



{cfar
centre for
fine art
research



Paul Hurley
'I Fall To Pieces'

Experimentica, Cardiff
Nov. 2014



prof. andré stitt

Level 5. Field

**painting
performance**

CARDIFF
SCHOOL of ART & DESIGN

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For this module:

You need to turn up early to prepare

You need to attend on time

You need to attend ALL workshops [Tues & Thurs.]

You will need :

Old cloths and trainers for workshops - these will get covered in paint!

Towels and soap to wash.

During the module you be required to keep a blog

- this will be checked by your tutor - and also used for assessment.

All work should be documented - you either do this yourself - or with filming you need to collaborate and organise filming each other.

Myers, Terry R. (ed) (2011) Painting Documents of Contemporary Art, London, Whitechapel

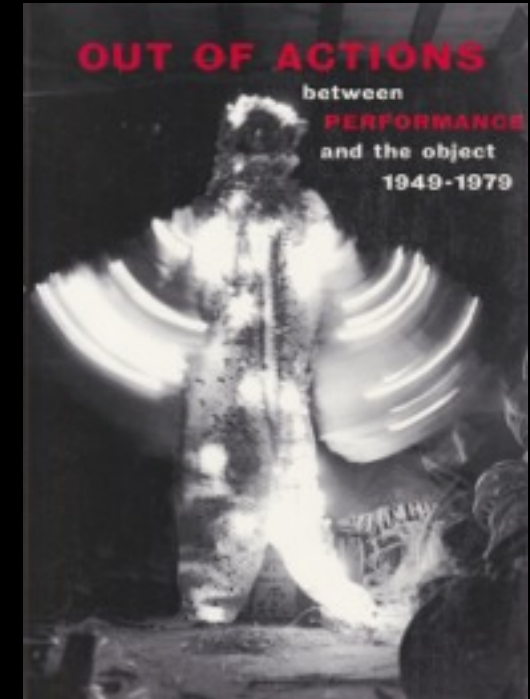
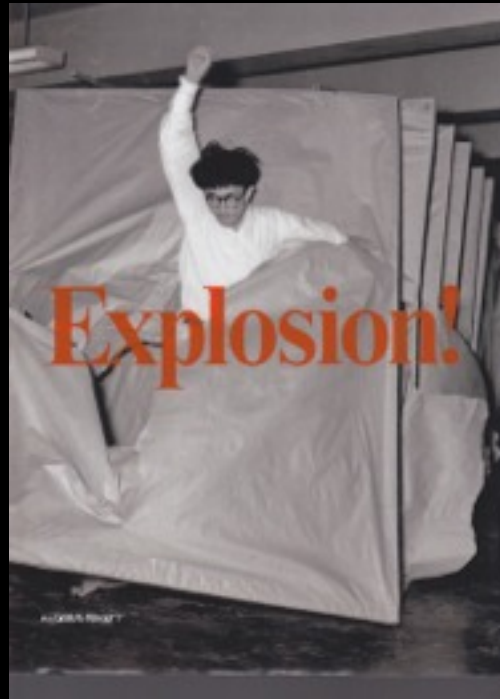
Wood, C (ed) (2013) A Bigger Splash – Painting After Performance, London, Tate Publishing

Petersons, M (ed) (2012) Explosion! Painting As Action, Modern Museet, Stockholm, Koenig Books

Schimmel, Paul (1998) Out Of Actions - Between Performance and the Object 1949-1979; MOCA Thames & Hudson

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Painting

is the practice of applying color to a surface. When used in an artistic sense, the term "painting" means the use of this activity in combination with drawing, composition and other aesthetic considerations in order to manifest the expressive and conceptual intention of the practitioner.

Painting is used as a mode of representing, documenting and expressing all the varied intents and subjects & purposes that are as numerous as there are practitioners.

Painting as evidence: a description/document of the performance of painting – an outcome of emotive, performative, abstract, & gesture action - painting as process, event, performance.

The focus shifts from the self-contained and autonomous artwork towards emphasis on process and motion in art, the inclusion of the environment as part of the artwork, and the emancipation of thought [which although independent of the object, reflects it] as form.

Harold Rosenberg:
“ *sensual, psychic, and intellectual
effort to live actively in the present.*”



Jackson Pollock

1912-1955



With the action of painting in Pollock's work each gesture animates subsequent movement, production becomes a non-narrative linearity that focuses the viewers attention on the performative dimension of the act of painting.



SHIFTwork : [1940's-50's] painters had tended to conceal the fact that their works were the result of a process, in favour of the creation of equilibrated compositions that displayed carefully selected segments of the world that could be appreciated as *pictures*.

The Tradition of the New :

PAINTING PERFORMANCE

Harold Rosenberg: “ **sensual, psychic, and intellectual effort to live actively in the present.**”

In the 1950's focus shifts from the self-contained and autonomous artwork towards emphasis on process and motion in art, the inclusion of the environment as part of the artwork, and the emancipation of thought [which although independent of the object, reflects it] as form.



PERFORMANCE ART

is an **ACTION**, designed and executed by an Artist
that takes place in **TIME & SPACE**
with or without
an audience

The American academic Kristine Stiles has summarised the beginnings of performance art as taking place

“After World War II, (when) performance by artists emerged almost simultaneously in Japan, Europe and the United States. The artists who began to use their bodies as material of visual art repeatedly expressed their goal to bring art practice closer to life in order to increase the experiential immediacy of their work. Emphasising the body as art, these artists amplified the role of process over product and shifted from representational objects to presentational modes of action..()..they also sought to reengage the artist and spectator by reconnecting art to the material circumstances of social and political events.”

