searle, "Lygia Pape's *Livro Do Tempo*: 'An Alphabet of Feelings' – Video Review," in *The Whole Picture* (The Guardian, 2011).

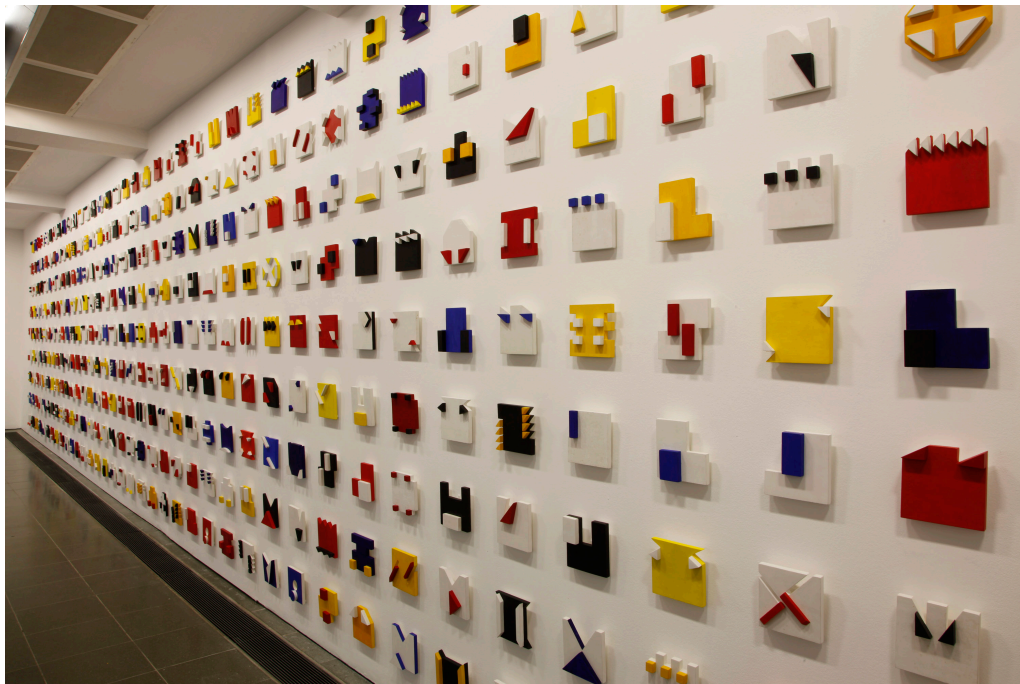


Figure 12: Lygia Pape. *Livro do Tempo* (*The Book of Time*), 1961-63
 Temper on timber boards, 365 parts, 16 x 16 x 1.6 cm each.
 Installation view. Serpentine Gallery, London, 2011-12.
 Photo © 2011 Jerry Hardman-Jones.

That such a simple work could achieve such extraordinary conceptual power was wonderful. Intrigued by the visual relationship between my 200-part work *Stripes*, (2014), and her *Livro do Tempo* (1961-63), I contemplated the process she might have used to create this consistent collection of small, colourful parts. Based on careful examination of Searle's video, and the few close-up colour photographs available showing the work, it became apparent that she employed a simple formulaic approach to each unit to form this diverse and extensive group. These simple rules allowed unlimited opportunities to be creative and invent forms that combined to make this a visually powerful statement about life and time.

Despite her rising profile, with major surveys being presented internationally, there is a minimal amount of documentation available for this work. Perhaps her rules might be summarized in the following way:

1. *Take a square piece of wood, 16 x 16 cm by 1.6 cm thick;*³⁸
2. *Remove one, two, or more identical shapes from the corners or edges – use simple geometric forms: square, rectangle, triangle, for example;*
3. *Attach these offcuts to the surface using a symmetrical arrangement;*
4. *Paint the base board with one of the three primary colours, or black and white;*
5. *Paint the attached small shapes with one of the other colours.*
6. *Make 365 pieces – one for each day of the year.*
7. *Display together in a grid across a large wall – The grid does not have to be complete. (As can be seen in the various recent installations of this work.)*³⁹

In creating this work, Pape made a work that echoed time without illustrating or imitating. It is a work that you experience in its presence; time passing as the viewer wanders in front of the wall sized display. The piece incorporates duration into its being. The emotional impact of seeing this work cannot be fully conveyed through photographic or textual documentation.

As a founding member, with Lygia Clark and Helio Oiticica, of the short-lived Neo-Concrete movement in Brazil, (1959-61) Pape was dedicated to including art in everyday life. The politics of Brazil changed dramatically during her working life, from an optimistic rebuilding of society to an oppressive

³⁸ Projeto Lygia Pape. <http://www.lygiapape.org.br/en/obra60.php?i=1> - Accessed: 7 September 2016.

Book of Time (1961) Temper on wood, 365 pieces, 16cm x 16cm x 1.6cm (each)

³⁹ Recent exhibitions of *Livro do Tempo / Book of Time* include: Museo Nacional Centro de Arte Reina Sofia, Madrid (2011); Serpentine Gallery, London (2012); Pinacoteca do Estado de São Paulo (2012). With catalogue monograph: *Pape. Lygia, "Lygia Pape: Magnetized Space,"* ed. Museo Nacional Centro de Arte Reina Sofia / Projeto Lygia Pape (Zurich: JRP/Ringier, 2014).

dictatorial clamp down on freedom. Neo-Concretism was seen as the vanguard of contemporary art in Brazil and helped form its artistic identity. Breaking with traditional European models to create local, diverse and democratic works. Pape challenged classic forms saying they were not the result of: “deforming anything gleaned from the real world. Our objective was to create from three basic forms: the circle, the square and the triangle.”⁴⁰ These archetypal shapes acted as signifiers for the origins for the universe and the evolution of life on earth.

During 2014, I had completed a group of 200 small tape paintings that were displayed on a 3 x 18 metre wall grid. They were an exploration of simple and complex layers and patterns relating to signs, symbols and designs found in the streets and buildings of Melbourne. Simplified and abstracted, they were presented as a random collection of objects that had been improvised in an experimental passion. Pape’s work was different to mine. *Livro do Tempo* had a simple, overarching conceptual grounding, transforming her individual works into a single entity, whereas mine remained a collection of individual works that echoed the cacophony of city life.

⁴⁰ Lygia Pape, interview with Angelica Morales, *O Estado de São Paulo*, April 22, 1995, p. D4. Quoted by: Brett. Guy, "A Permanently Open Seed," in *Lygia Pape: Magnetized Space* (Zurich: JRP/Ringier, 2011).



Figure 13: Raymond Carter, *Stripes*, 2014. Installation view – VCA
Cloth tape on MDF, 30 x 30 cm each. Dimensions variable. Photo: Roy Chu.

Pape also created a series of beautiful woodcuts, *Tecelares* (or *Weavings*), printed on thin, translucent Japanese paper, invoking Stephané Mallarme's connection between whiteness and silence – the play between words.⁴¹ The shapes of this series speak of absence and presence, inside and outside and open them to architecture and silent spaces. Pape works in the space between artist and viewer that is open-ended, fragmentary and in a state of perpetual flux. A hugely innovative artist, her work *Sem Título: Tecelare*, (1957) a monotype woodcut appears to resemble a work from Frank Stella's "Black Paintings", but according to "Lygia's Law"⁴² predated them by two years.

⁴¹ "The intellectual armature of the poem, conceals itself and - takes place - holds in the space that isolates the stanzas and among the blankness of the white paper; a significant silence that it is no less lovely to compose than verse." Quoted by Jacques Derrida in *Dissemination*, 230
According to Mallarme, the white of the page is thus charged with meaning; and the white silence is a pre-condition of any meaning that might emerge.

⁴² Pape. Lygia, *Lygia Pape: Magnetized Space*, ed. Borja-Villel. Manuel Blanco. Manuel Rodr, Velasquez. Teresa, (Zurich, Switzerland: Jrp Ringler, 2015). 45
"Lygia's Law" - a somewhat tongue-in-cheek suggestion that much of what became avant-garde and hugely popular internationally was first examined by Pape who remained less well known. Her work was made before its time and thus underappreciated. In his catalogue essay, "Lygia Pape: The Art of Passage" for *Magnetized Space* at the Serpentine Gallery, 2012, Paulo Herkenhoff describes such retrospective positioning of Pape within the Western canon as 'Lygia Pape's Law', arguing that Pape was working both prior to and in parallel with Robert Morris and Frank Stella.



Figure 14: Lygia Pape *Sem Título – Tecelare*, 1957.
Woodcut on rice paper, 49.5 x 49.5 cm.
Collection: Museum of Modern Art, New York.

2.2 Frank Stella

Frank Stella's *Black Paintings*, 1958-1960 changed our understanding of painting from the European and American abstract traditions. Stella sought a direct and simple method of painting, different from the broad slashing and dripping of the Abstract Expressionist painters like Jackson Pollock and Willem de Kooning; and the perfectly balanced composition of Mondrian. In 1955, Jasper Johns painted *White Flag*, which Stella realized was a response in paint to Duchamp's ready-mades. Johns had taken the American Flag with its stars and stripes and turned it into art where Duchamp's found objects avoided making art. Here was a realism that Stella was able to deal with. He focused on the stripes, the serial motif and repetition for his new work. Then, using commercial paints like Pollock, Stella showed both a continuity and radical retort to his predecessors. This hybridization of apparently clashing visual languages created a new way to consider painting as a medium.

Form and content became indivisible. The *Black Paintings* were deliberately frontal and symmetrical. In these early paintings, such as *The Marriage of Reason and Squalor II* (1959),⁴³ Stella applied black enamel paint with the brush determining the stripe width, brushing the lines onto the canvas leaving a narrow gap between the painted lines. This predetermination of line width has direct parallels to my use of cloth tape.

⁴³ Brenda Richardson and Mary Martha Ward, *Frank Stella : The Black Paintings* (Baltimore: Baltimore Museum of Art, 1976).

Stella's first works were irregular, painterly and over-painted; the surface was almost expressionistic. They are obviously about Stella confronting the dominance of the painterly Abstract Expressionists. As he developed the series, the lines became more distinct, although with little hardedge precision – smudges, drips, smears and bleeding into the raw canvas, often marred the unpainted areas that defined the linear design. This striped imagery developed from roughly painted and constructed patterns into the highly simplified and direct method that the symmetrical *Black Paintings* came to epitomize.

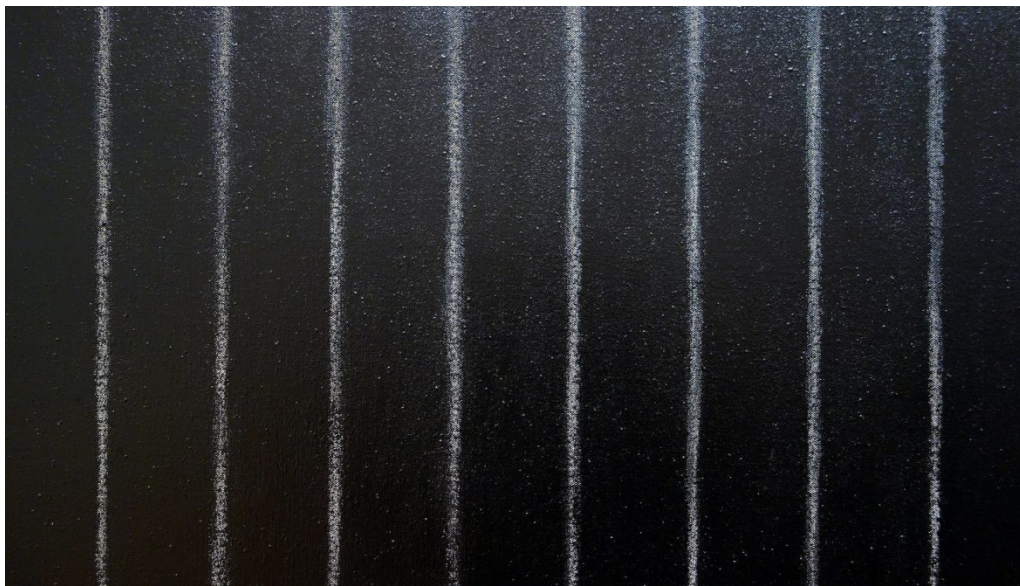


Figure 15: Frank Stella, *The Marriage of Reason and Squalor II*, (detail) 1959. Enamel on canvas, 230 x 337 cm. The Museum of Modern Art. New York.

In a conversation with Bill Glaser and Donald Judd in 1964, Stella said:

“The other thing is that the European geometric painters really strive for what I call *relational* painting. The basis of their whole idea is balance. You do something in one corner and balance it with something in the other corner. Now the “new painting” is being characterized as symmetrical. Ken Noland has put things in the centre

and I'll use a symmetrical pattern, but we use symmetry in a different way. It's *non-relational*. In the newer American painting we strive to get the thing in the middle, and symmetrical, but just to get a kind of force, just to get the thing on the canvas. The balance factor isn't important. We're not trying to jockey everything coming around.”⁴⁴ (*My italics*).

By comparison, Mondrian was deliberate in adjusting his horizontal and vertical lines as he sought harmonious proportion and equilibrium or balance; applying coloured tapes during his search for the image, seeking the elusive figure-ground relationship where a coloured area would float in front of the background. Stella was reacting against this type of “relational” art.

Ben Davis in his review of Stella's *Retrospective* at the Whitney Museum of American Art wrote that the innovation of Stella's *Black Paintings* was the concept of “deductive structure”,⁴⁵ a term developed by Michael Fried in his essay, “*Three American Painters*,” where the idea for the content of the painting could be derived by

“deducing pictorial structure from the literal character of the picture support; (... this is an) exaltation of deductive structure as sufficient in itself to provide the substance, and not just the scaffolding or syntax”.⁴⁶

⁴⁴ Judd. Donald Glaser. Bill, Stella. Frank, Edited by Lippard. Lucy R., “What You See Is What You See” : Donald Judd and Frank Stella on the End of Painting, in 1966,” *Art News*, no. September (1966 / 2015). Accessed: 18 August 2016. <http://www.artnews.com/2015/07/10/what-you-see-is-what-you-see-donald-judd-and-frank-stella-on-the-end-of-painting-in-1966/?singlepage=1>

⁴⁵ Davis. Ben, *Frank Stella at the Whitney Is All Style, No Substance*. November 3, 2015. <https://news.artnet.com/exhibitions/frank-stella-whitney-retrospective-review-354794>. Accessed: 26 August 2016

⁴⁶ Fried. Michael, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998). p.251

Starting with the edge and dividing the surface into a number of equal spaces from the dimensions of the canvas gave Stella the width of his painted lines.

Although Stella's early work as a house painter gave him control in the early series, it was not until the mid Sixties that he used masking tape to make crisp unpainted lines in the work.⁴⁷ In a close examination of *Untitled*, 1965 at the Art Gallery of New South Wales, the pencil marks defining the design and the ragged edges indicating paint bleeding under the tape can be seen. Stella obviously felt that these *pentimenti* activated the surface and was a favoured characteristic that marked his work as different from the Hard-edge Abstractions of Ellsworth Kelly and Kenneth Noland.

Carl Andre wrote about Stella's stripe paintings:

"Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting. Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting. ... His stripes are the paths of brush on canvas. These paths lead only to painting."⁴⁸

⁴⁷ William S. Rubin, *Frank Stella* (New York: The Museum of Modern Art, 1970).

⁴⁸ Miller. Dorothy C. (Editor) Andre. Carl, ed. *Sixteen Americans* (New York: The Museum on Modern Art, 1959).

