

The International
JOURNAL
of the ARTS
IN SOCIETY

Volume 4, Number 3

Expanded Painting in the Work of Helio Oiticica and
Jessica Stockholder

Francesca Mataraga



www.arts-journal.com

Expanded Painting in the Work of Helio Oiticica and Jessica Stockholder

Francesca Mataraga, University of New South Wales, New South Wales, Australia

Abstract: Expanded painting or the expanded field of painting has been an under-developed area of art historical scholarship in twentieth century art and has only recently become a topic of discussion. The current dialogue on expanded painting enables the work of certain artists, in this case Helio Oiticica and Jessica Stockholder to be re-examined from within this framework. Discussed in reference to painting and in relation to their own artistic development, these two artists' work can be situated in the expanded field of painting. Both artists have created abstract work that intentionally engages with abstraction and expands the possibilities of painting. Stockholder's environments explore colour and composition through the use of objects, transforming the gallery space into a three-dimensional canvas, thereby merging architectural and painterly space through materiality. Oiticica extended the parameters of painting itself by actively expanding the notion of what painting could be in his own work, through the development of the Bolides and Parangolés series.

Keywords: Jessica Stockholder, Helio Oiticica, Colour, Expanded Painting, Expanded field of painting, Abstraction, Brazil, Neoconcrete, Painting, Installation, Contemporary Art, Parangoles



Figure 1: Jessica Stockholder, *On the Spending Money Tenderly*, (2002). Installation: Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany. Image courtesy of Jessica Stockholder and Mitchell-Innes & Nash, New York

EXPANDED PAINTING OR the expanded field of painting is a recurrent idea throughout the twentieth century that has been widely used but has not been analysed in any detail. In current art historical scholarship the term ‘expanded painting’ describes a variety of art practices that incorporate or relate to painting in some form or other. Particular artists’ work has to date been discussed as installation or sculpture rather than expanded painting, because it often takes the form of a three-dimensional practice, incorporating construction and architectural space. Discussion of the term expanded painting or the expanded field of painting, routinely includes references to Krauss’ classic 1979 essay ‘Sculpture in the Expanded Field’, positioning current painting practice in a similar place of crisis or flux as sculpture in the 1960s and 1970s.¹ In his 2004 essay ‘Painting in the Expanded Field’ Gustavo Fares uses the same Greimas schema as Krauss to argue that uniqueness/reproducibility, affine space and history can be used to expand contemporary notions of painting.²

¹ Rosalind Krauss, ‘Sculpture in the Expanded Field’, *October*, Vol.8 (Spring), The MIT Press, Cambridge, Mass., 1979, pp. 31-44, JSTOR, <http://www.jstor.org/stable/778224> (accessed 15 May 2009).

² Gustavo Fares, “Painting in the Expanded Field.” *Janus Head*, Vol. 7, No. 2 Winter, 2004, pp. 477-87, Trivium Publications, Amherst, <http://www.janushead.org/7-2/Fares.pdf> (accessed 31 August 2009).

Uses of the term ‘expanded painting’ are broad, offering the phrase as a topic of discussion or as a proposition that can be used to describe practices that incorporate painting but extend well beyond the two-dimensional surface. A 2007 Symposium held at *Artspace* (Sydney) titled ‘Expanded Painting: The Spatialisation of Painting and the Proper Name of Installation Art’, explored what expanded painting might encompass.³ In an associated 2006 article the Sydney artist Mark Titmarsh described expanded painting as “a field of possibilities that questions what painting is and what it can become”.⁴ Expanded painting has also been used by the Madrid based curator Paco Barragan as a title for a variety of recent exhibitions, including since 2004 the ‘Castellon International Expanded Painting Prize’, the 2005 ‘Prague Biennale’, ‘Art Basel Miami Beach’ 2007 and the 2008 ‘Expanded Painting’ exhibition at Space Other, Boston. For Barragan the term describes the interaction of painting with other media, including photography, sculpture, installation, new media and film and is used as an all-inclusive curatorial device.⁵ This lightweight approach has attracted criticism. Barry Schwabsky, while reviewing his own participation as judge of the 2005 ‘Castellon International Painting Prize’ questioned the use of the term as a ploy to include a plethora of new media “even if it meant...losing all sight of the notion of painting or even, at times, of quality [where] mixing media seemed to become a goal for its own sake, regardless of the result”.⁶ I discuss expanded painting as a development of an artist’s painting practice, both ideological and physical, addressing issues such as colour, composition and figure/ground relationships manifested in a three-dimensional form or environment. I argue that some artists’ work, in this case that of Helio Oiticica and Jessica Stockholder, whilst previously discussed as object or installation, is in-fact expanded painting because it is more closely related to painting both conceptually and physically. Both Helio Oiticica and Jessica Stockholder actively engage with the history of twentieth century abstraction in their practice, developing the notion of expanded painting in their work by extending the possibilities of painting through the use of material, colour, surface treatment and composition.

Helio Oiticica

Helio Oiticica (1937-1980) was a Brazilian artist, based in Rio de Janeiro from the 1950s to 1970 and in New York from 1970 to 1980. His work has recently been the subject of a large retrospective exhibition titled *The Body of Colour*.⁷ This paper focuses on the development of Oiticica’s work in relation to expanded painting, specifically the relationship between *Metaesquema* (1958), *Marquette for Spatial Relief 22 (yellow)* (1960) and *P04 Parangolé*

³ ‘Expanded Painting: The Spatialisation of Painting and the Proper Name of Installation Art’, *Artspace Public Program Symposium*, convened by Mark Titmarsh and Artspace, Artspace, Sydney, Australia, Friday 23 November 2007.

⁴ Mark Titmarsh, ‘Shapes of Inhabitation: Painting in the Expanded Field’, *Art Monthly Australia*, May, No.189, Australian National University, Acton, 2006, p. 27.

⁵ Paco Barragan, ‘Expanded Painting at Space Other’, Space Other website, Boston, <http://www.tiil.us/space-other/> (accessed 11 September 2009).