Stiles, Kristine and Selz, Peter (ed.), *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, University of California Press, Berkeley and Los Angeles 1996

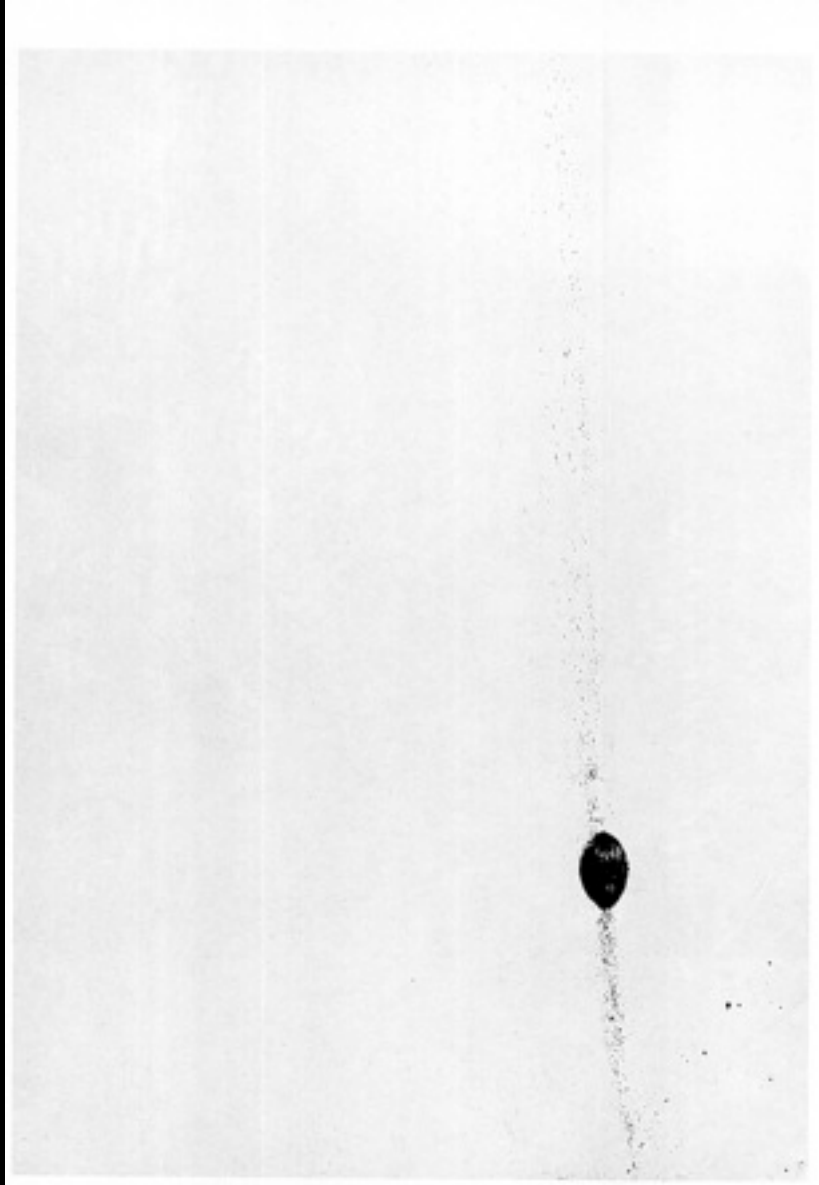
DaDa **FLUXUS**
Aktion

HAPPENINGS

LIVE ART **FUTURISM**

Gutai **Performance**

akshun



Gutai Group :

formed Osaka & Tokyo Japan 1955,
influenced by the Zero Society
[Amagasaki & Osaka] and their
investigation into how
“to invent a new painting.”