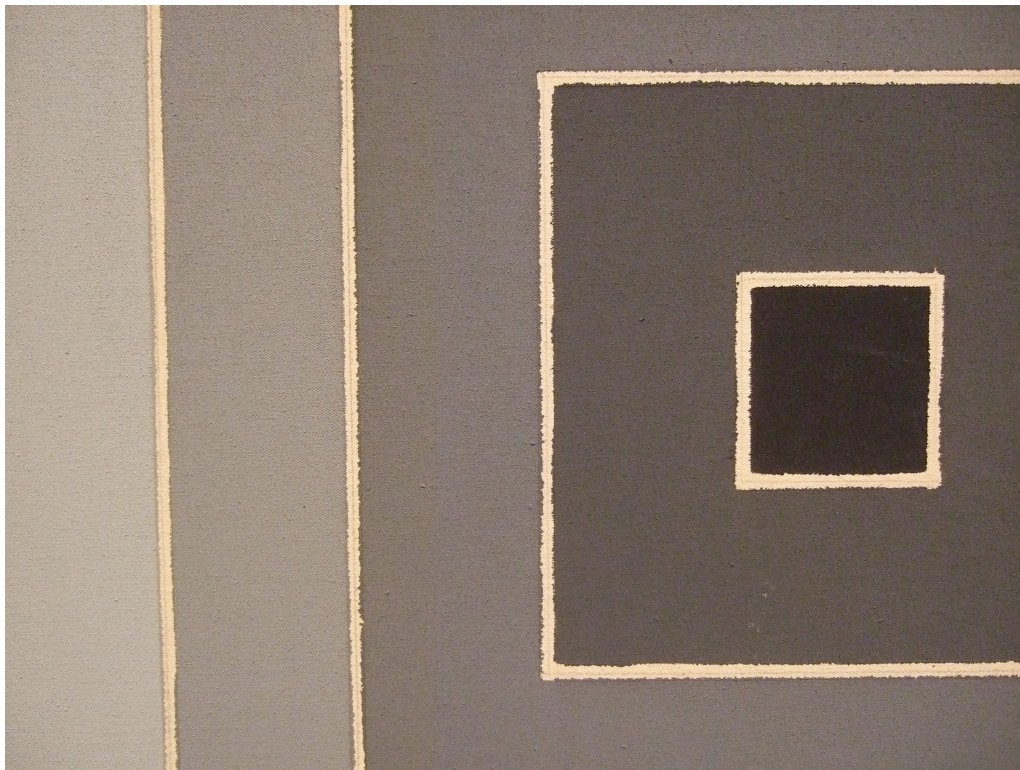


Figure 16: Frank Stella: (Detail) Untitled 1965 Diptych.
Synthetic polymer paint on canvas, 160 x 320 x 7 cm
Art Gallery of New South Wales. Photo: Raymond Carter.

Throughout the 1960s, Stella continued to work in series, developing new work based on different paints and the exploiting the characteristic qualities they possessed, beginning with household enamel, then aluminium, copper, alkyd, metallic, zinc chromate, red lead, metallic powder in polymer emulsion (see below) and fluorescent alkyd and epoxy paint. Each new paint formula presented a new problem – absorption, surface, and reflection, dull and neutral to bright and boppy, some colours were elusive while others were brilliant and sensuous. Stella maintained a constant tension between the expressive elements of his paint quality and the controlled geometry that is the form and structure of this first stage in his oeuvre.



Figure 17: Frank Stella, *Empress of India*, 1965. Metallic powder in polymer emulsion on canvas. 195 x 569 cm. The Museum of Modern Art, New York.



Figure 18:
Frank Stella. *Jill*, (1959),
Burglar-alarm tape on Masonite.
25 x 22 cm.
Collection of Lawrence Rubin.

Stella, during preparations for his *Black Painting* series, made a group of small taped works: significant in his development and to my interests. In her book, *Machine in the Studio*, Carolyn A. Jones illustrates these small tape collages from 1959. Jones writes about *The Last Cubist Collage* (now lost) and *The First Post-Cubist Collage* both made from printed asbestos tape, which is likely the first use of tape as the final material for an artwork. Another work, titled *Jill*

(1959) was smaller and made from metallic burglar-alarm tape was probably a study for the *Black Painting* of the same name. Stella's use of tape fits into his industrial aesthetic of using materials and tools from the commercial trades.

2.3 Processes and Seriality – Sol LeWitt

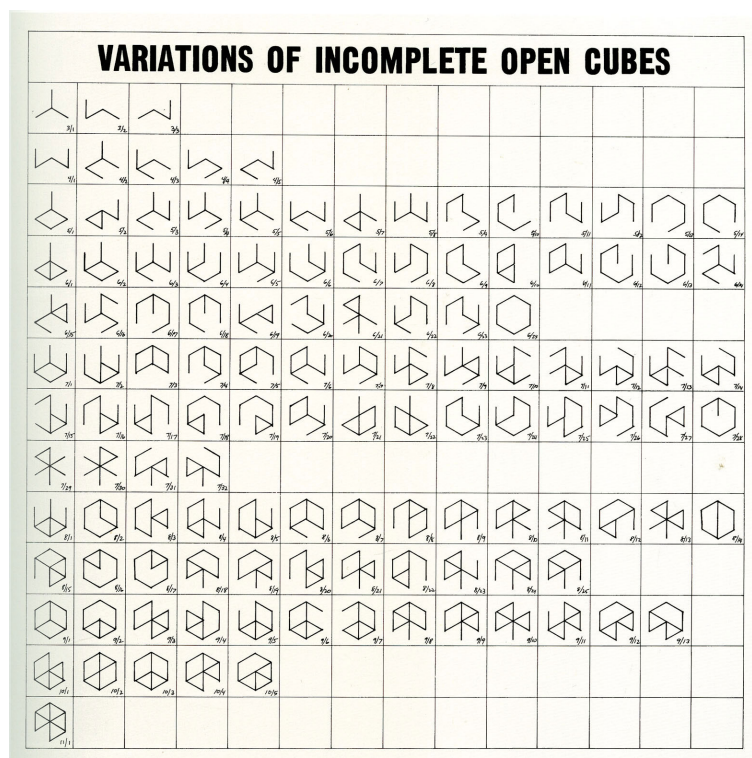


Figure 19: Sol LeWitt, *Variations on Incomplete Open Cubes*, 1974. Announcement. John Weber Gallery, New York, 1974.

Experimentation with a systemic or methodological approach depends on placing emphasis on the process rather than inspiration. Sol LeWitt used process in devising his modular sculptures or “structures”. For example, his series of *Incomplete Open Cubes* (1974), is based on a set of drawings where he identified the possible combinations. This was a pivotal piece for LeWitt, exploring variations and seriality in the 122-part structures that analyses and

deconstructs the geometric form of a cube. In asking the question “how many variations can be created by systematically subtracting parts from an open cube?”⁴⁹ LeWitt emphasized the idea while eliminating personal judgments and other artistic criteria about design, beauty and balance, “The idea becomes a machine that makes art.”⁵⁰



Figure 20: Sol LeWitt. *Incomplete Open Cube 5/6*, 1974.
Baked enamel on aluminium, 108 x 108 x 108 cm.
Art Gallery of New South Wales.
Gift of the John Kaldor Family Collection, 2011.
Donated through the Australian Government's Cultural Gifts Program.

⁴⁹ Art Gallery of New South Wales, <https://www.artgallery.nsw.gov.au/education/exhibition-kits/sol-lewitt/focus-works/> Accessed: 30 October 2016

⁵⁰ LeWitt. Sol, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 - June (1967).

A cube has six faces, eight vertices, and twelve edges, so LeWitt began progressively removing one edge at a time with the rule that the remaining edges must be connected and maintain a semblance of cubic three-dimensionality. Rosalind Krauss wrote of LeWitt's work as "riddled with system, shot through with order", ⁵¹ reflecting on his obsessive investigation into the possibilities of variation within a set of criteria. Krauss also wrote that "the consequence of following this direction, and LeWitt's art does obey it, is to arrive at the opposite of Idealism..." ⁵² referring to his *Sentences on Conceptual Art* where he wrote, "Irrational thoughts should be followed absolutely and logically." ⁵³ This inclination to follow an idea to its conclusion defines LeWitt as an artist, enabling his work to transcend the mathematical simplicity of his concepts to create something beautiful and poetic.

For his large-scale wall drawings, the work is his detailed instructions, to be interpreted with all the variables, influence of scale and location, by those manifesting the work on the site. In his review of a new installation at the San Francisco Museum of Modern Art, John Held Jr. describes the wall drawings and paintings as "timeless works by a departed artist, who devised a strategy in defeating entropy." ⁵⁴ Timeless in the sense that any new installations of

⁵¹ Rosalind E. Krauss, "Lewitt in Progress," in *The Originality of the Avante-Garde and Other Modernist Myths* (Cambridge, Massachusetts London: The MIT Press, 1985). 254

⁵² Ibid. 255

⁵³ LeWitt. Sol, "Sentences on Conceptual Art," *Art-Language, England / 0-9 New York*, no. May (1969).

⁵⁴ Held. John Jr. "Expanded SFMOMA: Ruling Warriors Raise The Roost". May 12, 2016 SFAQ International Art and Culture, San Francisco 2016. <http://sfaq.us/2016/05/expanded-sfmoma-ruling-warriors-raise-the-roost/> Accessed: 9 October 2016

LeWitt's work can continue to be made into the future following his conceptual ideas with no diminishment in authority.

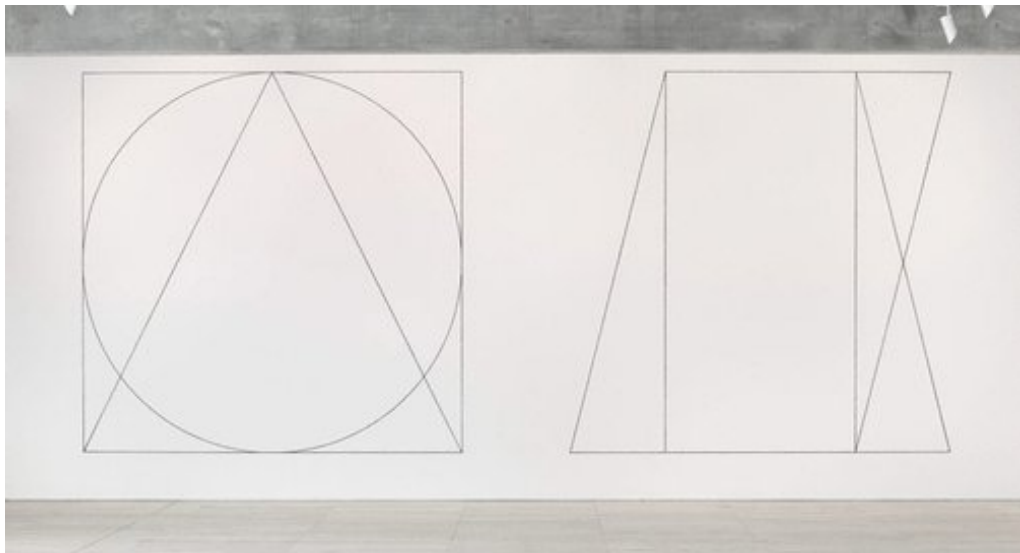


Figure 21: Sol LeWitt. Wall drawing #303: Two part drawing. 1st part: circle, square, triangle, superimposed (outlines). 2nd part: rectangle, parallelogram, trapezoid, superimposed (outlines) 1977. Dimensions variable.

First drawn by: Bettina Kaldor, Sol LeWitt.

First installation: Kaldor residence, Sydney, 26 March 1977.

Collection of Art Gallery of New South Wales.

Gift of the John Kaldor Family Collection 2011.

Donated through the Australian Government's Cultural Gifts Program.

LeWitt worked in two interesting ways: firstly, having others construct the work – using their expertise and specialist skills – acknowledging the notion that the hand of the artist is less important than the idea or concept for the work; that the concept for the artwork is more important than its form. This development draws from Marcel Duchamp and the presentation of his Readymades, such as the first *Bottle Rack* (1914) or the infamous *Fountain* (1917), as objects worthy of consideration as works of art. Duchamp wrote, “that the choice of these "Readymades" was never dictated by aesthetic delectation. The choice was based on a reaction of visual indifference with at

the same time a total absence of good or bad taste ... in fact a complete anaesthesia.”⁵⁵ Many of LeWitt’s geometric structures were chosen for their absence of “aesthetic delectation”, a cube exists as a purely mathematical construct and can be utilized or manipulated without aesthetic considerations.



Figure 22: Sol LeWitt, *Wall Drawing #776* 1994.
Colour ink wash on wall. Dimensions variable.
Collection SFMOMA, San Francisco.

Secondly, LeWitt ensured his integrity was maintained by implanting his ideas into his instructions, therefore the ideas were the work and only revealed when a new manifestation is subsequently produced. Major examples being his Wall installations where layers of painted colour are applied according to detailed notations.

The Sydney Morning Herald art critic, John McDonald, wrote in his review of the John Kaldor/Sol LeWitt exhibition at the AGNSW, *Sol LeWitt: Your mind is exactly at that line* (2014), that “the longer one spends with LeWitt’s art, the

⁵⁵ Duchamp. Marcel, "Apropos of "Readymades", " *Art and Artists* 1, no. 4 (1961).

less clinical it grows. No wonder he rejected the dogmatism of the Minimalists. His carefully designed works might be best described as a refined form of play.”⁵⁶ For many viewers, the cool and rigid intellectualism of LeWitt’s early work is disturbing, but his work developed a sensuality of subtle colour and the freedom of large-scale wall drawings allowed a great humanity to be embodied in his work.

Sol LeWitt wrote a series of *Paragraphs*⁵⁷ and *Sentences*⁵⁸ describing his thought processes and developed a procedure for his work. These ground breaking ideas and their originality were significant in the developing conceptual art movement of the 1960’s. He was not interested in the manipulation of chance promulgated by John Cage that he felt derived from Duchamp and Dada. To a certain extent, Pop Art was an extension of Duchampian aesthetics and LeWitt reacted by seeking a way to emphasize the importance of the idea in making art.

The Art Gallery of New South Wales has a number of LeWitt works in its collection, many donated from John Kaldor’s collection. *Wall Drawing #337* (1971), came with the following instructions:

Title: Wall drawing #337: Two part drawing. The wall is divided vertically into two parts. Each part is divided horizontally and vertically into four equal parts. 1st part: Lines in four directions, one direction in each quarter. 2nd part: Lines in four directions, superimposed progressively. 1971

⁵⁶ McDonald. John, "Sol Lewitt," *Sydney Morning Herald*, Saturday 1 March 2014.

⁵⁷ LeWitt. Sol, "Paragraphs on Conceptual Art."

⁵⁸ "Sentences on Conceptual Art."

This work was first drawn in the Panza di Biumo residence in Varese, Italy, in June 1980. LeWitt's Wall Drawing was "executed by professional draughts people from sets of instructions generated by the artist. LeWitt emphasised the idea or concept of an artwork over its visual realisation, hence his assertion that his instructions are themselves the work of art."⁵⁹ Like a composer, others bring LeWitt's works to life, and no single version can be seen as definitive.

The manner in which LeWitt described his process in constructing his work was clear: a matter of fact description of the conceptual idea. It was cool, considered and open to variations in different settings. It contains a flexibility that is non-existent when painting on a canvas or board. It was an idea that opens areas for exploration and demands a reinvention within my own work.

The stages in the creation of a LeWitt wall drawing mean that each execution of the drawing is different. Firstly the instructions are decided, followed by the drafting on the wall by assistants or agents. LeWitt felt that the artist and the draughtsmen collaborated in making the work by following the instructions.

LeWitt's work tends towards the cool spectrum of the elegant and intellectual; it is rarely seen as a sensual,⁶⁰ and yet his late works are full of beauty and vitality – subjective terms of which he may have disapproved. His work had become sinuous and colourful where his early minimalist works

⁵⁹ Sol LeWitt Wall Drawing # 337 in the Collection of the Art Gallery of New South Wales <http://www.artgallery.nsw.gov.au/collection/works/350.2011/>. Accessed: 7 September, 2016

⁶⁰ LeWitt. Sol, *Sol Lewitt: Prints 1970 - 86* (London: Tate Gallery, 1986).

were subject to severe geometry and muted tones had been typical. His work continues to be produced in all its originality, even though there are no “new” works, by dedicated agents acting in his interests.

2.4 Installation

Other artists, that incorporated the wall or floor in specific architectural settings, relevant to my thoughts about installation and presentation include Blinky Palermo and his minimal interventions on the (usually) wall space; Jim Lambie’s installations which amplify the idiosyncrasies of the details of the architectural features of the floor; and the Australian artist and film-maker, John Dunkley Smith, whose 1993 installation at ACCA was a projection of coloured dots above a gaffer taped geometric floor drawing.

Blinky Palermo ⁶¹ created subtle and minimal wall paintings that highlighted the windows, doors, or proportions within interior spaces. Often, his titles were descriptive: *A Blue Triangle (Dreieck über eine Tür)*, (1969) ⁶² was positioned over a door; a full-scale replica image of a shop-front window is outlined on an adjacent windowless wall in *Window (Fenster)*, (1970). Palermo's work established his concern with “the viewer’s place in the world and accentuated consciousness as a vehicle for engagement therein.” ⁶³

⁶¹ Palermo. Blinky, *Blinky Palermo: Retrospective 1964-1977* (New York : Dia Art Foundation in association with Yale University Press, New Haven., 2010).

⁶² Ibid.

⁶³ Pimlett. Mark, "Blinky Palermo: Wall Drawings and Wall Paintings: Line, Colour and Consciousness," https://issuu.com/saturatedspace/docs/blinky_palermo_heavy (2015).