⁶ Barry Schwabsky, ‘When Is a Painting Not a Painting? When It’s on the Shortlist for a Painting Prize’, *Modern Painters*, December, 2005, p. 110, WilsonWeb, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacd094cf5f10bf169758402e5310c3f22c8e0be6d9e3938359&fmt=C> (accessed 10 October 2009).

⁷ This exhibition originated at The Museum of Fine Arts Houston, December 10, 2006 to April 1, 2007 and then travelled to Tate Modern, 6 June 2007 to 23 September 2007.

Cape 1 (1964). Oiticica developed his practice as expanded painting by exploring colour and planes and by creating concrete objects that required participatory action – the *Bolides* and *Parangolés* series in particular. Oiticica's *Parangolés* were the culmination of the artist's previous work both conceptually and physically and I discuss them from the perspective of expanded painting.⁸

Oiticica's experiments with colour and space were at the core of his practice since the beginning of his career. The earlier two-dimensional series such as the *Sécos* (1956) and *Metaesquemmas* (1957-1958) paintings, created during the artist's involvement with Grupo Frente (1955-1956) and the Rio-based Neo-Concrete group (1960), quickly evolved into three-dimensional work, the *Bilaterals* (1959) and *Spatial Reliefs* (1960) series. The material aspect of Oiticica's work developed in conjunction with his conceptual framework. Oiticica's writing chronicles the progression in his work and offers very precise reasons for each development, making the journal entries integral to any interpretation of his artistic contribution. The relationship between Oiticica's quest to achieve chromatic immersion – to embody colour, is documented in the artist's journal entries. Oiticica's quest to liberate the rectangular plane from the two dimensional surface is documented from 1960 onward when the artist wrote:

When colour is no longer submitted to the rectangle, nor to any representation of this rectangle it tends to “embody” itself; it becomes temporal, it creates its own structure, and the work then becomes the “body of color”.⁹

This desire to move away from the flat surface is what propelled Oiticica into the expanded field of painting. By rejecting the two-dimensional surface he sought alternative methods of expression. These aspirations were realized when he developed the *Bolides* and *Parangolés*. This quest into three-dimensional space was however firmly linked to painting. Painting was what motivated Oiticica to explore the potential of a single colour and extend his practice into the temporal realm. In 1962 the artist wrote that:

It was arriving at a single colour, at pure space, at painting's very core, that led me to three-dimensional space itself and, with it, to a discovery of the meaning of time ... It is not only a change of media but of the very concept of painting as such... (one that is) much more active and complete in its sense of involvement.”¹⁰

⁸ Helio Oiticica, *Metaesquema*, 1958, Gouache on cardboard, 452 x 534 mm, César and Claudio Oiticica Collection, Rio de Janeiro. Tate. Purchased with assistance from the American Fund for the Tate Gallery, the Latin American Acquisitions Committee, Tate Members and The Art Fund, 2007.

Image 15 from the top ‘Room 2, Helio Oiticica Exhibition, Online’, Tate Modern, <http://www.tate.org.uk/modern/exhibitions/heliooiticica/rooms/room2.shtm>, (accessed 10 October 2009).

Helio Oiticica, *Maquette for Spatial Relief 22 (yellow)* 1960, Gouache on cardboard, 375 x 265 x 20 mm, César and Claudio Oiticica Collection, Rio de Janeiro.

Image 12 from the top ‘Room 5, Helio Oiticica Exhibition, Online’, Tate Modern, <http://www.tate.org.uk/modern/exhibitions/heliooiticica/rooms/room5.shtm> (accessed 10 October 2009).

⁹ Helio Oiticica, ‘October 5, 1960, Doc No. 0121, pp. 27-28, AHO/PHO’, in eds Figueiredo et. al, op.cit. p. 202. (First published in AAGL, 23).

¹⁰ Helio Oiticica, ‘The Transition of Color from Painting into Space and the Meaning of Construction (1962)’, in eds Figueiredo et. al., op. cit., p. 222. (First published in *Habitat*, No. 70, Rio de Janeiro, 1962; reprinted in AAGL, pp. 50-63).

With this statement Oiticica changed the scope and parameters of his painting practice. By conceptually linking ‘three-dimensional space itself’ to painting and by naming ‘pure space’ as created by a single colour as the core of painting, Oiticica actively extended the possibilities of painting itself. This statement allowed him to transition from the two-dimensional surface to three-dimensional space seamlessly creating a series of works that exist in the expanded field of painting. These experiments with painting as a three-dimensional practice were realized through the *Nuclei* (1960-1966), *Penetrables* (1960-1961) and *Bolidés* (1963-1969) series. The *Nuclei* series included the viewer in the spatial area of the work through the use of mirrors; the *Penetrables* enveloped the viewer as a participant and the *Bolidés* and *Parangolés*, required direct participatory action.

Seeking distance from the art world in 1964, Oiticica found refuge with the inhabitants of the Mangueira Hill *favéla*. Oiticica’s involvement with the *favélas* fulfilled two functions. Firstly, it enabled him to take a social, ethical and political position against the oppressive Brazilian dictatorship, something he considered important at the time.¹¹ Secondly, it facilitated a significant development in the artist’s material practice by providing a unique environment for experimentation with form, synthesizing the formal elements of his work with the temporal aspect of experience. The *Parangolés* are Oiticica’s most widely recognized political works, often containing explicit references to freedom of speech and freedom of expression in relation to the dictatorship in Brazil during the 1960s. Anna Dezeuze traces the political significance of the *Parangolés* in relation to the *favélas* and the influence of the Mangueira samba school on Oiticica’s artistic development in her 2004 article ‘Tactile Dematerialization, Sensory Politics: Helio Oiticica’s *Parangolés*’.¹²

The *Parangolés* are a series of constructed garments made from fabric, plastic, mats, screens, ropes and various other layered materials that include painted words or slogans, fashioned as costumes for samba dancing. Oiticica started making them in 1964. The *Parangolés* were designed to function as mobile constructions or mobile paintings, activated through human movement. Oiticica described them as “transobject[s]” and “environmental structure[s]”.¹³ The complexity of these structures is revealed through the movement and gestures of the participants who wear them or activate them – originally the dancers of the Mangueira samba school with whom Oiticica was involved. Oiticica did not consider the *Parangolés* as objects, but rather as actions or experiences. He described them as participatory structures and as examples of work-environments or actions.¹⁴ These habitable paintings enabled the artist to pursue and develop his investigations into structure, space and time in a unique way by incorporating the lived experience (*vivências*) that was such an important part of his work.¹⁵ In his writing Oiticica described the *Parangolés* as “*Parangolé* total-experience”, thus removing them from the realm of objects or costumes and linking them to

¹¹ *ibid.*

¹² Dezeuze Anna, ‘Tactile Dematerialization, Sensory Politics: Helio Oiticica’s *Parangolés*’, *Art Journal*, Vol.63, No.2, College Art Association, Chicago, 2004, pp. 58-71, JSTOR, <http://www.jstor.org/stable/4134521> (accessed 11 August 2009).