Saburo MURAKAMI

Work painted by Throwing a Ball
1954

Shozo Shimamoto: throw painting, 1956



Ushio Shinohara: Boxing Painting Action, 1960



Gutai



Kazu Shiraga: feet painting, 1956



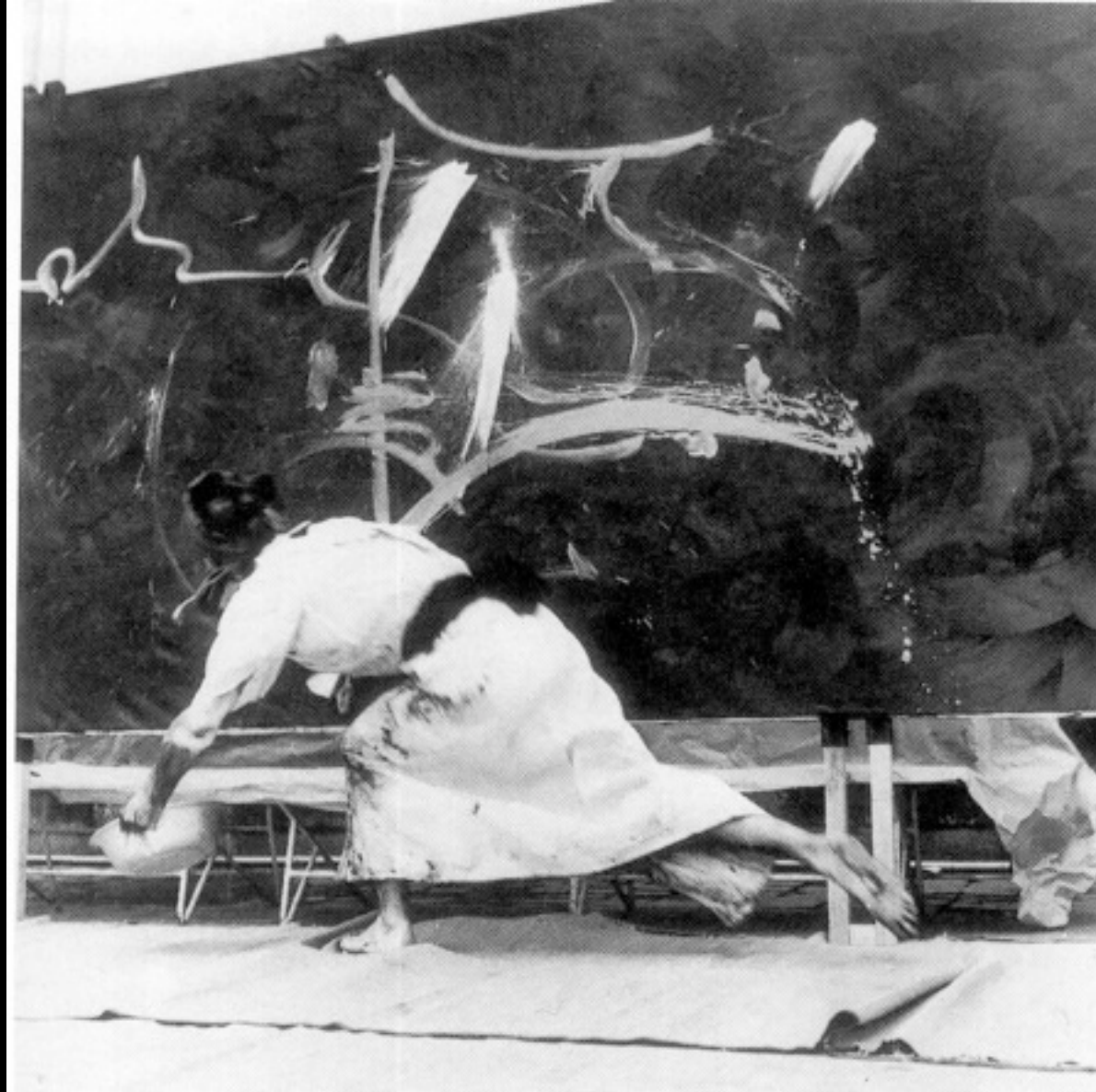
Ushio Shinohara: Untitled Action, 1960

Kazou Shiraga
Japan 1956



Georges Mathieu

demonstrating 'action' painting at Daimaru Department Store,
Osaka, Sept. 1957

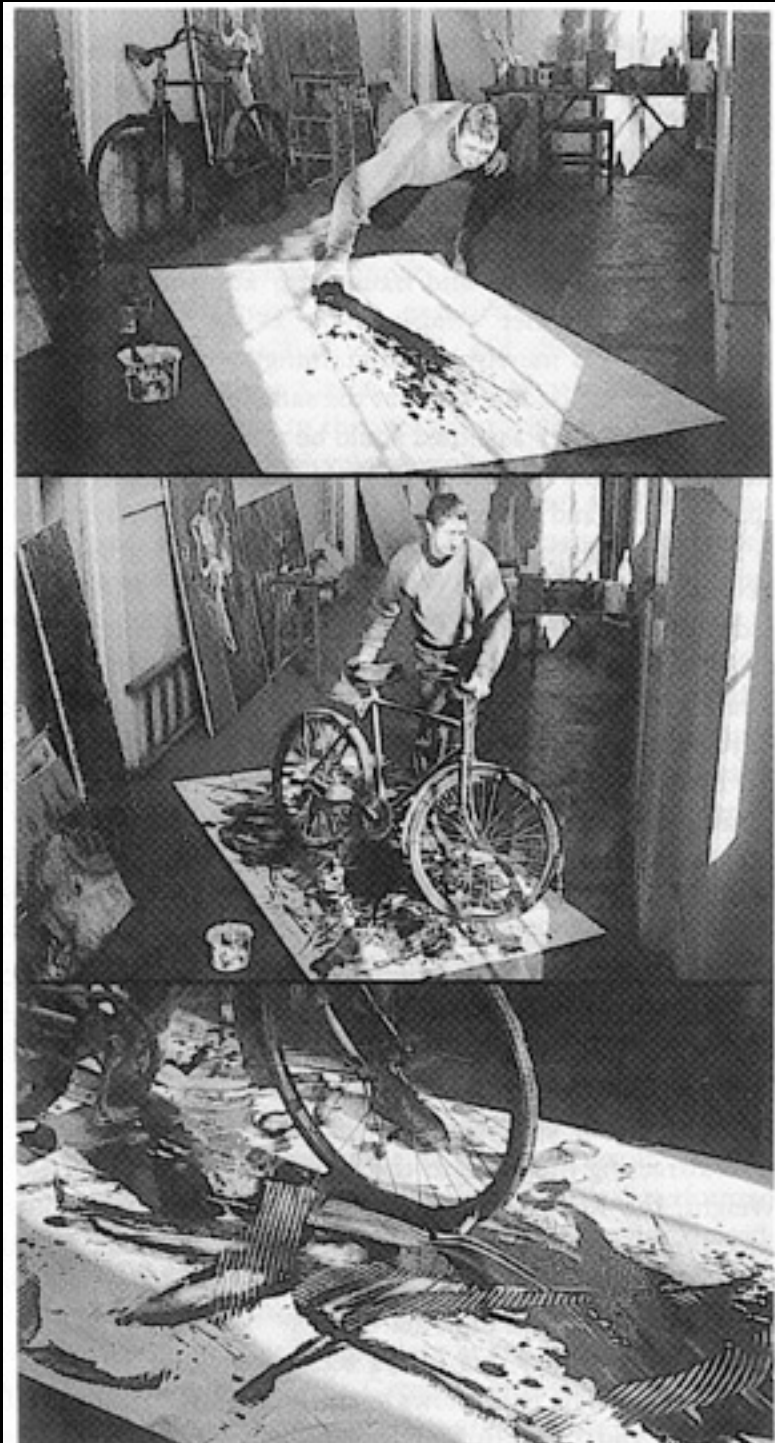


Cardiff Art In Time 2007

Arai Shin-Ichi [japan]

'Happy Japan'





William Green

**demonstrating
'action' painting at
Royal College of
Art, London 1958**