Figure 23: Blinky Palermo, *Blue Triangle (Dreieck über eine Tür)*, 1969.
 (Based on the instructions for the edition), Blue acrylic paint on wall, 23 x 46 cm.
 Installation view: ONE ON ONE, KW Institute for Contemporary Art.
 Foto / Photo: Uwe Walter Courtesy der Künstler / the artist

In his proposal to the Lisson Gallery, London, for *Mural Painting on Opposite Walls (Wandmalerei auf Gegenüber-liegenden Wänden)* (1971), Palermo made these stipulations: “A white wall with a door at any place surrounded by a white line of a hands breadth. The wall must have right angles. The definite form of the line is directed to the form of the wall.”⁶⁴ Palermo, like LeWitt, proposed ideas for installations with specific instructions that could be made by an artisan on site.

⁶⁴ <http://rudygodinez.tumblr.com/post/69119669414/blinky-palermo-wandmalerei-auf-gegenuber-liegenden-waende>



Figure 24: Jim Lambie, *Eight Miles High*, 2008. Installation view.
ACCA / Australian Centre for Contemporary Art, Melbourne.

The Scottish artist, Jim Lambie, applies vinyl tapes to define the idiosyncratic features of floors and architectural features. “*Eight Mile High*” (2008) ⁶⁵ at the Australian Centre for Contemporary Art, Melbourne, was typical of his colourful site-specific installation of contouring lines echoing the asymmetrical floor-plan; creating visual tremors that he interrupts with carefully placed objects and other personal materials – mirrors, a “soul-stick”, and concrete-encased vinyl records that subtly hint at Lambie’s interest in pop culture and generates a disorienting arena for the participant.

Of “*ZoBop*” 2014, at the 19th Biennial of Sydney and made in the Museum of Contemporary Art, Lambie says he is “trying to fill and empty a space

⁶⁵ Lambie. Jim, *Eight Miles High* (Melbourne: Australian Centre for Contemporary Art, 2009).

simultaneously,”⁶⁶ – an apparent paradox solved by removing all objects from the walls and yet filling the space with incident, giving the impression of upheaval and throbbing rhythms across the flat surface of the floor. The coloured vinyl stripes amplify the tiny variations of each architectural setting. To the increasingly exaggerated patterning creates an overwhelming environment, he adds his highly coloured and reflective objects and structures to the floor and walls. Lambie’s use of the vinyl tapes is the closest to my material use although his large-scale installation-based practice differs significantly to the individual and discrete objects that are central to my work.

In 1993, John Dunkley-Smith presented *Perspectives for Conscious Alterations in Everyday Life*, a two-part installation at the original Australian Centre for Contemporary Art (ACCA).⁶⁷ This was a taped floor drawing and a slide presentation that explored his “ludic” notion in developing works and attempting to make work without the conscious imposition of the artist thereby avoids the “clichés of expression” and its influences. The large floor work was based on images Dunkley-Smith sourced from the structural scaffolding at Luna Park in St Kilda, thus introducing an emerging “different sense (through) chance, co-incidence, mis-match, mis-construction, incongruence”⁶⁸ Made fifteen years before Jim Lambie covered the floor at the relocated ACCA with his *“Eight Miles High”* (2008), Dunkley-Smith

⁶⁶ <http://www.biennaleofsydney.com.au/19bos/artists/lambie/>

⁶⁷ John. Dunkley-Smith, “Perspectives for Conscious Alterations in Everyday Life,” in *Textbook*, ed. John and Young Nixon, John. (Melbourne: 1992).

⁶⁸ *Ibid.*

created a taped floor drawing with parallel lines crisscrossing apparently by chance, but sourced in the descriptive everyday urban landscape of the fair.



Figure 25: John Dunkley-Smith: *Perspectives for Conscious Alterations in Everyday Life*, 1993. Installation view, Australian Centre for Contemporary Art.

2.5 Herrera, Morris and Crowner

Three contemporary artists with different approaches to geometric abstraction are the English-born American Sarah Morris, the American Sarah Crowner, and the Cuban-American, Carmen Herrera. Each creates distinctive paintings that explore the history of Twentieth Century geometric non-objective abstraction.

Herrera, a centenarian born in 1915, around the time that Malevich, Kandinsky and Mondrian were painting their first non-objective works, began painting her minimalist two colour binary works soon after the Second World War. She creates an art of crisp, clean straight lines, pure shape and colour.

Asked where her ideas came from. "I have to have it in my head," she said. "I do a drawing, and then I figure it out. Once you think about it, it's very easy."

⁶⁹ For Herrera, painting is a quest "for the simplest of pictorial resolutions."⁷⁰

Concentrating on creating symmetrical or asymmetrical paintings and sculpture, Herrera exhibits great variations of movement, rhythm and spatial tension across her often-interlocking forms. Making simple use of shapes, she will reverse, flip or invert them in as she purifies her imagery in a process she describes as "taking away what isn't essential".⁷¹ Her work has a strong relationship with the Brazilian Neo-Concrete group of Lygia Pape, Helio

⁶⁹ Interview: 'Don't be intimidated about anything': Carmen Herrera at 100. posted by Andrew Russeth. <http://www.artnews.com/2015/06/05/dont-be-intimidated-about-anything-carmen-herrera-at-100/>

⁷⁰ Lisson Gallery, New York. Artist's statement. <http://www.lissongallery.com/artists/carmen-herrera>. Accessed: 26 August 2016.

⁷¹ Ibid.

Oiticica and Lygia Clark with their concentration on simple geometric forms, strong graphic qualities and political and conceptual stance. In America, her pure and simplified work relates to artists such as Leon Polk Smith, Ward Jackson and Ellsworth Kelly.

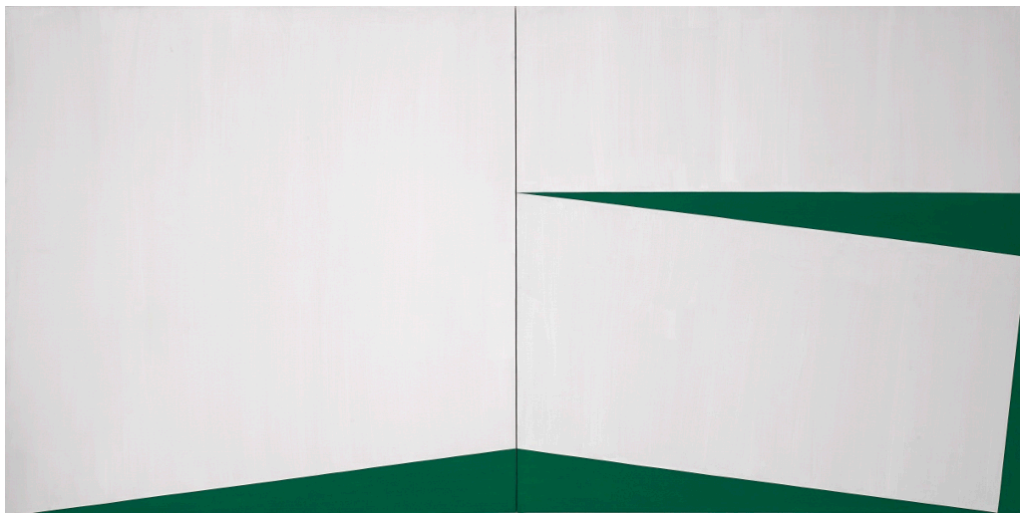


Figure 26: Carmen Herrera, *Blanco y Verde (White and Green)*, 1960. Acrylic on canvas, Diptych, overall: 122 x 244 cm. Smithsonian American Art Museum.

The much younger Sarah Morris and Sarah Crowner approach geometric painting quite differently.

An American artist, Sarah Crowner (b. 1974), draws on the history of geometric abstraction, “connecting the past with the present”⁷² in constructing her painted and sewn works. Crowner samples black and white photographic imagery from a diverse group of early to late 20th century works, by artists such as Sonia Delaunay, Victor Vasarely, Bridgit Riley or Lygia Clark and translates them into paintings that combine painted areas with

⁷² Sarah Crowner interview in ArtForum. 5 September 2011. Accessed at - <http://artforum.com/words/archive=201109>

raw canvas. She “realized that I could just treat a painting like a collage: cut up forms, arrange them on the ground, rearrange them, and sew them up again. The physicality of this approach, using paint, canvas, and a stretcher, as if to make an object rather than a picture, made sense to me.”⁷³ This object making sets her work apart from those making illusionistic paintings, even abstract works which reference the built or natural world. It is her use of “art history as a medium, cutting it up and trying to reengage it”⁷⁴ that offers a different slant to her work. Each canvas presents a hint of the historically familiar while being transformed through her constructional painting and sewing process.



Figure 27: Sarah Crowner, *Kurtyna Fragments*, 2012.
Oil, gouache and stitching on sewn canvas and linen, diptych, 152 x 112 cm each.

⁷³ *ibid*, Crowner. Sarah, "Interview," *ArtForum* (2011).

⁷⁴ *Ibid*,

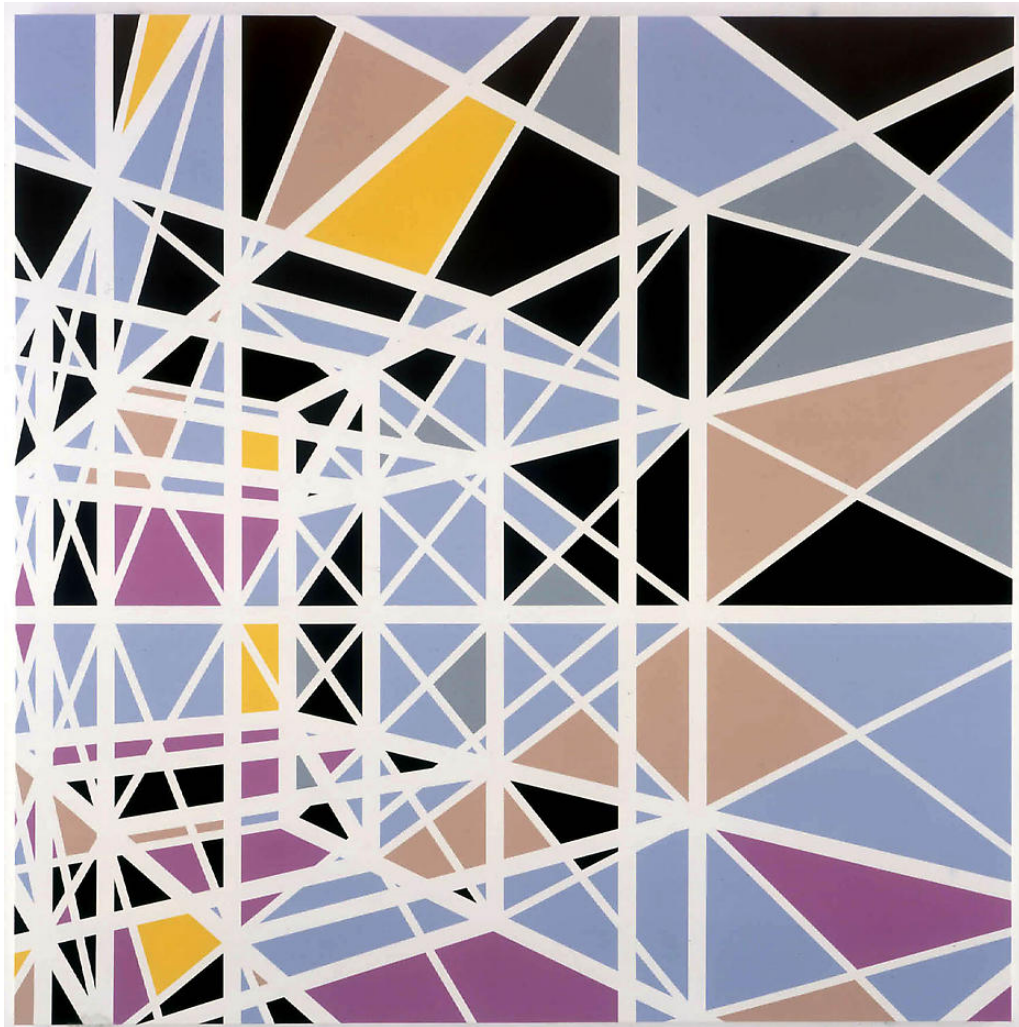


Figure 28: Sarah Morris, *National Geographic [Capital]*, 2001.
Gloss household paint on canvas, 214 x 214 cm.

Sarah Morris (b. 1967) explores a different approach to abstraction. Morris makes paintings and film with interests in bureaucratic structures of control, commerce and politics. Like Peter Halley, who sought to make paintings a critique of ideology – he wrote that he saw: “in the square a prison; behind the mythologies of contemporary society, a veiled network of cells and

conduits,”⁷⁵ Morris, by focusing on specific cities, (for example: New York, Miami, Beijing, and Rio), creates a discussion about the dynamic complexity of architecture and construction in the metropolis. Her paintings are a coded examination of urban infrastructure – her titles indicate specificity to the viewer - without being a direct transcription of place. In the globalized world she creates an abstract language that describes our relationship to the urban conglomerate and powerful systems of governance.

The geometric nature of her work is different to the Constructivist model. Here geometry is not restricted to basic forms. They are ostentatiously flat, but with a linear depth configured in her layered grids and defining lines. Morris writes, “It all gets back that there is no inside or outside, you’re just a part of it. There is no periphery. There is no being on the edge. You’re in this system. To me, that is what (...) the painting aspire to confront.”⁷⁶

The course of contemporary art suggests there has been a revitalization and interest in geometric abstraction and that painting continues to be a relevant, critical and important medium for artists to continue a provocative dialogue in art historical and aesthetic ideas.

Abstract painters are concerned with far more than purely formal preoccupations; “abstract paintings fully inhabit the world of the now, tackling

⁷⁵ Peter Halley, *Collected Essays : 1981-1987*, ed. Epstein. Cheryl (Zurich; New York: Bruno Bischofberger Gallery, Sonnabend Gallery 1988).

⁷⁶ Petzel Gallery website statement/news release: for “General Control” exhibition. October-December 2009. http://www.petzels.com/exhibitions/2009-10-23_sarah-morris/ Accessed: 30 October 2016.

architecture, probing design and re-examining their own history” as Daniel Sturgis wrote in his catalogue essay for the exhibition *The Indiscipline of Painting*; painters have always had a very particular relationship to the history of their discipline.⁷⁷

Sturgis asks,

“How can an art form that is so indebted to and informed by its long rich history still make a space for itself in today’s world? How can this ‘antique mode’, as Robert Morris called it back in the sixties, still be credible today?”

And

“how does the reflection on past art - past painting and past debates about painting – animate the painter and lead them to make new works, which embrace the present whilst being enveloped in their own unique form.”⁷⁸

“Abstract painting has a history, or rather a past. ... forever bound to modernism, the twentieth century and the modern movement.

Entwined with that past are ideas of progress, freedom, certainty and mastery, ideas that since the mid-1960s, and certainly today, artists have sought to question.”⁷⁹

There is a clear lineage of geometric abstraction across the world over the past century. While many new generations of artists are utilising new

⁷⁷ Sturgis. Dan, *The Indiscipline of Painting* (London: Tate Gallery Publishing, 2011). 7

⁷⁸ Ibid. 7

⁷⁹ Ibid. 7

technologies, artists continue to explore geometric non-objective abstraction in a world increasingly disturbed by irrationality and chaos.

CHAPTER 3:

New materials are one of the great afflictions of contemporary art. Some artists confuse new materials with new ideas. There is nothing worse than seeing art that wallows in gaudy baubles. By and large most artists who are attracted to these materials are the ones who lack the stringency of mind that would enable them to use the materials well. It takes a good artist to use new materials and make them into a work of art. The danger is, I think, in making the physicality of the materials so important that it becomes the idea of the work (another kind of expressionism).

Sol LeWitt "Paragraphs on Conceptual Art" 1969 ⁸⁰

I began using cloth tape several years ago as a material with quite specific qualities that could be used to generate work related to geometric abstraction that was not paint and canvas. The tape provided all the basics of art practice: line, shape, form, colour, value and texture.

Sol LeWitt's paragraph has challenged me while grappling with the materiality of cloth tapes as a medium of creative expression. Have I the "stringency of mind" to transform these commercial and industrial materials into a "work of art"? Have I been able to avoid the expressionistic trap of placing too much importance on the materials that they become the idea for the work? ⁸¹

The step-by-step process that has been significant to my work practice is well described by the American painter, Chuck Close, in his interview with the photographer Andrew Zuckerman:

⁸⁰ LeWitt. Sol, "Paragraphs on Conceptual Art."

⁸¹ Ibid.

“All the best ideas come out of the process; they come out of the work itself. Things occur to you. ... But if you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction. Inspiration is absolutely unnecessary and somehow deceptive.”⁸²

However, LeWitt also provided one of the greatest creative exhortations when he wrote his famous letter to the American sculptor Eva Hesse, advising her to just “DO”⁸³ – a challenge to be in the moment and fulfil her desire to make the work she wanted without worrying about the result.

This chapter will argue that my use of cloth tape is conceptually valid while being a new material that has inherent and unique qualities that are unavailable in traditional materials. Further, I will discuss the importance of stripes and symmetry in my work, and the idea of play, games and improvisation in my creative process.