¹³ Oiticica, ‘Notes concerning *Parangolé*’, *op. cit.*, p. 298.

¹⁴ Helio Oiticica, ‘General Scheme of the New Objectivity’ in *Helio Oiticica*, Witte De With Centrum Voor Hedendaagse Kunst, Rotterdam, p. 116.

¹⁵ Helio Oiticica, ‘Helio Oiticica - the Body of Colour, Tate Modern Exhibition Guide (Room 9)’, <http://www.tate.org.uk/modern/exhibitions/heliooiticica/rooms/room9.shtm> (accessed 9 June 2009).

temporal experience.¹⁶ In the essay ‘To Bestow a Sense of Light: Helio Oiticica’s Experimental Process’ which was included in the 2007 catalogue *Helio Oiticica: The Body of Colour*, Wynne P. Phelan discusses the *Parangolés* as “layered fabric structures” and as Oiticica’s “ultimate colour structures” – a kind of three-dimensional abstract painting.¹⁷

Oiticica’s interest in colour and movement is evident in the earlier work, such as the *Metaesquemas* and *Sécos* paintings. In these earlier paintings, movement is suggested through composition. This interest in movement is developed more fully in later work, culminating in the *Parangolés* and *Bolidés* series, whereby movement is achieved through construction and the works become kinetic through participation. Despite differences in material and construction technique, the early series and the later work share the use of the rectangle as a compositional element and a monochromatic or limited palette.

Despite being participatory, three-dimensional and kinetic, the underlying structural nature of the *Parangolés* reveals them as having similar formal painterly concerns as the earlier work. In the *Parangolés* movement is created through direct action, rather than being illustrated or implied. An example of this relationship between the earlier paintings and the later constructions is evident when one compares *Metaesquema* (1958), composition in cadmium orange and *P04 Parangolé Cape 1* (1964), paint, polyvinyl acetate emulsion, canvas, vinyl plastic, tulle, cord, also in cadmium orange. In the *Sécos* and *Metaesquemas* paintings the rectangular shapes are drawn as if in motion. Viewed in reference to each other the *Parangolé* can be interpreted as a three-dimensional version of the *Metaesquema* painting – a kinetic construction that is a re-interpretation of the two-dimensional composition. Both works are comprised of flat rectangular shapes that extend outward creating a sense of movement. In *Metaesquema* (1958) the parallelograms are drawn in a loose grid formation creating a sense of horizontal and vertical movement by the irregular gaps that separate them.¹⁸ These shapes appear to jostle for space on the grid. The empty space inside and around the rectangular forms creates visual tension between the positive and negative space in the image, contributing to this sense of movement. The crisp linear outlines generate tension in the figure ground relationship by causing the positive and negative space of the image to fluctuate, allowing the eye to oscillate between the rectangular shapes of the figures and the empty space of the ground. In *P04 Parangolé Cape 1* (1964), the fabric rectangles extend outward, activated by the human body, thereby transforming the object into a three-dimensional construction and physically expanding into the surrounding space. Seen in relation to each other one can easily imagine the *Metaesquema* painting as a flat pattern for the *Parangolé*.

When we consider *P04 Parangolé Cape 1* (1964) and compare it to *Marquette for Spatial Relief 22 (yellow)* (1960), a further consistency in the formal development of Oiticica’s work emerges. The earlier piece, *Marquette for Spatial Relief 22 (yellow)*, is comprised of a series of overlapping rectangular forms in light and mid yellow.¹⁹ A sense of motion is created in this piece by the circularity of the composition. By overlapping the cardboard rectangles in a centrifugal pattern Oiticica creates a sense of movement and three-dimensionality that is

¹⁶ Helio Oiticica, ‘Notes concerning Parangolé’, in eds Figueiredo et. al., op. cit., p. 298. (First published in *Opinia* 65, Rio de Janeiro, Museu d’ Arte Moderna, 1965 and Reprinted in AAGL, pp. 70-72 and WdW, 1992, pp. 93-96).

¹⁷ Wynne H. Phelan, ‘To Bestow a Sense of Light: Helio Oiticica’s Experimental Process’, in *Helio Oiticica: The Body of Colour*, eds L. Figueiredo & M. C. Ramirez, Museum of Fine Arts Houston, Houston and Tate Modern Gallery, London, 2007, p. 101.

¹⁸ Helio Oiticica, *Metaesquema*, 1958, op cit.