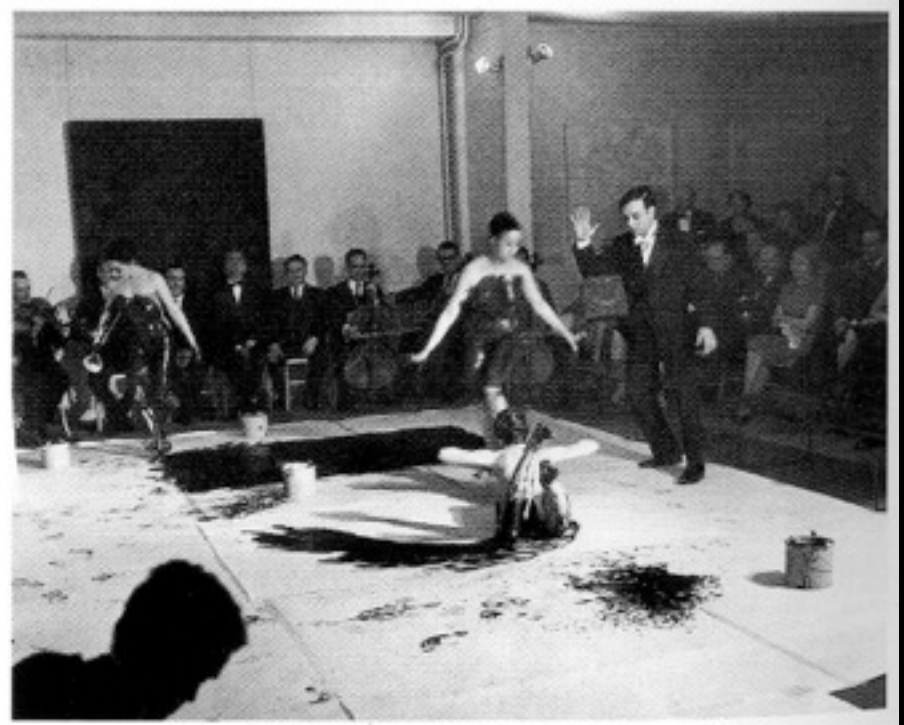
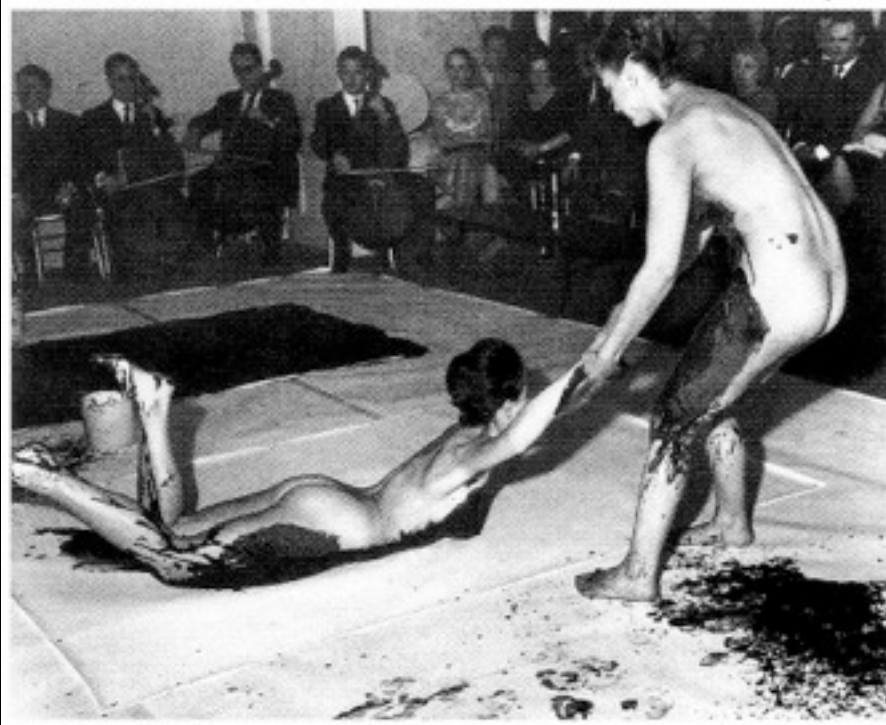
Tony Hancock 'The Rebel' 1961



Alfons Schilling Paris 1961



Yves Klein: Anthropometry: 1960 Living Paintbrushes



Lee Wen: Anthropometry Revision: 2008



Carolee Schneemann

C a r o l e e S c h



Gustav Metzger, *Auto-Destructive Art Action* London 1961

Auto-Destructive art was conceived as
'as a desperate last minute subversive political weapon...and attack
on the capitalist system...It is committed to nuclear disarmament.
....It is an attack also on art dealers and collectors who manipulate
modern art for profit.'