⁸² Zuckerman, Andrew, *Wisdom* (Auckland: PQBlackwell, 2008). Interview with Chuck Close.

⁸³ The LeWitt Collection. Accessed: 29 October 2016.

<http://blog.art21.org/wp-content/uploads/2011/05/sol-eva-letter.pdf>

3.1 Using Tape: Background



Figure 29: Raymond Carter, *Tracks and Linkages*. 2013. Detail of installation, VCA
Cloth tape on 500 canvas boards, various sizes: 10 x 10 cm – 30 x 30 cm.
Overall dimensions: 3.6 x 24 m.

In my first attempts, the cloth tape was applied as a single line, vertically, horizontally or diagonally to canvas boards. The canvas boards were then arranged into multi-panelled works with the tape aligned in a variety of linear and intersecting rows. An early attempt to use the tape was in *Tracks and Linkages* (2013), my largest installation of 500 various sized canvas panels, running map-like, along a 24-metre wall. It was a period of intense investigation of the possibilities of the tape as line. However, the canvas boards were thin, somewhat irregular in shape and tended to bow and not remain flat. An alternative support was deemed necessary.

Eventually, MDF boards were chosen and prepared, proving a vastly superior option. Made a specific size, thickness and shape: 30cm square with holes routed on the reverse for hanging at 5cm from top and sides allowed the work to be displayed flush with the wall, while the 9mm thickness allowed an edge that was neat and continued the image to the wall.

Having made nearly a hundred works on 30 x 30 cm canvas boards before switching to the MDF panels I had discovered the flexibility of the tape as medium in the composition of new work. Laid flat and edge-to-edge, it made striped imagery. Overlapping tapes and using contrasting colours made narrow stripes. The light colours could be used, exploiting their lack of opacity to reveal colours underneath in a pastel version. This effect could be further enhanced by burnishing the edges of crossing tapes raised a low-relief pattern. The tape could also be cut at any point or section and applied in multiple directions creating a wide variety of geometric imagery.

Until recently the cloth tape was only available in eight colours: Black, White, Red, Yellow, Blue, Green, Brown and Silver. Newer fluorescent colours are now becoming available and a number of test pieces have been completed. Each product varies in handling, translucency or opaqueness, qualities that required experimentation. However, the translucency issue had been inconvenient, as it required multiple layers to conceal underlying colours, until I recognised the advantages and broadened possibilities of using white tape over other colours, thus achieving a wider range of tones and colours,

including pastel shades. Other combinations were also investigated. As the number of colours, widths, textures and translucency of the various tapes were examined, the potentialities expanded.



Figure 30: Raymond Carter, *Stripes*, 2014.
Detail of installation view at VCA Masters Exhibition.
Cloth tape on 174 MDF panels, each 30 x 30 cm. Overall dimensions variable.
Photo: Christo Crocker.

During the latter part of 2014 over 200 individual panels were produced where experimentation was paramount. Various combinations of colour, weaving techniques, cutting and slicing, striping and patternmaking were among the techniques explored and tested. Eventually they were shown *en masse* in two major *Stripes* exhibitions⁸⁴ and later a smaller solo show at Five Walls Projects in 2015.⁸⁵ While the individual panels were small and square

⁸⁴ Maroondah Art Gallery, 19 September – 22 November 2014;
Masters Exhibition at VCA, December 2014.

⁸⁵ Five Walls Projects, 8 – 30 May 2015

they were easily hung in a variable sized grid formation covering one or more gallery walls. However, consideration had to be given to the challenge of scale and larger modular units were then investigated.



Figure 31: Raymond Carter, *Stripes* 2015. Installation view, Five Walls Gallery. Cloth tape on MDF, each 30 x 30 cm. Overall dimensions variable. Photo: Brent Edwards.

3.2 Cloth Tapes

In beginning this research project I considered the materiality of the cloth tapes and how best to extend and deepen my practice using this commercial and industrial medium for art making. With a limited range of colours, the common 50 mm wide cloth tape, has restraints that make experimentation essential in the creative process. The use of tape as a medium, while not unique, required an investigation of the practice of two-dimensional abstract

image making, and a review of the history of geometric abstraction's genesis and development in the wider context of contemporary art. The material has an intrinsic identity as a commercial product and its use in art making requires a conceptual transformation from found object to creative medium.

Four main art practices were identified where tapes of various sorts are used in the development of a painting. Firstly, to finely adjust the position of lines as part of the process of composition. The tape is then removed and the painting completed: the late work of Mondrian is a good example of this procedure. Secondly, masking tape is applied after the composition has been finalised to outline an area to produce a painted hard edge before being removed. It is just part of a technical process. Carmen Herrera is a current example of this practice. The hard-edge style of painting is an ongoing practice among geometric abstract artists since it came to prominence around 1960 although art diversified rapidly soon after. Thirdly, tape as the medium for creating large-scale ephemeral installations: Jim Lambie, using a vinyl material cut into strips and applied to gallery floors, being the most prominent. Finally, as in my practice, where the tape is applied to solid supports to create unique images that are dependent on the qualities of the material. An early precedent is seen in some Frank Stella's small tape collages. Artists use tape as part of their toolkit in the production of their work: artists use what they need to create their personal vision. A single technique, or in combination with other techniques, will provide different solutions to the visual impact of the work.

3.3 Modules

The shape and scale of the MDF supports became an issue that brought with it their own limitations. If too large, they were physically too heavy and difficult to handle and hang, so a variety of manageable shapes and sizes were tried and selected for their flexibility to arrange in groups. Having begun with a 30 x 30 cm module it seemed logical to continue progressively when enlarging the scale of work – thus 60cm, 90cm, 120cm and 180cm became the dimensions of square or rectangular panels. Panels could be arranged in a variety of configurations from a single unit to larger groups. Later, other geometric forms were introduced, specifically a 120 cm right angle triangle that were used in combination with related panels.

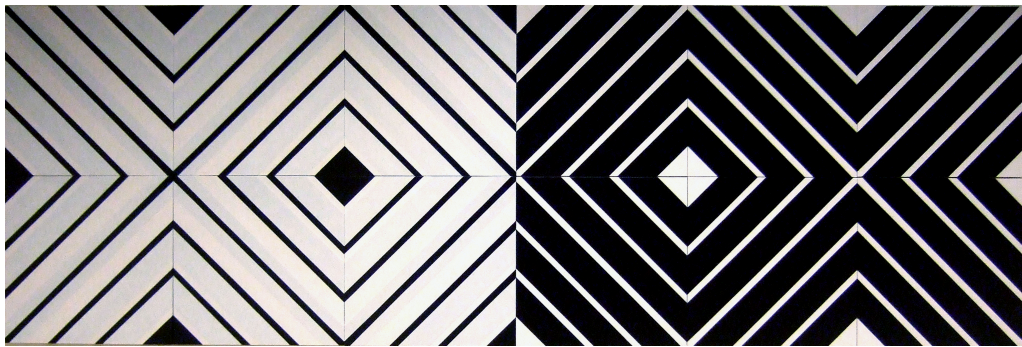


Figure 32: Raymond Carter, 6WB+6BW, 2015,
Cloth tape on MDF, 12 panels, 60 x 180 cm

3.4 Improvisation

Improvisation as the means to generate new work requires that a small number of decisions be made before actual work commences. These limitations and restrictions govern the developmental stages. Rules or

guidelines may be imposed that will set the process in motion, an organizing system that encourages the development of the idea. Scale and format are the initial choices. Selecting from the range of coloured cloth tapes, (the same way a painter selects hues of paint), a decision regarding the first and subsequent layers is made. It is the subsequent creation of problems that is the most challenging. How the process leads to something unexpected and unexplored within the body of work then becomes something interesting and personal.

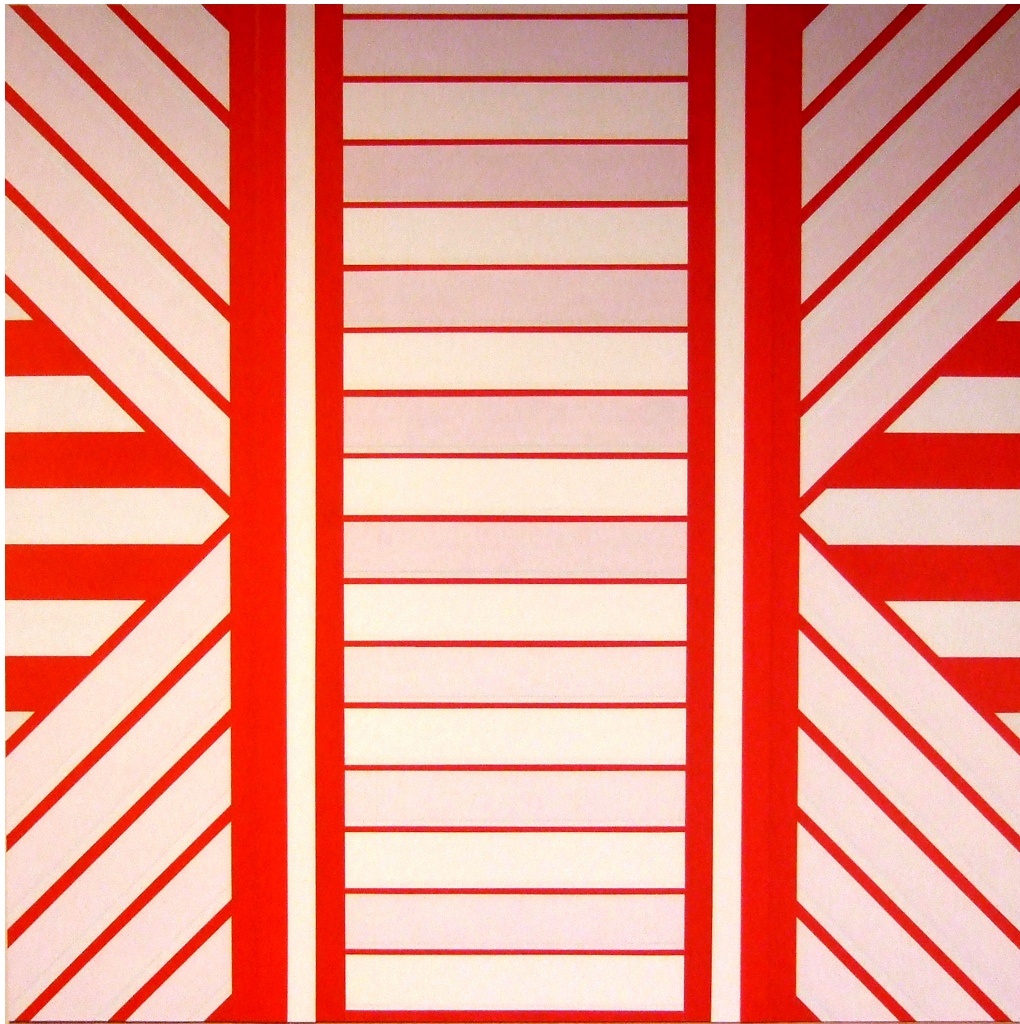


Figure 33: Raymond Carter, *Red / White Cross + Diagonal*. 2015
Cloth tape on MDF, 90 x 90 cm.

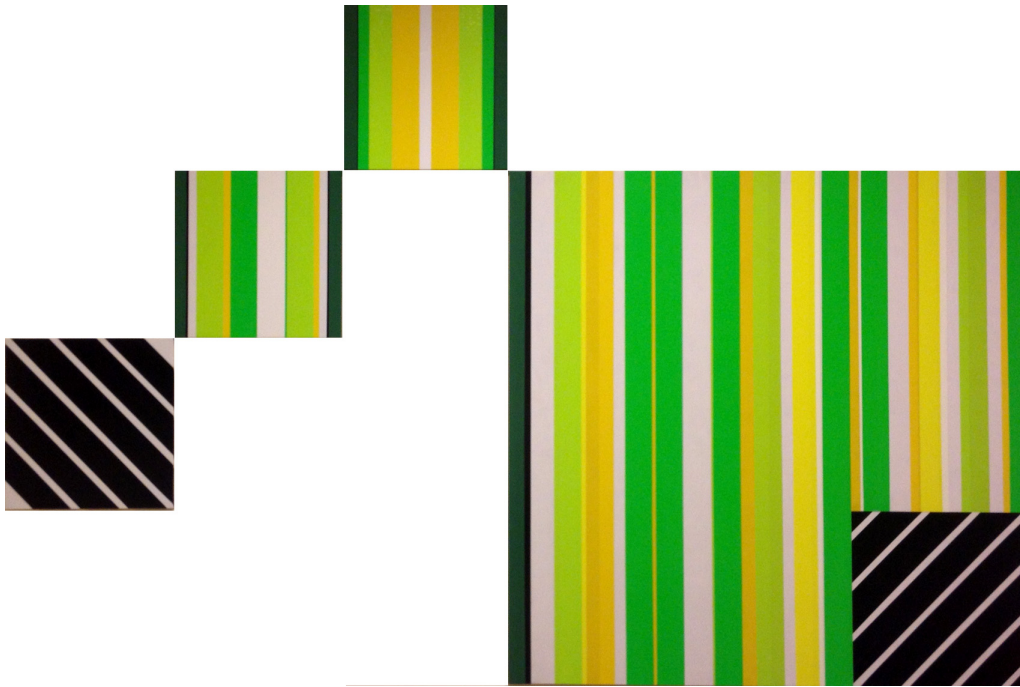


Figure 34: Raymond Carter, *Green Stripes with 2 Diagonals*. 2015.
Cloth tape on MDF, 90 x 90 cm and 30 x 30 cm. Overall 120 x 180 cm

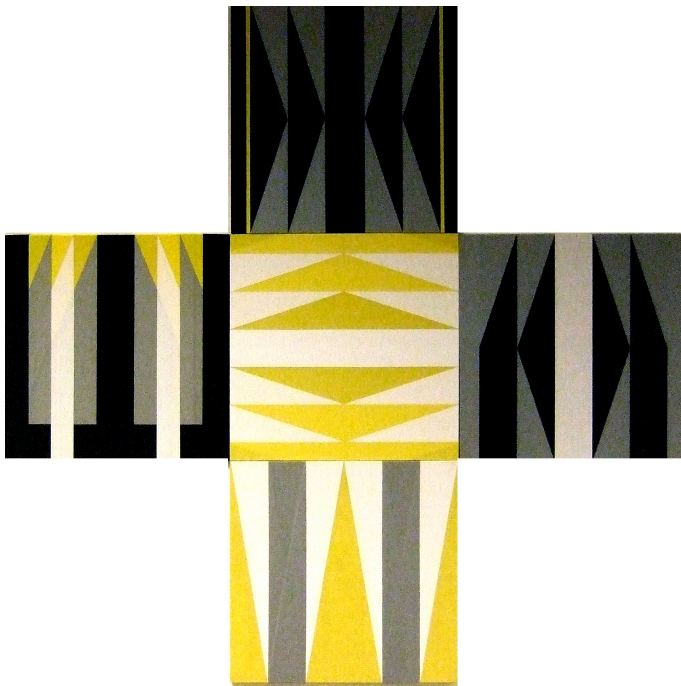


Figure 35: Raymond Carter, *Cathedral*, 2015.
Cloth tape on 6 MDF panels, each 30 x 30 cm. 90 x 90 cm overall.

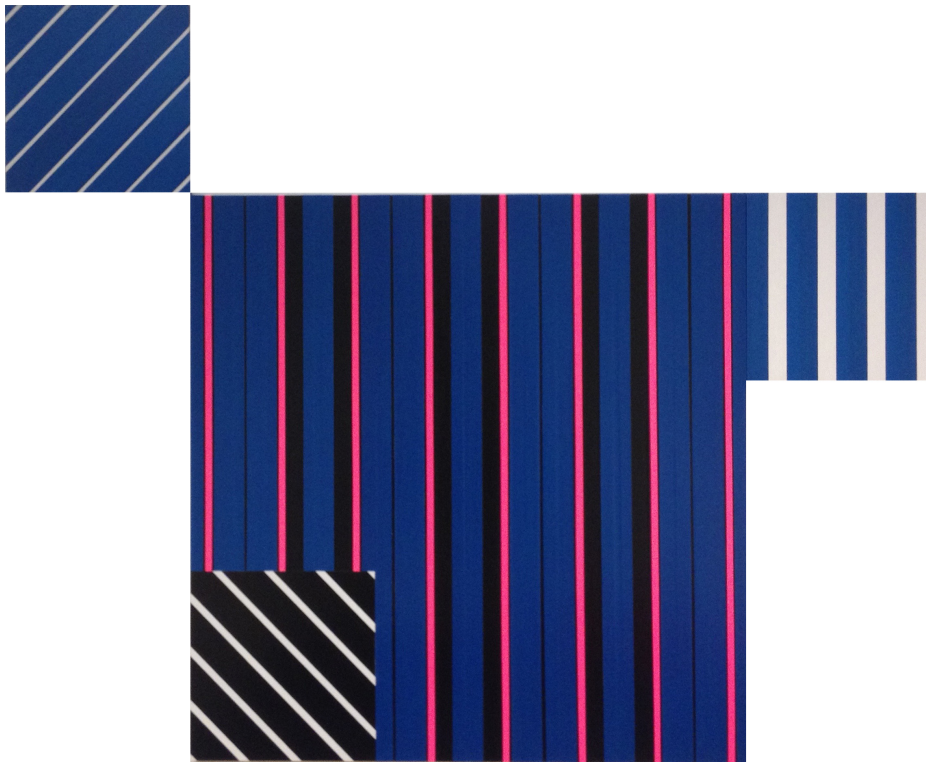


Figure 36: Raymond Carter, *Blue and Pink Stripes*, 2015.
Cloth tape on MDF, 90 x 90 cm, 30 x 30 cm. Overall 120 x 150 cm.