¹⁹ Helio Oiticica, *Maquette for Spatial Relief 22 (yellow)* 1960, op cit.

actually absent from the piece. In *Marquette for Spatial Relief 22 (yellow)* the rigidity of the cardboard support accentuates the concrete nature of the work. The monochromatic palette unifies the individual rectangular shapes whilst retaining the sense of motion that is created through the clockwise configuration of the forms. Each rectangular shape unfurls from the central axis of the composition and functions as a unified component of a whole through structural repetition. When Oiticica wrote about the *Spatial Reliefs* in February 1964 he emphasized the structures as a successful and complete synthesis “between colour and structure, between space and time”.²⁰ Furthermore, in the same journal entry he described the structures as paintings, emphasizing the importance of colour as a unifying structural element and identified colour as “the ideal mediator between the world of the senses and that of the intellect”.²¹

The structural configuration used in the construction of *Marquette for Spatial Relief 22 (yellow)* (1960) is echoed in the construction of *P04 Parangolé Cape 1* (1964). The rectangular shapes that make up the *Parangolé* are again arranged in a centrifugal composition but this time appear quite different because they are made of soft fabric instead of rigid cardboard. The use of fabric makes the *Parangolé* appear more vulnerable as an object, undermining the concrete origins of the work. The softness of the fabric and the twirling motion created by the wearer embody the work with volume through direct movement. Oiticica completely abstracted the *Parangolés* structures by sometimes concealing the human form, both in a stationary position and in motion. Different aspects of the compositions, such as the various internally concealed segments, are revealed through movement of the wearer’s body. These segments or panels read as ‘soft’ paintings or compositional elements, physically expanded by kinesis. Close examination of the work shows that Oiticica was exploring the same painterly and formal concerns in both pieces. The monochromatic use of colour is repeated as a unifying element in both the *Spatial Relief* and the *Parangolé*, affirming Oiticica’s claim that colour can constitute the work “as a totality”.²² By comparing the *Parangolé* and the *Spatial Relief* it becomes clear that Oiticica’s ongoing preoccupation with materiality and painting contributed to the consistency of his artistic development.

Oiticica’s ongoing experimentation with materials and the continued pursuit to create works that embodied a sense of totality through the use of colour are documented in the artist’s writing. Oiticica himself, traces the development of his work as having “evolved from the very structure of painting, stimulated by an intrinsic, inseparable relationship with colour”.²³ His ongoing formal concerns with colour and form illustrate the artist’s commitment to painting as a practice. The abstract quality of Oiticica’s work and writing situates his oeuvre in the expanded field of painting both conceptually and physically. This evolution in Oiticica’s work through the use of material, exploring the possibilities of colour and structure as a means of conveying time and space is in fact the development or practice of expanded painting.

²⁰ Helio Oiticica, ‘February 15, 1964 – Doc. No. 0009, Aho/Pho’, in eds Figueiredo et. al., op. cit., p. 218.

²¹ Ibid.

²² Ibid.

²³ Ibid.

Jessica Stockholder

Jessica Stockholder (1959) is a Seattle born artist, who grew up in Canada and is now based in New York and New Haven. Stockholder uses found objects as abstract forms to create compositions and architectural environments or constructions. Until recently Stockholder's practice has been discussed in terms of found object, assemblage, sculpture and installation. The first reference to her work as expanded painting is in a 2002 interview with David Ryan.²⁴ Stockholder has exhibited extensively since the early 1980s, creating large constructed environments of architectural scale in response to specific gallery spaces.²⁵ In this paper I discuss Stockholder's 2002 work *On the Spending Money Tenderly*, exhibited at Kunstsammlung Nordrhein-Westfalen, Dusseldorf (fig. 1 and fig. 2).

Jessica Stockholder uses objects and paint in architectural space to create shape, colour and compositional relationships, traditionally explored on canvas. Stockholder has frequently discussed her practice as being grounded in abstraction. She has described her work as a process of "thinking about the experience of colour and space".²⁶ Her unique spatial environments are constructed using ready-made objects, such as furniture, appliances and other consumer goods or found objects (including cars). Stockholder's work explores colour and composition by transforming the gallery space into a giant canvas, merging architectural and painterly space through materiality.

Stockholder's use of objects as abstract elements, create complex figure/ground relationships with architectural space that relate directly to painting. The architecture that the constructed environments are created in is transformed into an abstracted space; this is achieved by subsuming the architectural features of the room into the work itself. The features of each exhibition space cease to be separate from the work. By painting or covering large expanses of the walls and floor, Stockholder unifies the architecture with the constructions themselves.

The complexity of Stockholder's approach is evident in such large-scale installations as *On the Spending Money Tenderly* (fig. 1). In this 2002 work, Stockholder covers the walls and floor towards the back of the gallery with very large geometric shapes in blue, green, orange and yellow. Reminiscent of a Patrick Heron painting, the sharp, clean edges of the shapes and the saturated hues create a crisp delineation between figure and ground. The repetition of colour and shape, set against the white walls and stone floor of the gallery create a visual unity despite the obvious changes in material, thereby unifying the space. In *On the Spending Money Tenderly*, as in her other works to date, Stockholder uses multiple objects to divide the large expanse of the gallery. These include: large swathes of fabric draped over a ceiling height scaffold; large painted segments on the wall; large floor coverings in various geometric shapes; couches and fluorescent lights; a projected rectangular shape or parallelogram; a canvas marquee set up as a quasi, market fruit-stall, filled with numerous plastic crates containing fruit and other objects; and a cluster of floor lamps with circular lampshades swathed in lime green and pale orange coloured paint. Each element functions as a segment of a whole through repetition of colour, shape and form. The objects function as abstract

²⁴ David Ryan, 'Jessica Stockholder in Conversation with David Ryan', in *Talking Painting: Dialogues with Twelve Contemporary Abstract Painters*, ed. D. Ryan, Routledge, London, New York, 2002, p. 238.

²⁵ Jessica Stockholder, 'Jessica Stockholder, Yale University School of Art Faculty Profile', Yale University School of Art Website, <http://art.yale.edu/JessicaStockholder> (accessed 27 April 2009).

²⁶ US Art 21, *Jessica Stockholder (Interests and Influences)*, <http://www.pbs.org/art21/artists/stockholder/clip2.html>, (accessed 10 October 2009).

elements, creating compositional and colour relationships through repetition. The paint on the wall, the large expanses of fabric, the floor coverings, the fruit, the plastic crates, the vertical white lines of the canvas and the window frames are all used in order to create compositional relationships between circles and squares, and colour relationships through the use of white, black, red, blue, yellow and green.