Nikki Saint-Phalle
Shoot Paintings, Paris, 1961

Nikki Saint-Phalle

Shooting Paintings 1961





Nikki Saint-Phalle
Shoot Painting 1961

Anish Kapoor *Shooting Into The Corner* Royal Academy of Art, London, 2009



Shigeko Kubota

"Vagina Painting Flux Fest, New York 1965



“It is not the objective of an analysis of the gesture of painting to do away with the problem of painting itself. It is, rather, far more the desire to delve deeper into the enigma of painting in order to experience it ever more richly”

Valém Flusser 1920-1991

Gunter Brus 1964
Viennese Aktionist



**Viennese Aktionist Herman Nitsch at work on a painting installation
Jerusalem 1995**





**Performance artist
Stuart Brisley
Performance, Poland 1975**



**Stuart Brisley
Painting: 'Residuary' 2005**

Richard Serra, Scatter Piece 1967



Robert Smithson, Asphalt Rundown Italy 1969



**Ian McKeever, Painting for a Hole in the Ground, Cobham Common
1976-77 [installed 1976]**



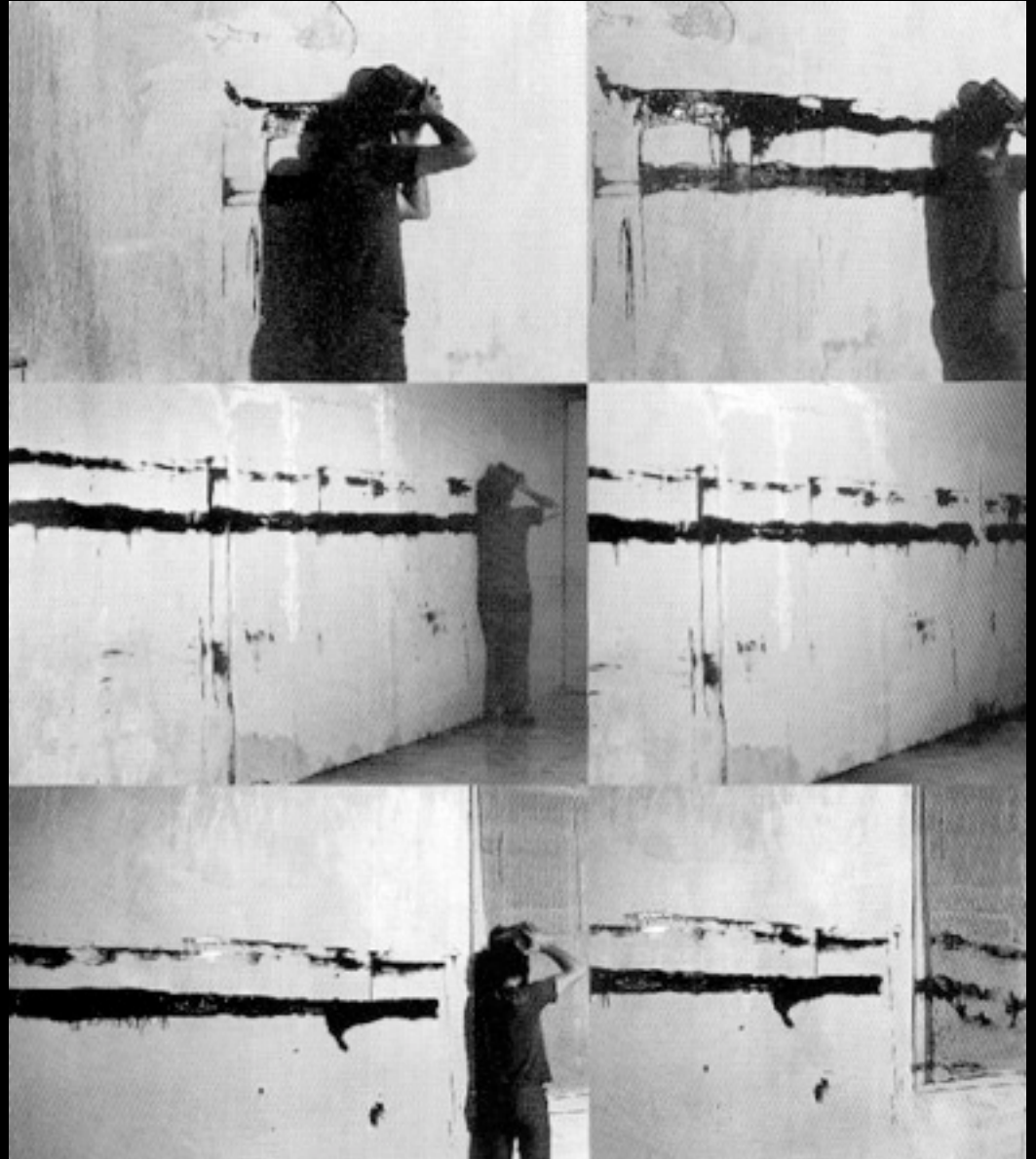
Richard Jackson from *100 Drawings* 1978