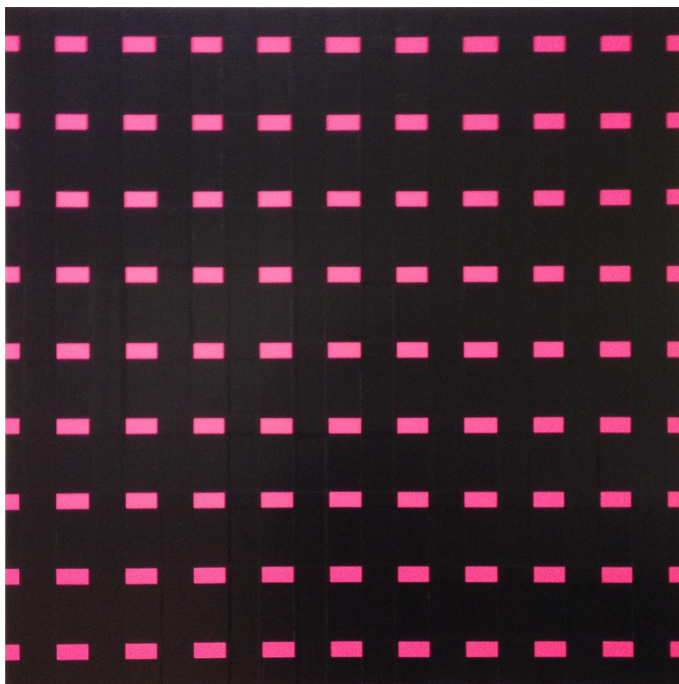


Figure 37: Raymond Carter, *Pink Grid*, 2015.
Cloth tape on MDF, 90 x 90 cm.



Figure 38: Raymond Carter, *Blue Yellow Red Zigzag*, 2015. Triptych.
Cloth tape on 3 MDF panels, 90 x 30 cm.
Installation view – Everything Nothing Projects, Melbourne. 2015-16.
Photo: David Sequeira.

3.5 Taper



Figure 39: Raymond Carter, *Taper I*, 2016. Installation view.
Cloth tape on 5 MDF panels, 300 x 120 cm overall.

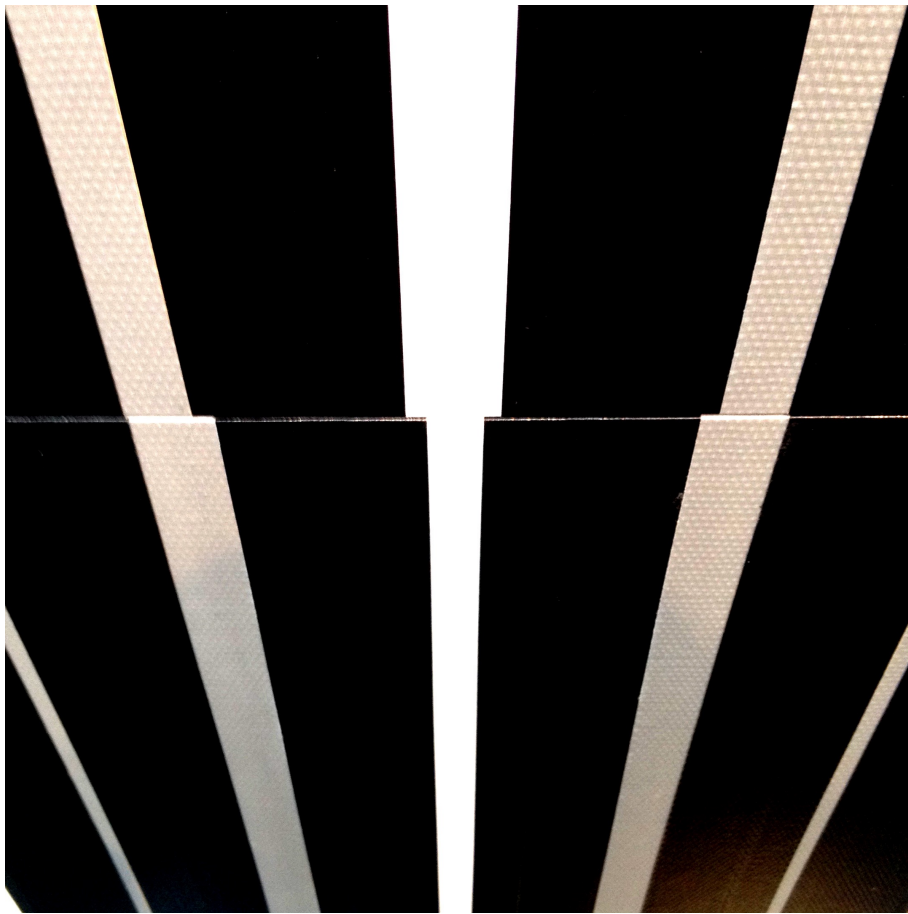


Figure 40: Raymond Carter, *Taper I*, 2016. Angled installation detail.
Cloth tape on 5 MDF panels, 300 x 120 cm overall.

The role of symmetry in my recent work began with small panels testing particular tape qualities. A five-piece multi-panel sample in black, silver and white was the genesis for an installation at Five Walls Projects in February 2016. Each of the two floor-to-ceiling works were developed with the following rules:

1. Five 60 x 120 MDF panels. (Overall: 300 x 120 cm)
2. All stripes to be vertical.
3. A white central stripe on each panel. Top panel 5 cm width.
4. The width of the central stripe to count down/reduce on next panels to 1 cm.
5. A 5 cm black tape is applied beside each white or silver tape.
6. The black always overlaps the white and silver tapes at various widths.

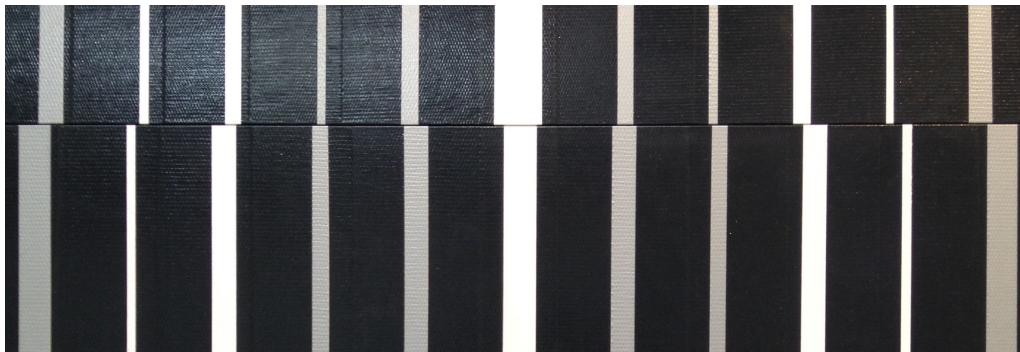


Figure 41: Raymond Carter, *Taper I*, 2016, detail.

I was intrigued by the way the white stripes stepped slightly at the juncture of adjacent panels, developing a subtle horizontal rhythm. Simultaneously, the strong verticality of the work with its tapering central stripe plunged the eye down or upwards in celebration and a sense of exhilaration as the image opened toward the top. There were two works, each with the same central tapering white stripe, but the flexibility of the rules provided different outcomes. The black tapes were consistent, providing a regular base rhythm to the contrasting lines. There was an almost Op Art visual effect in the high-contrast structural elements that created an illusion of vertical movement with a syncopated cross beat.

In conjunction with the works that became *Taper*, a purely linear 3-dimensional material was required to echo the symmetrical multi-panel paintings in the installation. Three additional works were constructed in white metal tubing. The largest piece, was suspended vertically from the junction with the ceiling on the three-metre end wall, apparently cascading down the wall like a symmetrical waterfall or metallic tapestry, the V-shaped composition was a response to the wedge-shaped imagery of the two *Taper*

paintings. Each part of these works was white and, but for the cast shadows, almost invisible.



Figure 42: Raymond Carter, *Untitled*, 2016. Installation: Five Walls Gallery. White powder-coated metal tubes, various lengths to 2400 cm. Dimensions variable.

3.6 Vitreous Enamel and Printed Grids

Metal was also used in a group of small vitreous enamel panels,⁸⁶ the type seen as colourful metal signage at railway stations, and local information boards in urban and National Parks. My research found that vitreous enamel is a durable medium that could be expanded into art-production related to painting and silk-screening techniques. A dozen 10 cm square plates were prepared in white with a pale grey centimetre grid printed on the surface as a background ready for the application of pin-stripe tapes from the automotive industry. Designed as intimate objects, the plates had simple set of lines highlighting the industrial aesthetic of the medium.

3.7 The *White* Installation

In 1951 Robert Rauschenberg painted a series of 5 works where he applied a smooth uninflected coat of white latex paint to multiple canvases. The “White Paintings”⁸⁷ consisted of groups of one-, two-, three-, four- and seven-panels. These paintings were a departure from Modernist aesthetic practices and art making toward a more conceptually based approach and were to become a significant forerunner to the Minimalist and Conceptualist movements. Rauschenberg viewed these paintings as a concept and could thus

⁸⁶ The technique for vitreous enamel requires the coating of a steel plate with a vitreous (glass-like) powder, then fired in a kiln at about 800C melting the powder coating into a glassy surface. Multiple firings are required for each additional colour. Flat areas of colour, text, and even images sourced from photographs can be screen-printed onto the surface with each new firing. The completed vitreous enamel panel is almost indestructible.

⁸⁷ “Collection: Overview,” Rauschenberg Research Project, July 2013. San Francisco Museum of Modern Art, <https://www.sfmoma.org/artwork/72.26>. Accessed: 12 August 2016

be re-made as required. The idea that the artist's touch need not be present related to Marcel Duchamp's conception of the Ready-made object.

Rauschenberg's radical idea needs to be examined more closely as it opens the way for work to be re-created, modified, and re-presented in a variety of ways while the artist's integrity is retained. Sol LeWitt would later write in his "Paragraphs on Conceptual Art" in 1967:

"... When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman."⁸⁸

My White (2016) installation was a reaction to the loss of a particular white cloth tape requiring new sources to be found. The replacements were quite dissimilar - their whiteness and texture varied significantly. Seven panels were required to make this highly symmetrical work using only the available white tapes on a white gloss painted MDF ground. Unlike Rauschenberg's paintings with their uniform surface activated by shadows and light, this installation was a subtle mix of whites and almost flesh tones suggesting a row of figurative presences as the vertical rectangular panels assumed human proportions.

⁸⁸ LeWitt. Sol, "Paragraphs on Conceptual Art." Excerpt from: Second Paragraph.

The strictly bilateral symmetry followed from applying narrow vertical tapes from the central panel. Gaps between each part emphasised the expanding symmetrical presence. The results of this work were that the white tapes displayed a great variety of qualities that could be exploited. The tonal range is quite extensive given only four or five different brands were used.

Overlapping particular tapes enables the underlying tapes to affect the appearance of the surface texture and colour.

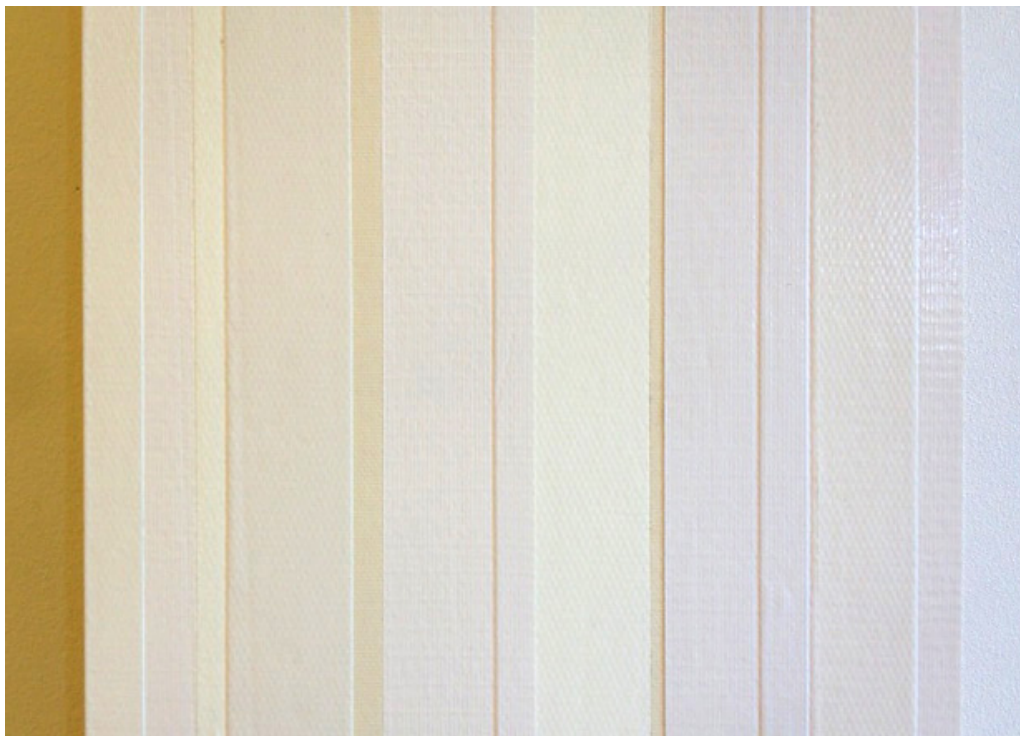


Figure 43: Raymond Carter, *White* 2016. (Detail)
Cloth Tape on 7 MDF panels. 1800 x 6000 cm

Some tapes can never be really white even when applied over a white painted surface support, retaining their off-white colour; however, when applied over a coloured tape this quality can be exploited by modifying the pastel shade.

Overlaying the same or similar tapes can reinforce the appearance of the

white tape and increase its opaque qualities allowing the white tapes to maintain their highlight ability even when applied over a darker colour without much “bleed” through. Multiple layers are required to reduce the effect of colour interference from strong or darker colours beneath when using white or other translucent tape.



Figure 44: Raymond Carter, *Divided Self*, 2016, Diptych.
Cloth Tape on 2 MDF panels, 120 x 122 cm.

3.8 Monochrome

Monochrome works have been a significant area of interest since Alexander Rodchenko painted *Pure red colour, pure yellow colour, pure blue colour*, (1921) a triptych of primary coloured panels. Lucy Lippard wrote on monochrome painting in her essay, *The Silent Art* ⁸⁹ that this “art for art’s sake” formalist non-objective painting had “suicidal” tendencies - heralding the periodic claim for the “End of Art” when images are about nothing but shape and colour. Malevich and Rodchenko famously, were the rival progenitor artists who produced all-white and then all-black paintings that were confronting in their monochrome austerity.

Lippard defined “three types of monotone art: the evocative, romantic or mystical; the formally rejective and wholly non-associative; and the gesture of defiance, absolution or comment.” ⁹⁰ The definitive monochrome works are black or white: suggesting that the white works are empty, but full of potential; while the black monochromes conceal or destroy any image. Greenberg scornfully described the unpainted blank canvas as a picture, “though not necessarily a successful one.” ⁹¹ Ad Reinhardt painted monotones that appeared black, but close inspection slowly revealed the subtle colours

⁸⁹ Lucy R. Lippard, *The Silent Art*, *Art in America* 55, no. 1 (January-February 1967): 58-63. In: Colpitt. Frances, *Abstract Art in the Late Twentieth Century* (Cambridge: Cambridge University Press, 2002).

⁹⁰ *Ibid.* p. 51

⁹¹ Clement Greenberg, Editor, John O'Brian, *Clement Greenberg: The Collected Essays and Criticism* (Chicago: University of Chicago Press, 1960). “*After Abstract Expressionism*” 1962

painted in a geometric grid. The Australian artist, Stephen Wickham has investigated painting with extremely low colour differentiation.