For instance, the large yellow segment on the floor towards the back of the gallery is repeated in colour and shape in the yellow light emanating from the cluster of cylindrical and ovoid floor lamps at the front of the space, as well as through the use of the yellow fruit in the crates under the marquee. The blue used to paint the large shape on the back wall is repeated in the pale blue triangular wedge draped over the scaffolding, the blue rectangle on the floor in front of the scaffold, the blue marquee and the blue rectangular crates stacked under the marquee. Orange, used for the large circular floor piece toward the centre of the space, is echoed as a rectangle of orange paint, casually draped over the tan couches in the centre of the room. It is also repeated through the use of oranges (and other similarly coloured fruit) and the peachy coloured segments of paint used to de-face the lampshades and blue-striped sidewall of the marquee. Similarly, green is repeated in the large two-tone fabric slung over the scaffold at the rear of the room; the painted lampshades, the circular green floor piece and the green plastic crates.

Repetition of colour and shape is used to create tension and rhythm between the vertical and horizontal planes, drawing the eye up from the floor and around the cluster of objects. The compositional or formal elements walk us through the work. Rhythm is created by this interplay, establishing formal relationships through colour and shape and using composition to investigate spatial depth. This approach to spatial construction, juxtaposing flatness and depth through form, colour and shape is the domain of painting. All this repetition functions to establish a certain logic or order of visual thought in Stockholder's work that is distinctly painterly. Each object, pristine or altered, is used – and functions as, an abstract element: colour, shape and form.

Despite the three-dimensional nature of the work, Stockholder's spaces are processed as a series of single images or frames. This is due to the vastness of her work that requires the viewer to walk around the space, gradually absorbing each element or 'view' as a separate image or frame. As the viewer progresses through the architectural space in which the work is situated, segments of the work are revealed. The inability to process the work as a whole image or picture results in the viewer processing each 'view' separately. These 'views' are then synthesized to create a sense of the whole. Each 'view' or segment is processed as a frame and the viewer is then required to piece the whole experience together as a series of images, recalling each vignette and synthesizing the whole by memory recall. Stockholder herself links her work to mapping processes and memory, describing the integral function of memory in experiencing her work. In the online 'Interview: Interests and Influences' Stockholder discusses the importance of moving through the work and remembering "what's on the other side, how it looks from over there."²⁷

This form of visual synthesis is linked to Piet Mondrian's writing on painting, architecture and space. Yve-Alain Bois' in-depth discussion of this topic in 'Mondrian and the Theory of Architecture' helps us trace the modernist origins of the visual logic inherent in Stockholder's work. Bois, in discussing Mondrian's evolution of his theory of architecture, quotes the

²⁷ US Art 21, online transcript, *Jessica Stockholder (Interests and Influences)*, op. cit.

painter's 1919-1920 "trialogue" concerning the viewer's ability to 'see' a room as a painting.²⁸ In this article Bois discusses "the concept of *interior* image" as a single image, citing a 1920 article by Mondrian that describes the process of absorbing this complex space as perceiving all of the different planes as a single plane.²⁹ Mondrian's original article and Bois' discussion of this concept are integral to analysing Stockholder's work, because Mondrian's discussion of rooms as the painting of the future is realized in Stockholder's work. A transformation occurs in Stockholder's constructed environments shifting painting from a flat surface to three-dimensional space whereby the work is experienced as a three-dimensional environment. Each segment or view is processed as a succession of flat images or as a series of still-life vignettes. The work is then synthesized into a narrative of the experience itself by recalling the memory of individual 'frames' and creating a 'whole' that is a composite of these vignettes.

This link to mapping and memory is explored in Elspeth Carruthers' essay 'Circuitio, Memory, and the Medieval Mapping of Space', in which Carruthers discusses Stockholder's work as a form of map making.³⁰ In this essay Carruthers describes the effect Stockholder's work has on the viewer as "shifting the viewers' perspectives by reorienting their spatial assumptions" and discusses this reorientation or disorientation in relation to shock – the viewer is taken aback by the scale of the work and the onslaught of the experience.³¹ Carruthers then goes on to establish numerous similarities between the function of medieval mapping and the viewer's experience of Stockholder's work. Threads of this discussion, in relation to memory and the use of objects as signifiers are explored further by Miwon Kwon in her essay 'Promiscuity of Space: Some Thoughts on Jessica Stockholder's Scenographic Compositions'.³² In this essay Kwon identifies Stockholder's objects as functioning both as metaphoric signifiers and as abstract elements, where specific objects become abstract objects and yet simultaneously retain their original meaning. Kwon explains how the objects Stockholder uses retain a sense of their function and associated meaning whilst simultaneously being read as abstract elements. Stockholder's use of fridges or coolers, for instance read both as abstract white cubic forms and as domestic food cooling devices, with all of the association this object carries – nurturing, cooking, domesticity, cold. Stockholder herself acknowledges these dual readings of her work.³³ Kwon attributes this unstable state of disorientation in Stockholder's work as being successful because "no one element, be it an object, a color, or an architectural structure (thus, by extension, spatial modality), is allowed to maintain its integrity or to fully accommodate another element".³⁴ This ambiguity enables

²⁸ Yve-Alain Bois, 'Mondrian and the Theory of Architecture', *Assemblage*, No.4, October, The MIT Press, Cambridge, Mass., 1987, p. 120, JSTOR, <http://www.jstor.org/stable/3171039> (accessed 15 May 2009).

²⁹ Piet Mondrian, 'Natuurlijke En Abstracte Realiteit', *De Stijl* 3, No.7, p.59, cited in Yve-Alain Bois, *ibid*, p. 120.

³⁰ Elspeth Carruthers, 'Circuitio, Memory, and the Medieval Mapping of Space', in *Jessica Stockholder: Kissing the wall – works, 1988-2003 (with essays by Elspeth Carruthers and Miwon Kwon)*, eds T. Sultan & N. Doll, Blaffer Gallery, University of Houston, Houston and Weatherspoon Art Museum, University of North Carolina, Greensboro, 2004, pp. 23-33.

³¹ *Ibid*, p. 29.

³² Miwon Kwon, 'Promiscuity of Space: Some Thoughts on Jessica Stockholder's Scenographic Compositions', in Sultan et. al., *op. cit.*, p. 33-38.

³³ Jessica Stockholder, *Jessica Stockholder Working on the Installation "Sam Ran over Sand or Sand Ran over Sam" At the Rice Gallery in Houston, Tx (Excerpt from the Documentary Series "Art in the Twenty-First Century")*, 2001-2007, PBS, online multimedia, <http://www.pbs.org/art21/artists/stockholder/index.html> (accessed 2 March 2009).