Richard Jackson 2003

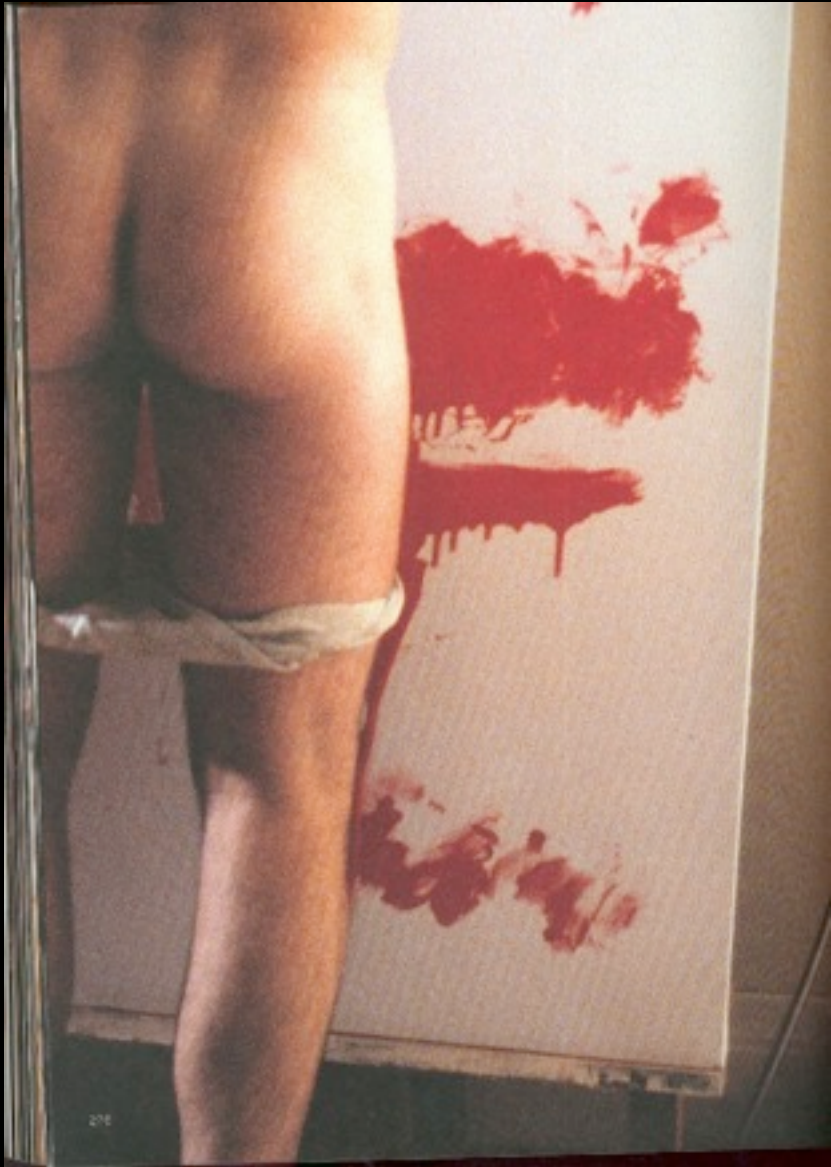


Paul McCarthy:
Face Painting - Floor White Line
Face head Shoulder Painting - Wall, Black Line
Pasadena, Los Angeles 1972



Paul McCarthy:
Whipping a Wall and a Window with Paint
Pasadena, Los Angeles 1972





Paul McCarthy:
Red Penis Painting
Pasadena, Los Angeles 1972



Willem de Kooning
Painting:
'Two Figures in a Landscape'
1967



Performance artist Paul McCarthy
'Painter' 1995. Satire on de Kooning



Paul McCarthy

'Painter' 1995

Janine Antoni

'Loving Care' 1992-96



Keith Boadwee 1995



Keith Boadwee Asshole Abstraction No. 27 1995



**Performance artist
John Court, Finland 2006**





**Painting performance
Belfast, 1977**



**Andre Stitt
Burning paintings
performance Belfast, 1978**



Modernism with its **avant-garde** advances and the development of the **gesture** as a performative intervention in art, in the form of an autonomous construct, achieved a mechanism for permanent **liberation and emancipation**.



The Institution
Chapter Gallery, Cardiff 2005





Cy Twombly
Painting: 'Untitled No.10'
2004



Chapter Gallery, Cardiff 2005

Performance artist Arnulf Rainer
painting 1975



STITT :
Drawing Centre, New York, 2006





Jackson Pollock 1950



Sydney, Australia 2007

Cardiff Art In Time 2007

top L-R clockwise: Jamie McMurry [usa],
Sinead O'Donnell [ireland], Julie Andree T. [quebec]