3.9 Gaps and Spaces

A significant initiative for my work was established while preparing the white works: a gap was introduced. In the *White* installation, a painted gap was exposed in the middle of the central panel, signalling the axis of symmetry. The rhythmic white tape stripes developed on either side of that axis. Between each of the seven panels of this installation, progressively widening spaces were included across the 6-metre-wide work. Gaps and spaces expose and interact with the support and the wall, and shadows and outlines are brought into play. An earlier work, *Stripes (Diagonal Grid)* 2015, in the exhibition at Five Walls Projects was the first time I had exposed the wall through the work. Twenty-nine similar panels were hung using “Delayed Improvisation” – a technique where the final appearance is dependent on chance but within certain rules. In this case the alternating pattern had to be maintained, places missed if the pattern was disrupted.



Figure 45: Raymond Carter, *Stripes (Diagonal Grid)*, 2015.
Cloth tape on MDF, each 30 x 30 cm. Overall dimensions variable.

3.10 Multiple symmetries

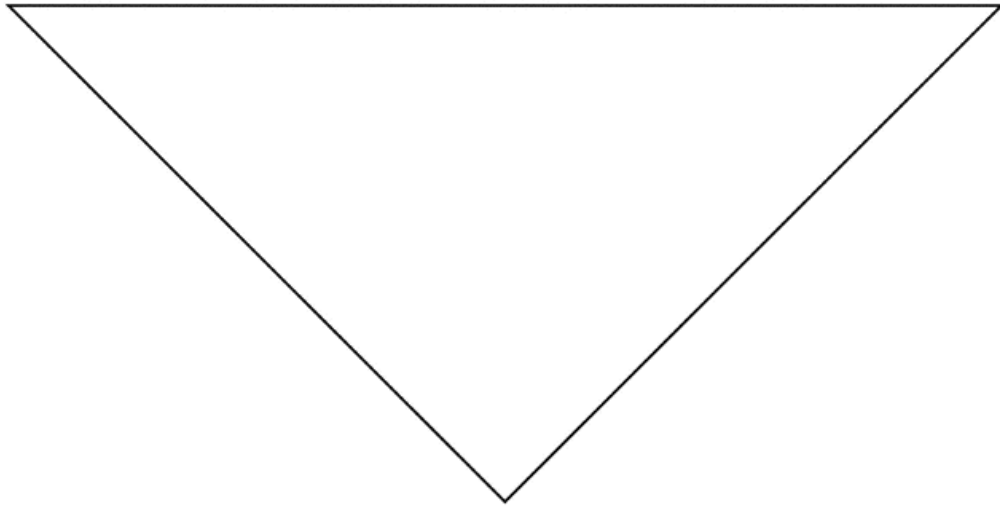


Figure 46: Raymond Carter, *Untitled (Delta)*, 2016.
Cloth tape on 4 MDF panels, each 170 x 120 cm, overall 170 x 340 cm.
(No image available for publication).

Untitled (Delta), 2016, is an inverted isosceles triangle made from 4 panels that are identical but with mirror reflections; each adjacent triangle is reversed.

When adjacent panels are combined they are symmetrical. Symmetrical paintings generally are symmetrical in one direction only. In this new work it has potentially four axes of symmetry, although three are implied as it is a triangle, an incomplete diamond or square on point. Given this, the work has both bilateral and rotational symmetry.

Through the process of constructing this predominantly black work with its fine edging lines, I have sought to introduce a new symmetrical form into my work. The triangle has a dynamism that squares and rectangles cannot convey. Here is a directional pointer. An enlarged and physical embodiment of the white wedge in the *Taper* works.

CONCLUSION:

This research project commenced from my previous work that made geometric abstract images using cloth tape as the medium based on improvisation. After early testing, it became apparent that the improvisatory practice was limiting and required a process that would assist in the development of new approaches to geometric non-objective abstraction. I questioned my work in relation to developing a conceptual and formal foundation for new imagery.

Stripes had been central to my work to this stage and related to the physical appearance and application of the tape as medium. The cloth tape already had a presence in the world as a material in common commercial and domestic use and is not generally recognised as a vehicle for self-expression. This dichotomy was central to the initial expectation and perception of the viewer meeting the work. My work assumes the appearance of traditional geometric and hard edge painting but closer inspection reveals its industrial components and origins. This moment has significance when viewed in the context of contemporary non-objective abstraction.

Seeking to contextualise my work, I began this thesis by examining the century-old origins of geometric abstraction in the work and writings of Malevich and Kandinsky, exploring their non-mimetic visual language, and their spiritual and utopian influence on artists, such as Mondrian, De Stijl and other

concrete artists. I looked Kandinsky's influence on the nihilist tendencies of Duchamp, heralding developments that would resurface in mid-century.

This research recognising that self-imposed constraints - as demonstrated by many concrete artists' reliance on mathematical, optical or social/political principles - favoured specific attitudes to geometric abstraction that were logical, cool and predictable. Extending on this, examples were presented of artists who began to develop systems and processes to further remove the subjectivity of the artist's hand and present work where the process expressed the idea rather than an expressionistic gesture.

The early work of Lygia Pape, Frank Stella and Sol LeWitt drew on different approaches to this process-based practice and, in particular, the industrial aesthetic they employed provided an approach into my own investigation into the use of cloth tape as a medium for non-objective geometric abstraction. Chapter 2 provided examples of the different methods of developing rules to create work; from the purely pragmatic approaches of Stella and Pape, to the open-ended styles of LeWitt and Lambie, who allowed others to produce their work from instructions alone. In contrast, my practice allowed me to be flexible and playful in developing new work while having quite specific rules that allowed improvisation to influence the final outcome.

The work also draws on Simone Schimpf's writing on Concrete Art along with Johan Huizinga's *Homo Ludens*, ideas on games and play. These were particularly resonant as they proved similar to my own process based

guidelines. As a result, play was identified as a key strategy. This created a working environment, regulated but open, allowing a more emotional than purely rational approach. The freedom of play provided the creative situation for constant practice, repetition and chance, essential for the artist/player to experience what Roger Caillois described as “vertigo” - the phenomenon of total involvement and abandonment to play.

Huizinga used terms to describe the elements of play “(...) the effects of beauty: tension, poise, balance, contrast, variation, solution, resolution, etc.”⁹² that apply equally to aesthetics and the various practices in the arts. He responded to rhythm and harmony in music, terms considered in my tape paintings where lines and stripes progress across the support, evoking an experience of time, movement and beat.

In reimagining the use of stripes, my work assumed an expanded symmetry. This was mainly bilateral, but an alternative rotational symmetry was also tested. In researching the symmetrical in art, the early work Frank Stella and Lygia Pape were considered. The shape and complexity of the support for my work sometimes echoed the requirement to present a particular symmetrical element, while multi-part compositions became necessary as the image grew in scale. As is the case of *White*, up to seven panels were developed and displayed with or without a gap or space between parts. The introduction of this space within the compositions exposed the wall surface as a visual

⁹² Huizinga. Johan, *Homo Ludens: A Study of the Play-Element in Culture*.

component and invited interaction with the elements of the work. Shadows, tonal qualities, the three-dimensional nature of the support and the contrasting cool or warm lighting effects became absorbed into the experience of the viewer.

In exploring contemporary geometric non-objective abstraction through my use of alternative materials, I have evaluated the materiality of cloth tape as a conceptually challenging medium as a result of its commercial and industrial origin. Engagement with a non-traditional material is confrontational and required rigorous testing and experimentation to reveal its inherent nature. The material selection began as arbitrary, however, it became specific and then ultimately essential. The development of my practice has been dependent on the characteristics of the cloth tape and the processes generated, trialled and subsequently put into a creative form. Playful and improvisatory strategies incorporated into the process allowed for unforeseen interpretations or reflection of an image.

My research has embraced new ways of creating images based on simple geometries that are harmonious and contemplative. The stripes and symmetries integral to many of these works embrace the physical world and its hidden reality. The integration of play and improvisation has appreciably advanced my work to include chance and the arbitrary. Chance, with its ambiguity and possibility, creates an excitement in the process and the activity

of creative play. Play, in this sense, brings order to a world wrought by uncertainty, confusion and doubt.

Bibliography

- Andre. Carl, Miller. Dorothy C. (Editor), ed. *Sixteen Americans*. edited by The Museum of Modern Art. New York: The Museum on Modern Art, 1959.
- Auping. Michael. *Frank Stella: A Retrospective*. New Haven: Yale University Press, 2015.
- Barnett, Vivian Endicott, and Wassily Kandinsky. *Kandinsky*. New York : Guggenheim Museum Publications : [distributed by] Distributed Art Publishers, c2009., 2009.
- Barrett. Terry. *Why Is That Art? : Aesthetics and Criticism in Contemporary Art*. London: Oxford University Press, 2012.
- Baume, Nicholas. *Sol Lewitt: Structures 1965 - 2006*. New Haven & London; New York: Yale University Press; Public Art Fund, 2011.
- Belgrad, Daniel. *The Culture of Spontaneity: Improvisation and the Arts in Postwar America*. Chicago, London.: University of Chicago Press, 1998.
- Benjamin. Andrew. *Object - Painting*. London: Academy Editions, 1994.
- Blotkamp, Carel. *Mondrian : The Art of Destruction*. London : Reaktion, 2001., 2001.
- Bochner, Mel. "Serial Art, Systems, Solipsism." *Arts Magazine* 41, no. Summer 1967 (1967): 39-43.
- Bois. Yve-Alain. *Painting as Model*. Cambridge, Massachusetts: M. I. T. Press, 1990.
- . "Piet Mondrian: Toward the Abolition of Form." In *Inventing Abstraction 1910-1925 How a Radical Idea Changed Modern Art*, 226-29. New York: Thames and Hudson / The Museum of Modern Art, 2012.
- Borchardt-Hume. Achim, (Ed.). *Malevich*. London: Tate Publishing, 2014.
- Bracewell, Michael. Riley, Bridget. "Bridget Riley : Flashback." edited by Hayward Gallery. London: Hayward Publishing, 2009.
- Brandt, Amy L. *Interplay : Neo-Geo [Crossed out] Neoconceptual Art of the 1980s*. Cambridge, Massachusetts: The MIT Press, 2014.
- Brett. Guy. "A Permanently Open Seed." In *Lygia Pape: Magenitized Space*. Zurich: JRP/Ringier, 2011.

- Butler, Cornelia H. *Lygia Clark: The Abandonment of Art 1948-1988*. New York: Museum of Modern Art, 2014.
- Caillois, Roger. *Man, Play and Games*. Translated by Meyer Barash. New York: Free Press of Glencoe, 1961.
- Cockcroft, Eva. "Abstract Expressionism, Weapons of the Cold War." *Artforum* 15, no. 10 (1974 1974): 39-41.
- Colpitt, Frances. *Abstract Art in the Late Twentieth Century*. Cambridge: Cambridge University Press, 2002.
- Cooke, Lynne. Kelly, Karen with Schroder, Barbara., ed. *Agnes Martin*. New York: Dia Art Foundation, 2011.
- Cooke, Lynne. Kelly, Karen. with Schroder, Barbara., ed. *Blinky Palermo: To the People of New York City*. New York; Dusseldorf: Dia Art Foundation; Richter Verlag, 2009.
- Costello, Eileen. *Brice Marden*. London, New York: Phaidon.Press 2013.
- Crowner, Sarah. "Interview." *ArtForum* (2011).
- Dabrowski, Magdalena. *Kandinsky Compositions*. New York: Museum of Modern Art : Distributed by Harry N. Abrams, Inc., 1995.
- Danto, Arthur C. "The Artworld." *The Journal Of Philosophy*, 61, no. 19 (1964).
- De Salvo, Donna M., Johanna Burton, Mark Godfrey, and Boris Gröis. *Open Systems : Rethinking Art C.1970*. London: Tate Publishing., 2005.
- Delaney, Max. "John Nixon Epw." edited by Australian Centre for Contemporary Art. Melbourne: ACCA, 2004.
- Dickerman, Leah. *Inventing Abstraction 1910-1925 How a Radical Idea Changed Modern Art*. New York: Thames and Hudson / The Museum of Modern Art, 2012.
- Doesburg, Theo van. "Manifesto for Concrete Art." *Art Concret* 1, no. 1 (1930).
- Duchamp, Marcel. "Apropos of "Readymades"." *Art and Artists* 1, no. 4 (July 1966 1961).
- Duchting, Hajo. *Wassily Kandinsky 1866-1944 a Revolution in Painting*. Cologne: Taschen, 2007.

- Dunkley-Smith, John. "Perspectives for Conscious Alterations in Everyday Life." In *Textbook*, edited by John and Young Nixon, John. Melbourne, 1992.
- Edited: Alberro, Alexander. Stimson, Blake. *Conceptual Art: A Critical Anthology*. Cambridge, London: The MIT Press, 1999.
- Edited: Giovanelli, Alessandro. *Aesthetics: The Key Thinkers*. London; New York: Continuum, 2012.
- Edited: Singer. Suzanna. *Sol Lewitt Drawings 1958 - 1992*. The Hague, Netherlands: Haags Gemeentemuseum, 1992.
- Elkins. James. "Abstraction's Sense of History: Frank Stella's "Working Space" Revisited." *American Art* 7, no. 1 (1993): 28-39.
- Follin, Frances Marie. *Embodied Visions : Bridget Riley, Op Art and the Sixties*. London: Thames & Hudson, 2004.
- Foster. Hal. "Post Critical." *October* 139, no. Winter (2012): 3-8.
- Fried. Michael. *Art and Objecthood: Essays and Reviews*. Chicago: University of Chicago Press, 1998.
- Garlitz. Dustin Bradley. "Philosophy of New Jazz: Reconstructing Adorno." University of South Florida, 2007.
- Gaynor. Andrew. *Trevor Vickers: Untitled Painting*. Subiaco, Western Australia: Art Collective WA, 2006.
- Glaser. Bill, Judd. Donald, Stella. Frank, Edited by Lippard. Lucy R.,. "'What You See Is What You See" : Donald Judd and Frank Stella on the End of Painting, in 1966." *Art News*, no. September (1966 / 2015).
- Goldberg, Dave. *The Universe in the Rearview Mirror: How Hidden Symmetries Shape Reality*. New York: Dutton, 2013.
- Grant, Kirsty. Rozentals, Beckett. Anderson, Peter. "Robert Jacks: Order and Variation." edited by National Gallery of Victoria. Melbourne: National Gallery of Victoria, 2014.
- Graw, Isabelle. "Learning from Fashion: Isabelle Graw on Sarah Morris." 2000, 18.
- Gray. Camilla. *The Russian Experiment in Art 1863-1922*. London: Thames and Hudson, 1962, Revised 1986.

- Greenberg, Clement. *Art and Culture*. London: Thames and Hudson, 1973, 1961.
- Greenberg, Clement, Editor, John O'Brian. *Clement Greenberg: The Collected Essays and Criticism*. Chicago: University of Chicago Press, 1960.
- Grishin, Sasha. "Giants of Geometric Abstraction." *Canberra Times*, 4 November, 2014, 6.
- Groys, Boris. *Going Public*. E-Flux Journal. Berlin: Sternberg Press, 2010.
- . "On the New." *RES: Anthropology and Aesthetics*, no. 38 (2000): pp. 5-17.
- . "Politics of Installation." *e-flux 2* (2009).
- Gullar, Ferreira. "Neo-Concrete Manifesto." *Jornal do Brasil*, 23 March, 1959.
- Halley, Peter. *Collected Essays : 1981-1987*. edited by Epstein. Cheryl Zurich; New York: Bruno Bischofberger Gallery, Sonnabend Gallery 1988.
- Harvey, David. *The Condition of Postmodernity : An Enquiry into the Origins of Cultural Change*. Cambridge, Mass. Oxford, UK: Blackwell Publishers, 1989.
- Haskell, Barbara, Rosalind E. Krauss, Agnes Martin, and Anna Chave. *Agnes Martin / Barbara Haskell ; with Essays by Barbara Haskell, Anna C. Chave, and Rosalind Krauss*. New York : Whitney Museum of American Art : Distributed by H.N. Abrams, 1992.
- Haywood, Nicholas. "Complexity through Interaction: An Investigation into the Spontaneous Development of Collective Musical Ideas from Simple Thematic Materials." PhD, University of Tasmania, 2014.
- Heartney, Eleanor, Posner, Helaine, Princethal, Nancy, Scott, Sue. *After the Revolution: Women Who Transformed Contemporary Art*. Munich: Prestel, 2013.
- Hilder, Jamie. "Concrete Poetry and Conceptual Art: A Misunderstanding." 578-614: University of Wisconsin Press, 2013.
- Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. London, Boston and Henley: Routledge & Kegan Paul, 1949.
- Hursthouse, Rosalind. "Truth and Representation." In *Philosophical Aesthetics*, edited by Oswald Hanfling. Oxford: Blackwell, 1992.