³⁴ Kwon, *op. cit.*, p. 36.

more liberal interpretations of Stockholder's work, relating it back to painting and situating it in the expanded field of painting.

Stockholder's preparatory sketches are clues to the artist's thought process and enable an interpretation of her work as painterly and abstract. Stockholder's sketches are maps of her subsequent works – two-dimensional diagrammatic notations or representations of a three-dimensional space. For example, two sketches for the work *On the Spending Money Tenderly* are merely a collection of abstract shapes drawn with coloured pencil on paper. In the sketches, the gallery space and the work are described using the most rudimentary lines, completely flattening any spatial elements. In one instance, the artist has drawn a series of coloured abstract shapes that equate with objects in the final work. In the gallery these vague coloured segments become a series of objects spanning the entirety of the space. These are: a red/orange circle in the lower left hand corner of the paper, designating the large red/orange floor covering; a large T-shaped area of deep cadmium yellow and a rectangular orange shape, that possibly translate to the floor coverings and/or also the paint used on the lampshades; and two large green bands towards the top right hand corner that intersect a rectangular purple form at the top of the page, designating the large painted areas on the walls of the gallery. In another drawing, again done in coloured pencil, the artist has loosely sketched four blue squares in the centre of the page, surrounded by green, purple and yellow segments and marked with notes, designating the marquee and plastic fruit crates used in the gallery. When we look at Stockholder's large-scale work in relation to the drawings, it is evident that she thinks and works like a painter, using colour and shape as notations in order to describe abstract relationships between shapes. The coloured sketches bear little representational resemblance to the objects used in the final work – they are shorthand notations of the space. What the sketches emphasize is shape, colour, form and composition, conceived as abstract elements. The objects that are eventually used, act as stand-ins for these abstractions.

As stated in the introduction to this paper expanded painting or the expanded field of painting has been an under-developed area of art historical scholarship in twentieth century art and has only recently become a topic of discussion. The current dialogue on expanded painting enables the work of certain artists, in this case Helio Oiticica and Jessica Stockholder to be re-examined from within this framework. Discussed in reference to painting and in relation to their own artistic development, these two artists' work can be situated in the expanded field of painting. Both artists have created abstract work that intentionally engages with abstraction and expands the possibilities of painting. Stockholder's environments explore colour and composition through the use of objects, transforming the gallery space into a three-dimensional canvas, thereby merging architectural and painterly space through materiality. Oiticica extended the parameters of painting itself by actively expanding the notion of what painting could be in his own work, through the development of the *Bolides* and *Parangolés* series.



Figure 2: Jessica Stockholder, *On the Spending Money Tenderly* - detail, (2002). Installation: Kunstsammlung Nordrhein-Westfalen. Dusseldorf, Germany. Image courtesy of Jessica Stockholder and Mitchell-Innes & Nash, New York

References

- Art:21, 'Jessica Stockholder', <http://www.pbs.org/art21/artists/stockholder/index.html>, 2001-2007 (accessed 2 March 2009).
- Art:21, 'Jessica Stockholder working on the installation "Sam Ran Over Sand or Sand Ran Over Sam" at the Rice Gallery in Houston, TX (excerpt from the documentary series "Art in the Twenty-First Century")' in Art:21, 'Jessica Stockholder', <http://www.pbs.org/art21/artists/stockholder/index.html>, 2001-2007 (accessed 2 March 2009).
- Artspace, 'Expanded Painting: The Spatialisation of Painting and the Proper Name of Installation Art', *Artspace Public Program Symposium*, convened by Titmarsh, M. and Artspace, Sydney, Australia, Friday 23 November 2007.
- Barliant, C., 'Jessica Stockholder: Redefining the Frame', *Sculpture*, Vol. 24, Issue 3, 2005, pp. 34-39, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dac7d21e407260abff6c21cb8238bf7b79a987d5be5e99ee0d0&fmt=H>, (accessed 10 October 2009).
- Barragan, P., 'Expanded Painting at Space Other', Space Other website, Boston, 2008, <http://www.tiil.us/space-other/>, (accessed 11 September 2009).
- Basualdo, C., *Helio Oiticica: Quasi-Cinemas*, New Museum of Contemporary Art, Cologne, and Wexner Center for the Arts, Columbus, in association with Hatje Cantz, New York, 2001.
- Bois, Y-A., 'Mondrian and the Theory of Architecture', *Assemblage*, No.4, October, 1987, pp. 102-130, JSTOR, <http://www.jstor.org/stable/3171039> (accessed 15 May 2009).
- Bois, Y-A., and Reiter-Mcintosh, A., 'Piet Mondrian, "New York City"', *Critical Inquiry*, Vol.14, Issue 2, 1988, pp. 244-277, JSTOR, <http://www.jstor.org/stable/1343446> (accessed 10 October 2009).