**Jamie McMurry
Los Angeles
2013**





Anastasia AX
paint performance
Oslo, Norway, 2010,



**Italian Revolution International
Art Group : Street action 2012**



Katarina Grosse
Untitled
Dusseldorf 2004



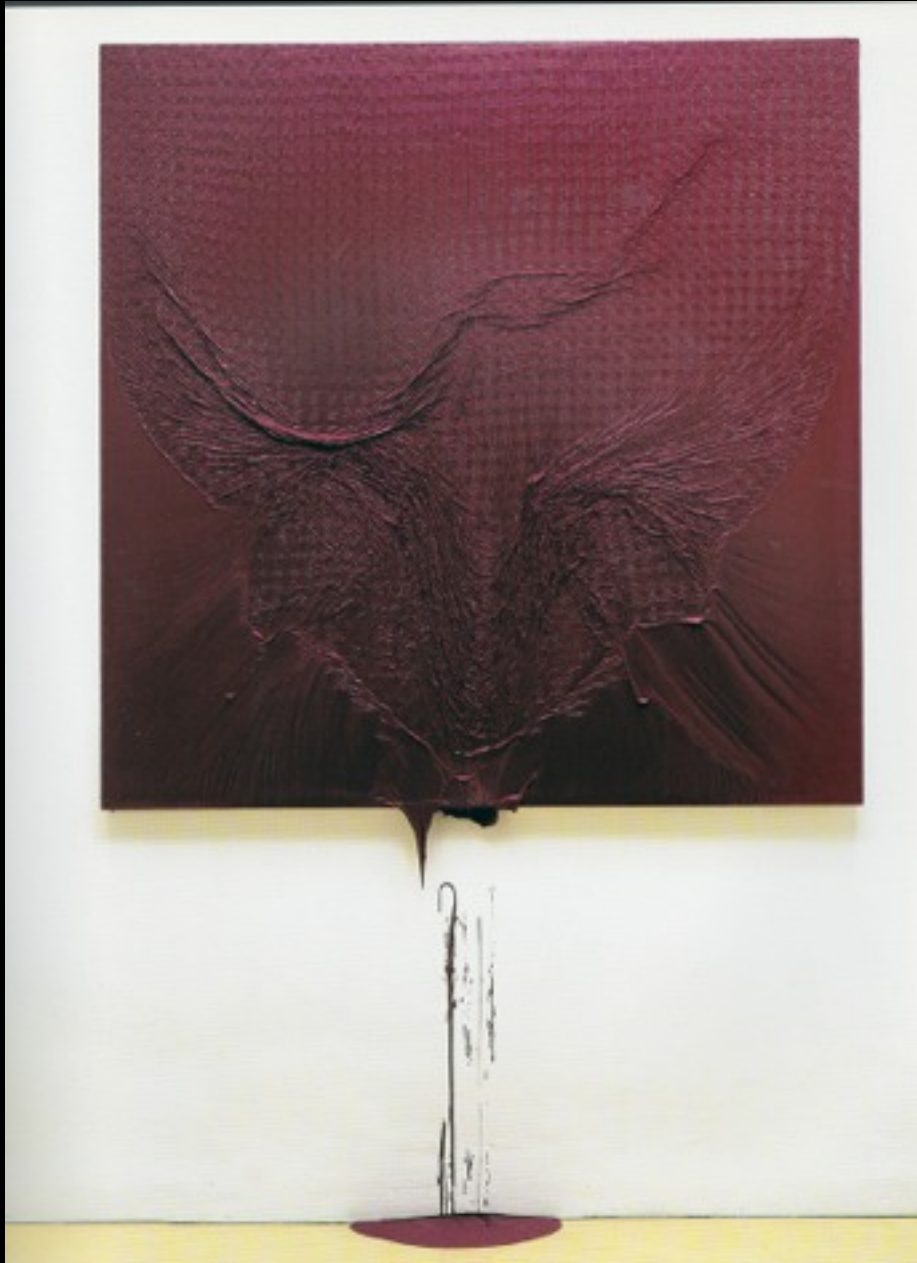
Gerhard Richter Process for *CAGE* Studio, Cologne, Germany, 2006