- Jencks, Charles., and Nathan Silver. *Adhocism: The Case for Improvisation*. London: Secker and Warburg, 1972.
- Jones. Caroline A. *Machine in the Studio: Constructing the Postwar American Artist*. Chicago & London: The University of Chicago Press, 1996.
- Jong. Cees de, editor. *Piet Mondrian: Life and Work*. New York, NY: Abrams 2015.
- Kalb, Peter R. *Art since 1980: Charting the Contemporary*. London: Laurence King Publishing Ltd., 2013.
- Kandinsky. Wassily. *Concerning the Spiritual in Art* Translated by Sadler. Michael. Boston: MFA Publications, 2006.
- Kramer, Hilton. "Kandinsky and the Birth of Abstraction." *The New Criterion* 13, no. 7 (1995): 3.
- Krauss, Rosalind E. "Grids." *October* 9, no. Summer (1979): 50-64.
- . "Lewitt in Progress." In *The Originality of the Avante-Garde and Other Modernist Myths*. Cambridge, Massachusetts Londond: The MIT Press, 1985.
- . *The Originality of the Avant-Grade and Other Modernist Myths*. Cambridge: MIT Press, 1985.
- . *Perpetual Inventory*. Cambridge, London: The MIT Press, 2011.
- . *A Voyage on the North Sea: Art in the Age of the Post-Modern Condition* London: Thames & Hudson, 200.
- Lambie. Jim. *Eight Miles High*. Melbourne: Australian Centre for Contemporary Art, 2009.
- Levin Becker, Daniel. *Many Subtle Channels : In Praise of Potential Literature*. Cambridge, Mass. : Harvard University Press,, 2012.
- LeWitt. Sol. "On Wall Drawings." *Arts Magazine* 44, no. 6 (1970): 42-45.
- . "Oral History Interview with Sol Lewitt : July 15, 1974 " In *Archives of American Art*. Smithsonian Institute, 1974
- . "Paragraphs on Conceptual Art." *Artforum* 5, no. 10 - June (1967): 79 - 83.
- . "Sentences on Conceptual Art." *Art-Language, England / 0-9 New York*, no. May (1969).

- . *Sol Lewitt: Prints 1970 - 86*. London: Tate Gallery, 1986.
- LeWitt, Sol, Legg, Alicia, Lippard, Lucy R, Rose, Bernice, and Rosenblum, Robert. *Sol Lewitt : The Museum of Modern Art*, New York New York: The Museum of Modern Art, 1978.
- Lissitzky, El., and Sophie. Lissitzky-Küppers. *El Lissitzky : Life, Letters, Texts*. London: Thames and Hudson, 1980.
- Lovatt, Anna. "Ideas in Transmission: Lewitt's Wall Drawings and the Question of Medium." *Tate Papers*, no. 14 (2010).
- . "The Mechanics of Writing: Sol Lewitt, Stephane Mallarme and Roland Barthes." *Word & Image: A Journal of Verbal/Visual Enquiry* 28, no. 4 (2012).
- Lushetich, Natasha. "Fluxus: The Practice of Non-Duality." *Consciousness, Literature & the Arts (1573-2193)* 41 (05// 2014): 1-265.
- Manacorda, Francesco. White, Michael. (Eds.). *Mondrian and His Studios: Colour in Space*. London: Tate Publishing, 2014.
- Manifesto: A Century of Isms*. edited by Caws. Mary Ann Lincoln: University of Nebraska Press, 2001.
- Martin, Agnes, Rhea Anastas, Lynne Cooke, Karen J. Kelly, and Barbara Schröder. *Agnes Martin*. New York : Dia Art Foundation ; New Haven [Conn.] : Yale University Press, 2011.
- Martin, Agnes, Mary Lance, and Steve Peters. *Agnes Martin [Videorecording] : With My Back to the World / Produced and Directed by Mary Lance*. [Corrales, NM] : New Deal Films Inc., c2003., 2003. Videorecording.
- McDonald, John. "Sol Lewitt." *Sydney Morning Herald*, Saturday 1 March 2014.
- Morgan, Ann Lee. *Historical Dictionary of Contemporary Art*. London: Rowman & Littlefield, 2017.
- Morris, Sarah, Bettina Funcke, and Roger Avary. "Sarah Morris: Bye Bye Brazil." edited by White Cube. London: White Cube, 2013.
- Nelson, Adeie. "Sensitive and Nondiscursive Things: Lygia Pape and the Reconception of Printmaking." *Art Journal* 71, no. 3 (2012): 26-45.
- Nichols, Matthew Guy. "Sarah Morris at Friedrich Petzel." *Art in America*, no. 4 (2004): 129.

- Nickas, Bob. *Painting Abstraction: New Elements in Abstract Painting*. London, New York: Phaidon Press Limited, 2009.
- Nixon, John. "Thesis." edited by Australian Centre for Contemporary Art. Melbourne: ACCA, 1994.
- Osorio, Luiz Camillo. "Lygia Pape." *Third Text* 20, no. 5 (2006): 571-83.
- Ostendorf, Berndt. "Liberating Modernism, Degenerate Art, or Subversive Reeducation? - the Impact of Jazz on European Culture." *ejournal.at* (2003).
- Ostrow, Saul. "Sol Lewitt." *Bomb*, no. 85 (2003).
- Palermo, Blinky. *Blinky Palermo: Retrospective 1964-1977*. New York : Dia Art Foundation in association with Yale University Press, New Haven., 2010.
- Pape, Lygia. *Lygia Pape: Magnetized Space*. edited by Borja-Villel. Manuel Blanco. Manuel Rodr, Velasquez. Teresa, Zurich, Switzerland: Jrp Ringler, 2015.
- . "Lygia Pape: Magnetized Space." edited by Museo Nacional Centro de Arte Reina Sofia / Projeto Lygia Pape. Zurich: JRP/Ringier, 2014.
- Pastoreau, Michel. *The Devil's Cloth: A History of Stripes and Striped Fabric*. Translated by Jody Gladding. New York: Columbia University Press, 2001.
- Persing, Stephen. "Climbing the Walls for Art ". *Art in America* 93, no. 9 (October) (2005).
- Peters, Gary. *The Philosophy of Improvisation*. Chicago, London: University of Chicago Press, 2009.
- Phillips, Lisa. *The Unmonumental Picture*. London: Merrell, 2007.
- Pillow, Kirk. "Did Goodman's Distinction Survive Lewitt?". *The Journal of Aesthetics and Art Criticism* 61, no. 4 Fall (2003).
- Pimlett, Mark. "Blinky Palermo: Wall Drawings and Wall Paintings: Line, Colour and Consciousness." https://issuu.com/saturatedspace/docs/blinky_palermo_heavy (2015).
- Plagne, Francis. "Salon Des Independants: John Nixon as Curator and Publisher in the 1980's." *Discipline*, no. 1 (2011).

- Rebollo Gonçalves, Lisbeth. "The Poetic Space by Lygia Pape." *Art Nexus* 10, no. 81 (04// 2011): 44-48.
- Richardson, Brenda., and Mary Martha Ward. *Frank Stella : The Black Paintings*. Baltimore: Baltimore Museum of Art, 1976.
- Riley, Bridget, Kudielka, Robert. *The Eye's Mind: Collected Writings 1965-2009 / Bridget Riley; Edited by Robert Kudielka*. London: Thames & Hudson, 2009.
- Roberts, Sarah. Rauschenberg Research Project. "White Painting (Three Panel)." San Francisco: San Francisco Museum of Modern Art, 2013.
- Rubin, William S. *Frank Stella*. New York: The Museum of Modern Art, 1970.
- Rubin, William. Editor. "*Primitivism*" in the 20th Century, *Affinity of the Tribal and the Modern*. New York: The Museum of Modern Art, 1984.
- Salvo. Donna De. *Open Systems - Rethinking Art C.1970*. London: Tate Publishing, 2005.
- Saunders. Frances Stonor. *Who Paid the Piper? : The Cia and the Cultural Cold War*. London: Granta Books, 1999.
- Schirn Kunsthalle, Frankfurt. "Peter Halley. The Schirn Ring." Frankfurt: Schirn Kunsthalle, 2016.
- Searle, Adrian. "Lygia Pape's Livro Do Tempo: 'An Alphabet of Feelings' – Video Review." In *The Whole Picture*: The Guardian, 2011.
- Smith, Terry. *Contemporary Art: World Currents*. London: Lawrence King Publishing Ltd, 2011.
- Stirner. Max. *The Ego and Its Own*. Cambridge and New York: Cambridge University Press, 1995.
- Stravinsky. Igor. *Poetics of Music in the Form of Six Lessons*. Translated by Knodell. Arthur Dahl. Ingolf. Cambridge, Massachusetts: Harvard University Press, 1970.
- Sturgis. Dan. *The Indiscipline of Painting* London: Tate Gallery Publishing, 2011.
- Sturrock, John. *The Word from Paris*. London, New York.: Verso, 1998.
- Stuttgart, Kunstmuseum. "Konkret : Die Sammlung Heinz Und Anette Teufel Im Kunstmuseum Stuttgart = Concrete Art : The Heinz and Anette Teufel in the Kunstmuseum Stuttgart / Herausgegeben Von Kustmuseum Stuttgart ; Bearbeitet Von Simone Schimpf." edited by

- Kunstmuseum Stuttgart. Stuttgart: Kunstmuseum Stuttgart; Ostfildern: Hatje Cantz, 2009.
- Styles, Kristine. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. 2nd ed. Berkeley: University of California Press, 2012.
- Tuchman, Maurice. *The Spiritual in Art : Abstract Painting 1890-1985*. New York: Los Angeles County Museum of Art / Abbeville Press, 1986.
- Tufail, Burhan. "Oulipian Grammatology: La Regle Du Jeu." In *The French Connections of Jacques Derrida*, edited by Julian. Brannigan Wolfreys, John. Robbins, Ruth. New York: State University of New York Press, 1999.
- Weintraub, Linda. Danto, Arthur. McEvilley, Thomas. *Art on the Edge : Searching for Art's Meaning in Contemporary Society 1970's-1990's*. Litchfield, CT: Art Insights, Inc., 1996.
- Weyl, Herman. *Symmetry*. Princeton: Princeton University Press, 1952.
- Wilk, Deborah. "Sarah Morris." *Art + Auction* 37, no. 2 (10/ 2013): 106-12.
- Willis, Gary. "Key Issues Concerning Contemporary Art." Doctor of Philosophy, University of Melbourne, 2007.
- Zuckerman, Andrew. *Wisdom*. Auckland: PQBlackwell, 2008.

APPENDIX

List of images - Masters Exhibition (December 2016)

Figure 47:

Raymond Carter, Installation view

Photo: Brent Edwards.

Figure 48:

Raymond Carter, Installation view

Photo: Brent Edwards.

Figure 49:

Raymond Carter, Installation view

Photo: Brent Edwards.

Figure 50:

Raymond Carter, *Untitled (Orange with White)*, 2016.

Cloth tape on 6 MDF panels, each 90 x 90 cm. Overall 180 x 270 cm.

Photo: Brent Edwards.

Figure 51:

Raymond Carter, *Untitled (Delta)*, 2016.

Cloth tape on 4 MDF panels, each 170 x 120 cm. Overall 170 x 340 cm.

Photo: Brent Edwards.

Figure 52:

Raymond Carter, *Untitled (White Diamond Split)*, 2016.

Cloth tape on 2 MDF panels. Overall 170 x 172 cm.

Photo: Brent Edwards.

Figure 53:

Raymond Carter, *Untitled (White Diamond Split with Yellow Tabs)*, 2016.

Cloth tape on 2 MDF panels. Overall 172 x 170 cm.

Photo: Brent Edwards.

Figure 54:

Raymond Carter, *Untitled (Blue and White Stripes)*, 2016.

Cloth tape on 2 MDF panels, each 60 x 180 cm. Overall 130 x 180 cm

Photo: Brent Edwards.

Figure 55:

Raymond Carter, *Untitled (The Divided Self)*, 2016.

Cloth tape on 2 MDF panels, each 120 x 60 cm. Overall 120 x 122 cm

Photo: Brent Edwards.

Figure 56:

Raymond Carter, *Untitled (Blue Wedges)*, 2016.

Cloth tape on 2 MDF panels, each 120 x 60 cm. Overall 120 x 122 cm

Photo: Brent Edwards.

Figure 57:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Installation view

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 58:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 1

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 59:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 2

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 60:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 3

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 61:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 4

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 62:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 5

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 63:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 6

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 64:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 7

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

Figure 65:

Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 8

Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.

Photo: Brent Edwards.

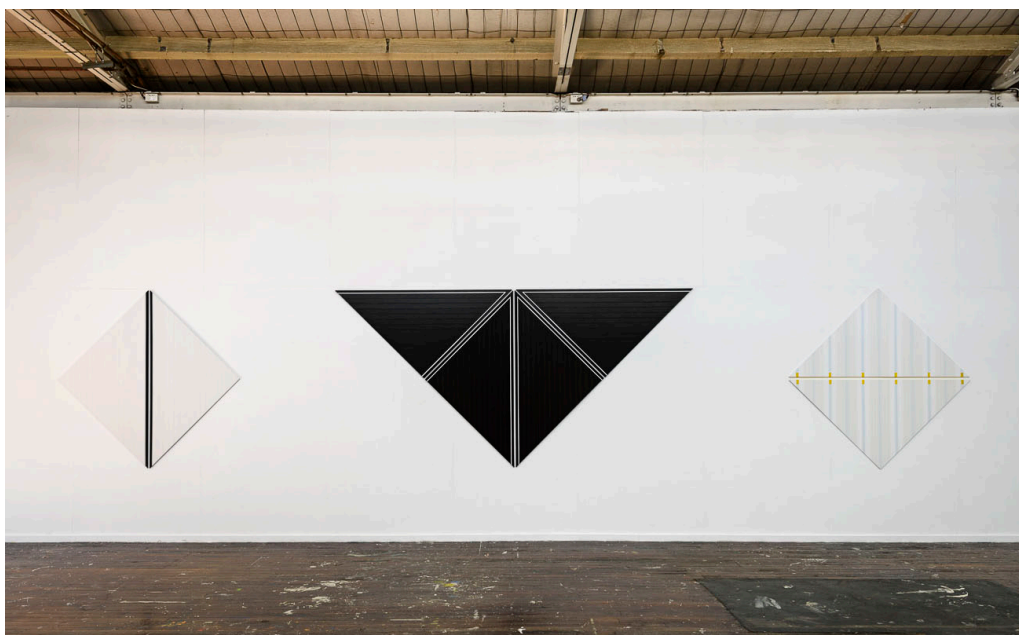


Figure 47:
Raymond Carter, Installation view
Photo: Brent Edwards.



Figure 48:
Raymond Carter, Installation view
Photo: Brent Edwards.



Figure 49:
Raymond Carter, Installation view
Photo: Brent Edwards.

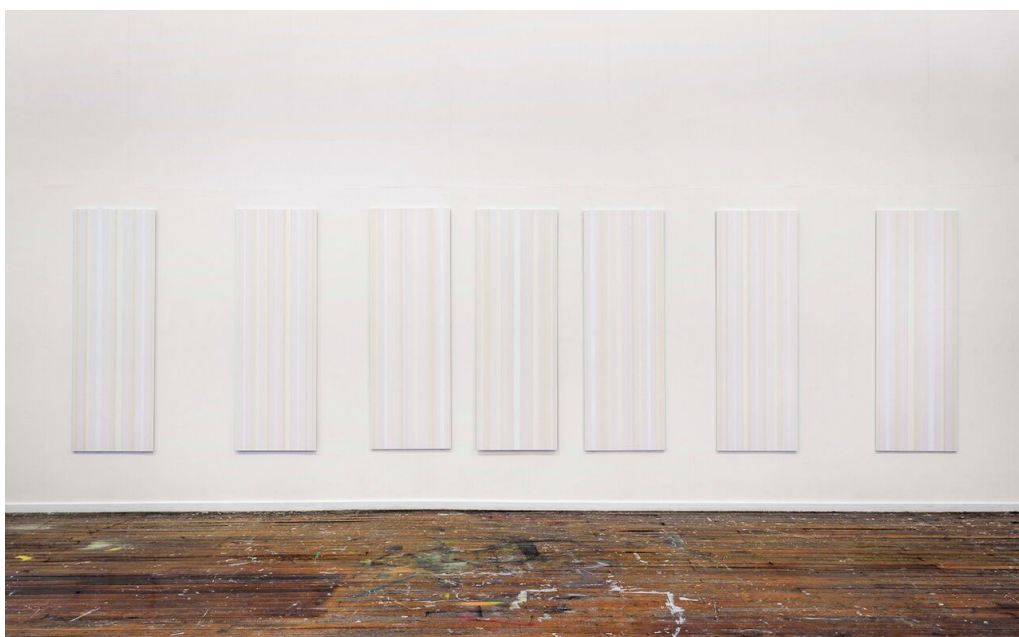


Figure 50:
Raymond Carter, *Untitled (White)*, 2016.
Cloth tape, enamel paint on 7 MDF panels, each 180 x 60 cm. Overall 180 x 660 cm.
Photo: Brent Edwards.