- Bois, Y-A., 'Painting as Model' in Bois, Y-V., *Painting as Model*, The MIT Press, Cambridge, Mass., 1993.
- Bois, Y-A., and Sims, G., 'On Matisse: The Blinding (For Leo Steinberg)', *October*, Vol. 68, 1994, pp. 61-121, JSTOR, <http://www.jstor.org/stable/778697> (accessed 10 October 2009).
- Bois, Y-A., 'To Introduce a User's Guide', *October*, 78, 1996, pp. 21-37, JSTOR, <http://www.jstor.org/stable/778905> (accessed 10 October 2009).
- Brett, G., 'The Experimental Exercise of Liberty', *Helio Oiticica*, Witte de With, Center for Contemporary Art, Rotterdam, 1992.
- Brett, G., and Figueiredo, L., (eds.), *Oiticica in London*, Tate Publishing, London, 2007.
- Carruthers, E., 'Cicuitio, Memory, and the Medieval Mapping of Space', in Doll, N. and Sultan, T. (eds.), *Jessica Stockholder: Kissing the wall – works, 1988-2003 (with essays by Elspeth Carruthers and Miwon Kwon)*, Blaffer Gallery, University of Houston and Weatherspoon Art Museum, University of North Carolina, 2004, pp. 23-33.
- Colpitt, F., 'Jessica Stockholder: A Merging of Mediums', *Art in America*, Volume 93, Issue 2, 2005, pp. 92-97, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacc094cf5f10bf1697b0cc8bf67df84ce282e5a8152fe1af99&fmt=C> (accessed 10 October 2009).
- Cooke, L., 'A Suite for... Three Oranges', in Schwabsky, B., Tillman, L. and Cooke, L. (eds.), *Jessica Stockholder*, Phaidon, London, 1995.
- Cooke, L., 'Fabricating sight/site', *Jessica Stockholder – Your skin in this weather bourne eye-threads & swollen perfume*, Dia Center for the Arts, New York, 1996.
- Danilowicz, N., 'Art Basel Miami Beach', *ArtUS*, Spring No. 22, 2008, pp. 14-15, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacc7b7f112e2db052645b4c6744ddae9b1db8ad0b265310261&fmt=C> (accessed 10 October 2009).
- Dezeuze, A., 'Tactile Dematerialization, Sensory Politics: Helio Oiticica's Parangolés', *Art Journal*, Vol. 63, No. 2, 2004, pp. 58-71, JSTOR, <http://www.jstor.org/stable/4134521> (accessed 10 October 2009).
- Diaart.Org, 'Jessica Stockholder – Your Skin in this Weather Bourne Eye-Threads and Swollen Perfume', <http://www.diaart.org/exhibs/stockholder/skin/> (accessed 9 May 2009).
- Doll, N. and Sultan, T. (eds.), *Jessica Stockholder: Kissing the wall – works, 1988-2003 (with essays by Elspeth Carruthers and Miwon Kwon)*, Blaffer Gallery, University of Houston and Weatherspoon Art Museum, University of North Carolina, 2004.
- Doll, N. and Sultan, T. 'About the exhibition Jessica Stockholder: Kissing the Wall– works, 1988-2003', <http://www.jessicastockholder.coe.uh.edu/aboutexhibition.shtm> (accessed 10 October 2009).
- Farmer, J.A., 'The Experimental Exercise of Freedom: A Conversation with Rina Carvajal and Alma Ruiz', *Art Journal*, Vol 59, No. 1, 2000, pp. 23-31, JSTOR, <http://www.jstor.org/stable/778079> (accessed 10 October 2009).
- Figueiredo, L., 'Tropicalia', in Brett, G. and Figueiredo, L., (eds.), *Oiticica in London*, Tate Publishing, London, 2007.
- Figueiredo, L. and Ramirez, M.C. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007
- Filho, P.V., 'Tropicalia, its time and place', in Brett, G. and Figueiredo, L., (eds.), *Oiticica in London*, Tate Publishing, London, 2007.
- Fares, G., 'Painting in the Expanded Field', *Janus Head*, Vol. 7, No. 2 Winter, 2004, pp. 477-487, Wilson Web, <http://www.janushead.org/7-2/Fares.pdf> (accessed 31 August 2009).
- Goglia, L., 'Yale University Art Gallery/New Haven: The Synthetic Century–Collage from Cubism to Postmodernism', *Art New England*, Vol, 23, No. 4, 2002, p. 30, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dace79af3deac3b024a5015481b7988090a06082d4a935b4bc&fmt=C> (accessed

- 10 October 2009).
- Higgle, J., 'With Wanton Heed ... (1999)', in Ryan, D. (ed.), *Talking painting: Dialogues with twelve contemporary abstract painters*, Routledge, London and New York, 2002, pp. 233-235.
- Inselmann, A., *Material Matters*, Herbert F. Johnson Museum of Art, Cornell University, 2005.
- 'Jessica Stockholder', in Riese, U. (ed.), *Skulptur 2000: Stefan Kern, Andrea Ostermeyer, Manfred Pernice, Thomas Rentmeister, Jessica Stockholder, Vincent Tavenne: Kunsthalle Wilhelmshaven*, Kunsthalle Wilhelmshaven, 2000.
- Krauss, R., 'Notes on the Index: Seventies Art in America', *October*, 3, 1977, pp. 68-81, JSTOR, <http://www.jstor.org/stable/778437>
- Krauss, R., 'Notes on the Index: Seventies Art in America. Part 2', *October*, 4, 1977, pp. 58-67, JSTOR, <http://www.jstor.org/stable/778480> (accessed 10 October 2009).
- Krauss, R., 'Sculpture in the Expanded Field', *October*, 8, 1979, pp. 31-44, JSTOR, <http://www.jstor.org/stable/778224> (accessed 10 October 2009).
- Kwon, J., 'Promiscuity of Space: Some Thoughts on Jessica Stockholder's Scenographic Compositions' in Doll, N. and Sultan, T. (eds.), *Jessica Stockholder: Kissing the wall – works, 1988-2003 (with essays by Elspeth Carruthers and Miwon Kwon)*, Blaffer Gallery, University of Houston and Weatherspoon Art Museum, University of North Carolina, 2004, pp. 33-38.
- Mcelheny, J., 'Readymade Resistance', *Artforum*, Vol. 46, Issue 2, 2007, pp. 327-335, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dac2b88444400f38ca26519ca8b6028e38f08b56c9f17a883ac&fmt=C> (accessed 10 October 2009).
- Miller, J., *Jessica Stockholder*, Witte de With Centrum voor Hedendaagse Kunst, Rotterdam and University of Chicago Renaissance Society, Chicago, 1991.
- Mondrian, P., 'Natuurlijke en abstracte realiteit', *De Stijl* 3, No.7, p.59, cited in Bois, Y-A., 'Mondrian and the Theory of Architecture', *Assemblage*, No.4, October, The MIT Press, 1987, p. 120, JSTOR, <http://www.jstor.org/stable/3171039> (accessed 15 May 2009).
- Oiticica, H., 'Fundamental bases for the definition of the Parangolé*' (1964) in *Helio Oiticica*, Witte de With, Center for Contemporary Art, Rotterdam, 1992.
- Oiticica, H., *Helio Oiticica*, Witte de With, Center for Contemporary Art, Rotterdam, 1992.
- Oiticica, H., 'General Scheme of the New Objectivity', in *Helio Oiticica*, Witte de With, Center for Contemporary Art, Rotterdam, 1992.
- Oiticica, H., 'Helio Oiticica - The Body of Colour, Tate Modern Exhibition Guide', <<http://www.tate.org.uk/modern/exhibitions/heliooitica/>> (accessed 9 June 2009).
- Oiticica, H., 'The Transition of Color from Painting into Space and the Meaning of Construction (1962)', in Figueiredo, L. and Ramirez, M.C. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007, pp. 222-227. (First published in *Habitat*, No. 70, Rio de Janeiro, pp. 50-63, 1962; reprinted in AAGL).
- Oiticica, H., 'February 15, 1964 – Doc. No. 0009, AHO/PHO', in Figueiredo, L. et. al. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007, p. 218.
- Oiticica, H., 'Notes concerning Parangolé', in Figueiredo, L. et. al. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007, p. 298. (First published in *Opinio* 65, Rio de Janeiro, Museu d' Arte Moderna, 1965; reprinted in AAGL, pp. 70-72; WdW, pp. 93-96).
- Oiticica, H., 'October 5, 1960, Doc No. 0121, pp. 27 and 28, AHO/PHO', in Figueiredo, L. et. al. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007, p. 202.
- Olch Richards, J., 'Jessica Stockholder', *Inside the Studio: Two decades of talks with artists in New York*, Independent Curators International and Distributed Art Publishers, New York, 2004.
- P.S.1 Moma, 'Jessica Stockholder: Of Standing Float Roots in Thin Air', <http://ps1.org/exhibitions/view/102> (accessed 19 April 2009).

- Pérez-Barreiro, G., *The Geometry of Hope: Latin American abstract art from the Patricia Phelps de Cisneros Collection*, Blanton Museum of Art, Austin, and Distributed Art Publishers, New York, 2007.
- Pearlman, H., 'A Wastrel's Progress and the Worm's Retreat', *Art Journal*, Vol. 64, No. 4, 2005, pp. 62-69, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dac2b88444400f38ca26519ca8b6028e38f08b56c9f17a883ac&fmt=C> (accessed 10 October 2009).
- Phelan, W.H., 'To Bestow a Sense of Light: Helio Oiticica's Experimental Process', in Figueiredo, L. et. al. (eds), *Helio Oiticica: The Body of Colour*, Museum of Fine Arts Houston and Tate Modern, Houston and London, 2007
- Rubinstein, R., 'Shapes of Things to Come', *Art in America*, November 1995, pp. 98-105, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dac2b88444400f38ca26519ca8b6028e38f08b56c9f17a883ac&fmt=C> (accessed 10 October 2009).
- Rubinstein, R., 'Abstraction out of bounds', *Art in America*, Vol. 85, 1997, pp. 104-115, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dac72e671a71a0a1673b7758ff233320cc3fb5e766bc038b862&fmt=C> (accessed 10 October 2009).
- Ryan, D., 'Jessica Stockholder in conversation with David Ryan (2000)', in Ryan, D. (ed.), *Talking painting: Dialogues with twelve contemporary abstract painters*, Routledge, London and New York, 2002.
- Schwabsky, B., 'The Magic of Sobriety', in Schwabsky, B., et. al. (eds.), *Jessica Stockholder*, Phaidon, London, 1995.
- Schwabsky, B., 'When Is a Painting Not a Painting? When It's on the Shortlist for a Painting Prize.', *Modern Painters*, December, 2005, pp. 109-110, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacd094cf5f10bf169758402e5310c3f22c8e0be6d9e3938359&fmt=C> (accessed 10 October 2009).
- Schwabsky, B., Tillman, L. and Cooke, L. (eds.), *Jessica Stockholder*, Phaidon, London, 1995.
- Stockholder, J., *Your skin in this weather bourne eye-threads & swollen perfume*, Dia Center for the Arts, New York, 1996.
- Stockholder, J., *Jessica Stockholder*, Kunstsammlung Nordrhein-Westfalen, Dusseldorf, 2002.
- Stockholder, J., 'Jessica Stockholder, Yale University School of Art Faculty Profile', <http://art.yale.edu/JessicaStockholder> (accessed 27 April 2009).
- Stockholder, J., and Scanlan, J., 'Art and labor: some introductory ideas', *Art Journal*, Volume 64, 2005, pp. 50-52, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacd094cf5f10bf169758402e5310c3f22c8e0be6d9e3938359&fmt=C> (accessed 10 October 2009).
- Titmarsh, M., 'Shapes of Inhabitation: Painting in the Expanded Field', *Art Monthly Australia*, May, No. 189, Australian National University, Acton, 2006, p. 27.
- Veloso, C., 'Caetano Veloso', in Brett, G. and Figueiredo, L., (eds.), *Oiticica in London*, Tate Publishing, London, 2007.
- Veloso, C. and Dunn, C., 'The Tropicalista Rebellion', *Transition*, No. 70, 1996, pp. 116-138.
- Vine, R., 'Report from Prague: Biennale Gamble: Doubling Down', *Art in America*, Vol. 93, Issue 8, 2005, pp. 46-51, Wilson Web, <http://vnweb.hwwilsonweb.com/hww/jumpstart.jhtml?recid=0bc05f7a67b1790ed34b537fd18e7dacd094cf5f10bf1697d80583a472024de90aa1a2502fb0cc03&fmt=C> (accessed 10 October 2009).
- Westfall, S., 'Interview with Stephen Westfall 1992', *Jessica Stockholder – Contemporary Artists*, Phaidon, London, 1995.
- Zelevansky, L., *Beyond Geometry: Experiments in form, 1940s-70s*, The MIT Press, Cambridge, 2004.

About the Author

Francesca Mataraga

Currently completing a PhD at the College of Fine Arts, University of New South Wales, Francesca Mataraga is a practising artist. Based in Sydney, Australia, her practice embraces painting, sculpture and installation through abstraction.