Figure 50:
Raymond Carter, *Untitled (Orange with White)*, 2016.
Cloth tape on 6 MDF panels, each 90 x 90 cm. Overall 180 x 270 cm.
Photo: Brent Edwards.

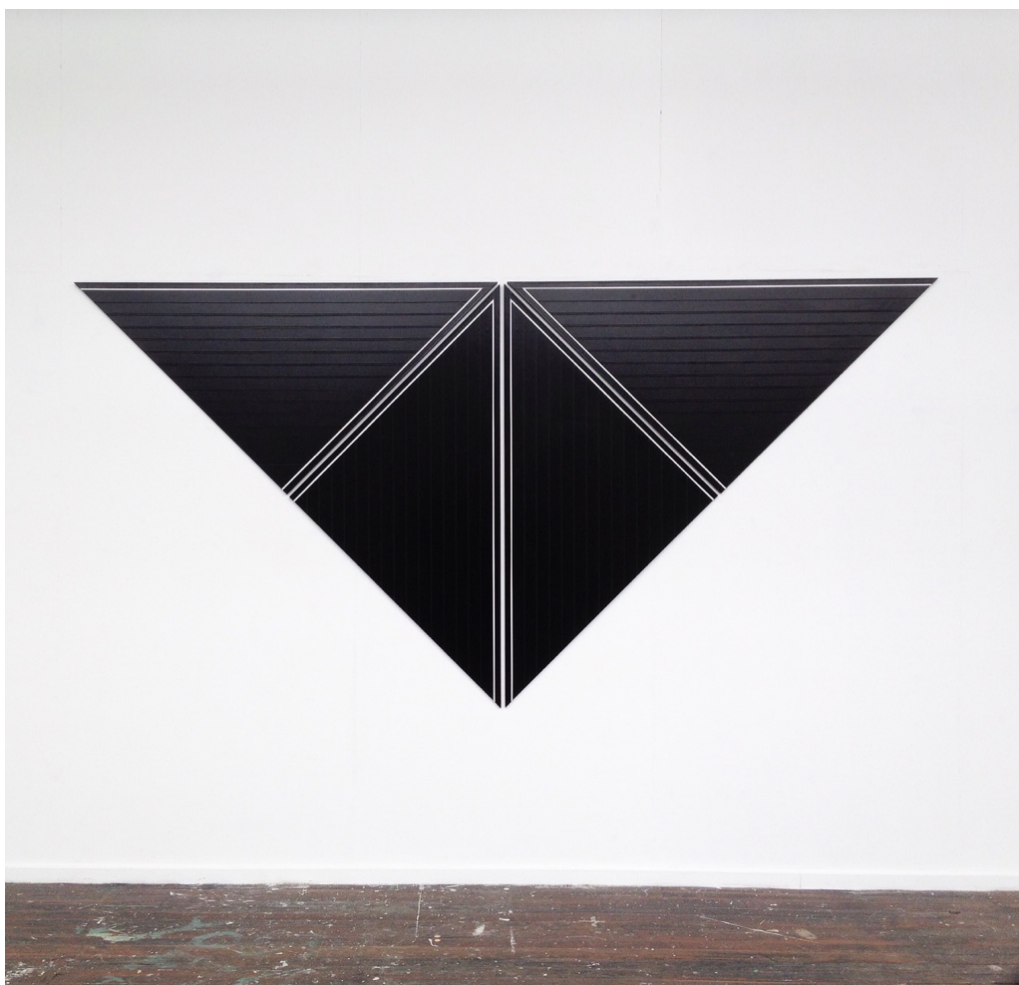


Figure 51:
Raymond Carter, *Untitled (Delta)*, 2016.
Cloth tape on 4 MDF panels, each 170 x 120 cm. Overall 170 x 340 cm.
Photo: Brent Edwards.



Figure 52:
Raymond Carter, *Untitled (White Diamond Split)*, 2016.
Cloth tape on 2 MDF panels. Overall 170 x 172 cm.
Photo: Brent Edwards.

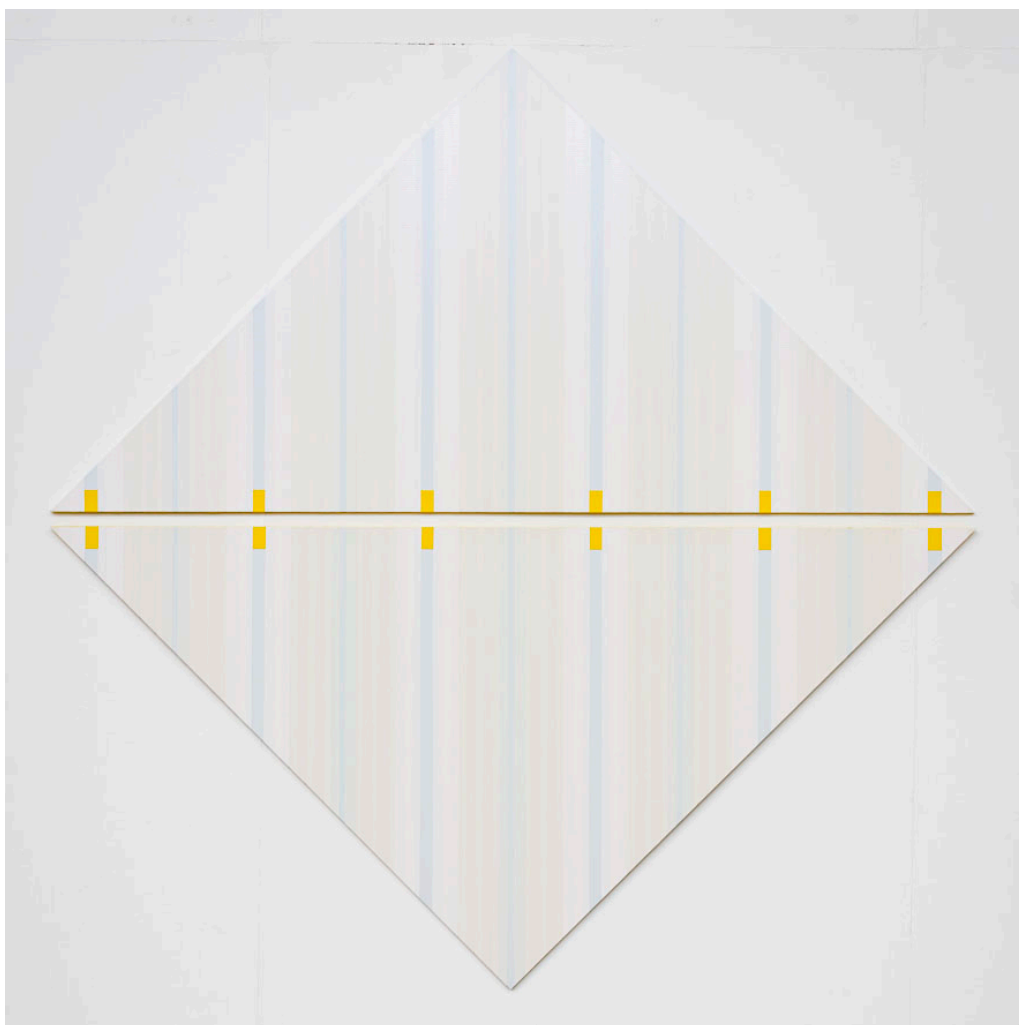


Figure 53:
Raymond Carter, *Untitled (White Diamond Split with Yellow Tabs)*, 2016.
Cloth tape on 2 MDF panels. Overall 172 x 170 cm.
Photo: Brent Edwards.

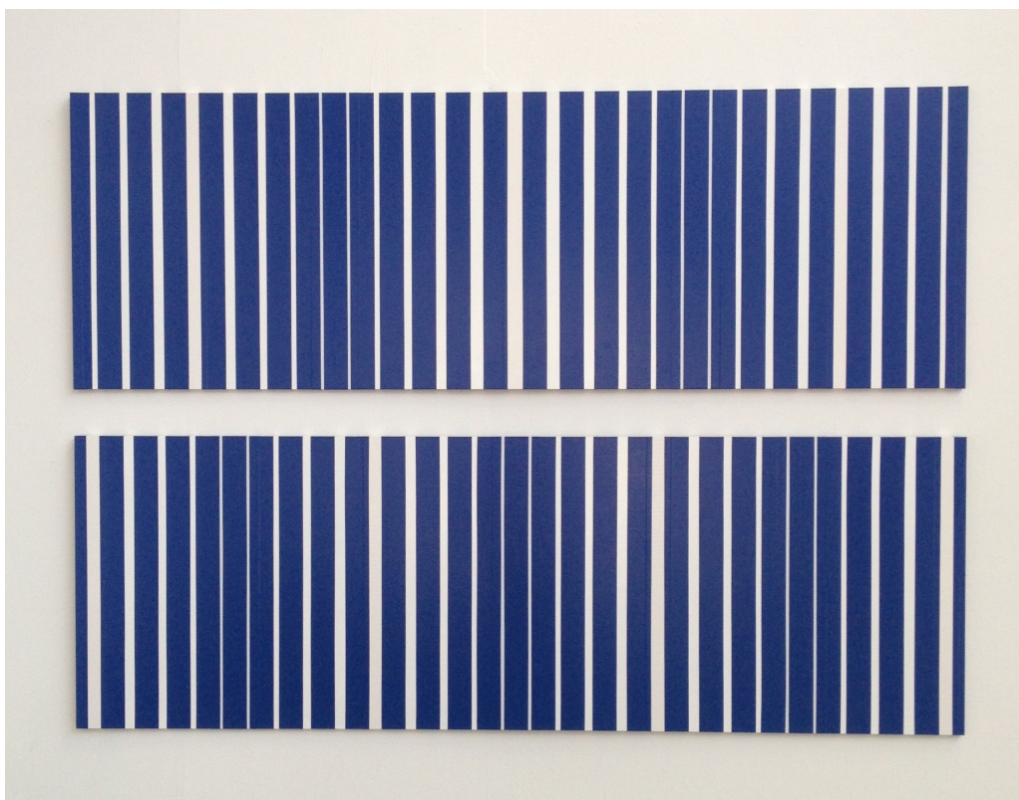


Figure 54:

Raymond Carter, *Untitled (Blue and White Stripes)*, 2016.

Cloth tape on 2 MDF panels, each 60 x 180 cm. Overall 130 x 180 cm

Photo: Brent Edwards.



Figure 55:
Raymond Carter, *Untitled (The Divided Self)*, 2016.
Cloth tape on 2 MDF panels, each 120 x 60 cm. Overall 120 x 122 cm
Photo: Brent Edwards.

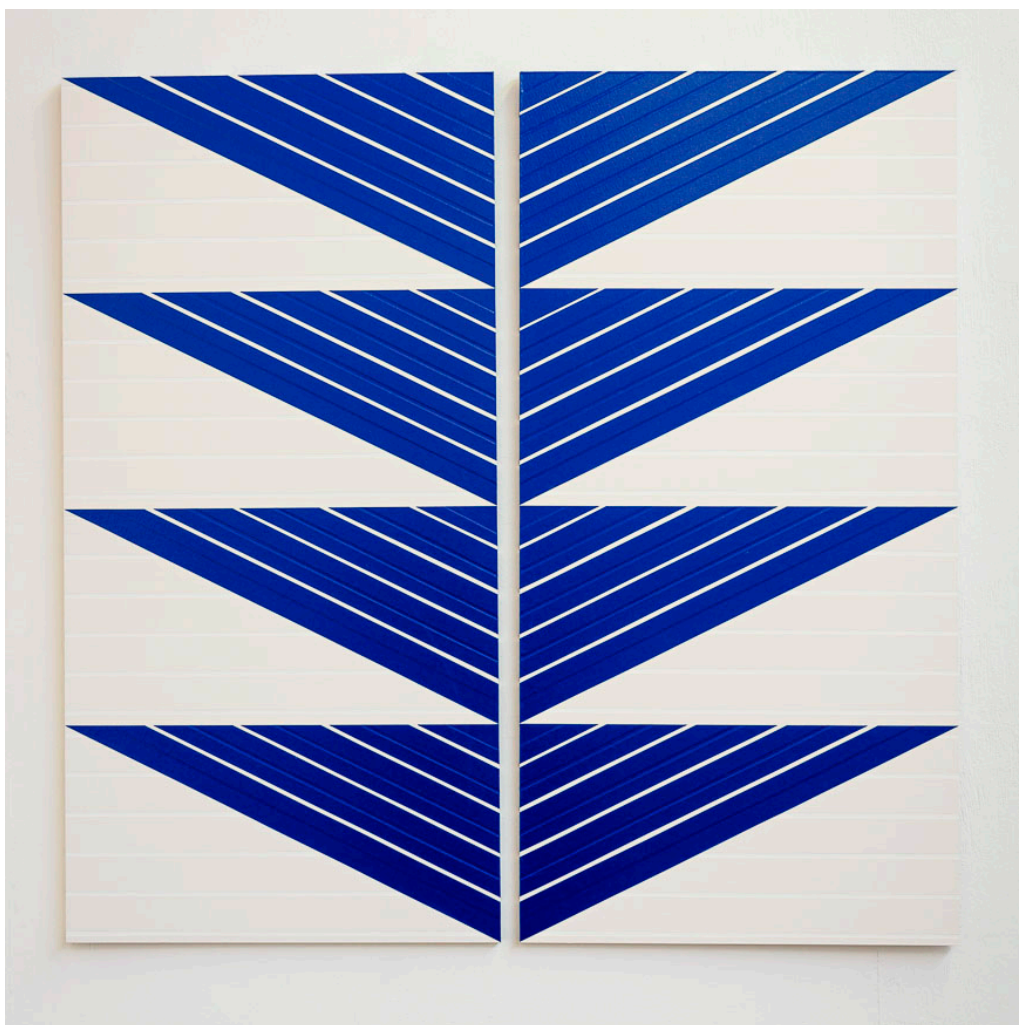


Figure 56:
Raymond Carter, *Untitled (Blue Wedges)*, 2016.
Cloth tape on 2 MDF panels, each 120 x 60 cm. Overall 120 x 122 cm
Photo: Brent Edwards.



Figure 57:
Raymond Carter, *Untitled (A Week in Winter)*, 2016.
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.



Figure 58:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 1
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 59:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 2
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 60:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 3
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 61:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 4
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 62:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 5
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 63:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 6
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Figure 64:
Raymond Carter, *Untitled (A Week in Winter)*, 2016. Detail 7
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.

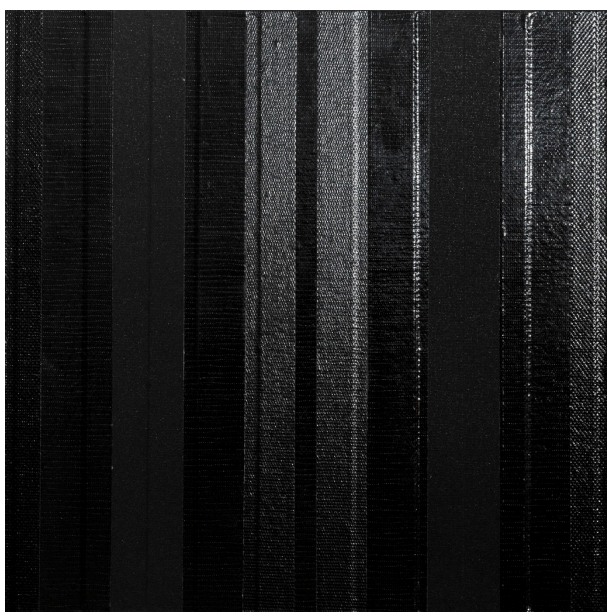


Figure 65:
Raymond Carter, *Untitled (A Week in Winter - Night)*, 2016. Detail 8
Cloth tape on 7 MDF panels, each 30 x 30 cm. Size variable.
Photo: Brent Edwards.



Minerva Access is the Institutional Repository of The University of Melbourne

Author/s:

Carter, Raymond John

Title:

Tape paintings: an exercise in stripes, symmetry and the rules of the game

Date:

2016

Persistent Link:

<http://hdl.handle.net/11343/127500>

File Description:

Tape paintings: an exercise in stripes, symmetry and the rules of the game

Terms and Conditions:

Terms and Conditions: Copyright in works deposited in Minerva Access is retained by the copyright owner. The work may not be altered without permission from the copyright owner. Readers may only download, print and save electronic copies of whole works for their own personal non-commercial use. Any use that exceeds these limits requires permission from the copyright owner. Attribution is essential when quoting or paraphrasing from these works.