Alexis Harding *Drifters Escape* 2006



Alexis Harding *Pulmonary* 2006



**Performance > inter-action >
Painterly Mobility :**

SURFACE

TENSION

SKIN

PIGMENT

VISCERA

FLUID

EMOTIONAL EXPULSION

PUSHING – PULLING

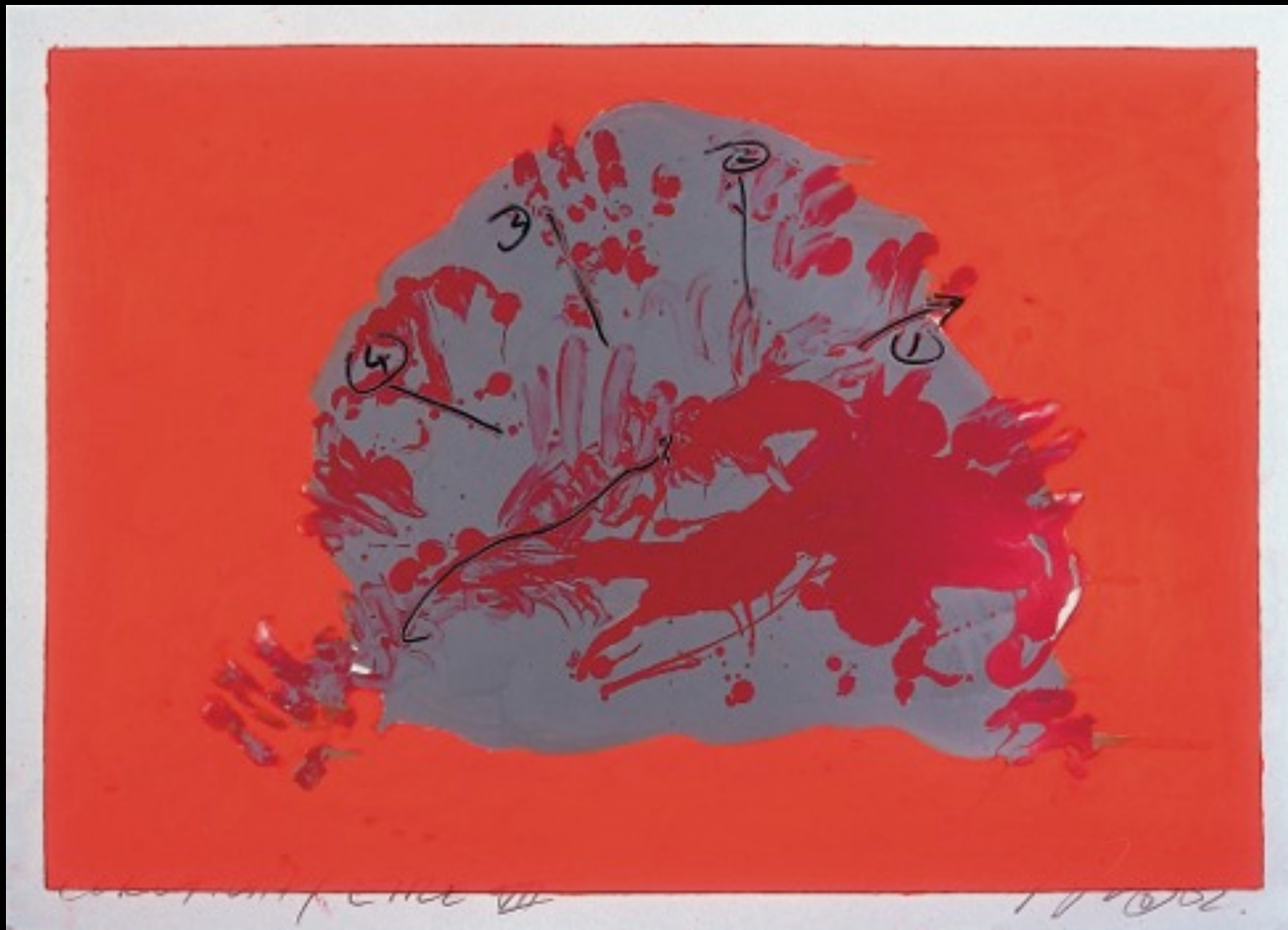
**Dipping, Dripping, Spilling,
Flinging, Layering, Coating,
Spraying, Dragging, Slopping**

South Of No North [Bouldering Project] Painting as documentation 2002





South Of No North [Bouldering Project]
Painting as documentation 2002 : series of 20



ANDRE STITT *Brothers of Charity*, 42nd Street, New York 2004



ANDRE STITT *Brothers of Charity*
[exterior] 42nd Street, New York 2004



Ghosts of C-Town
Minto Housing Estate
Western Suburbs, Sydney, Australia
Aug. 2007

Commissioned and produced by Campbelltown Arts Centre
Funded by Arts New South Wales, the Australian Government Arts
and Crafts Strategy, Australia Council and Wales Arts International



Monday, 17 November 14





Is This A Political Act?
Asiatopia, Bangkok Art & Culture Centre
Nov. 2008

Curated by Chumpon Apusak
Produced by the Bangkok Cultural Centre
Funded by the Thai Ministry of Culture, Thai Office of Contemporary
Art & Culture, Wales Arts International, and the Arts Council of Wales
Creative Wales Award.







Monday, 17 November 14

SHIFTwork

The Lab Gallery,
Lexington at 47th Street, New York
April 2009

Curated by Curcioprojects, New York

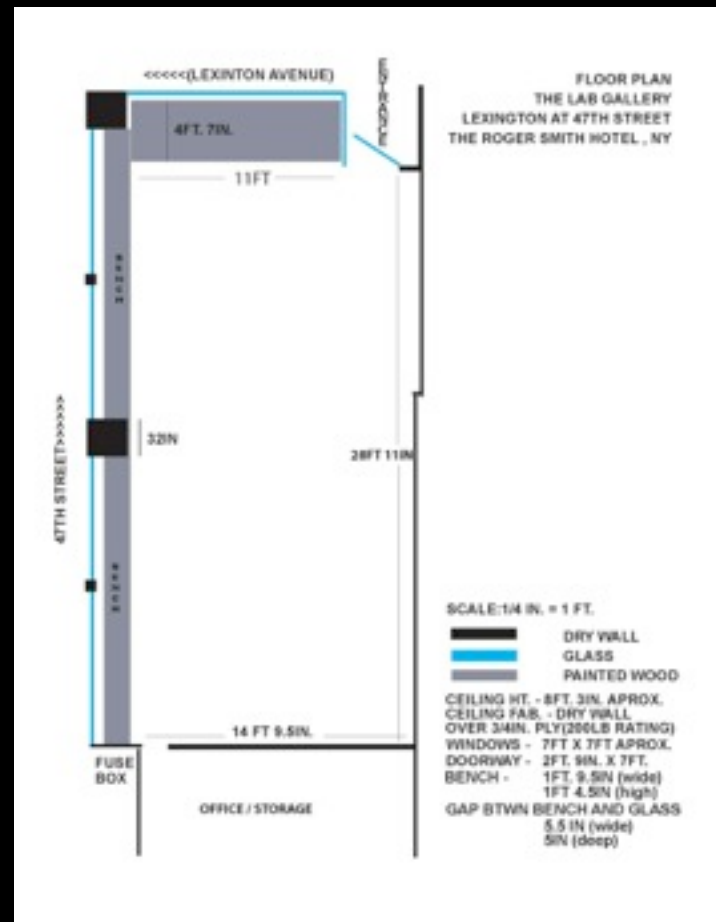


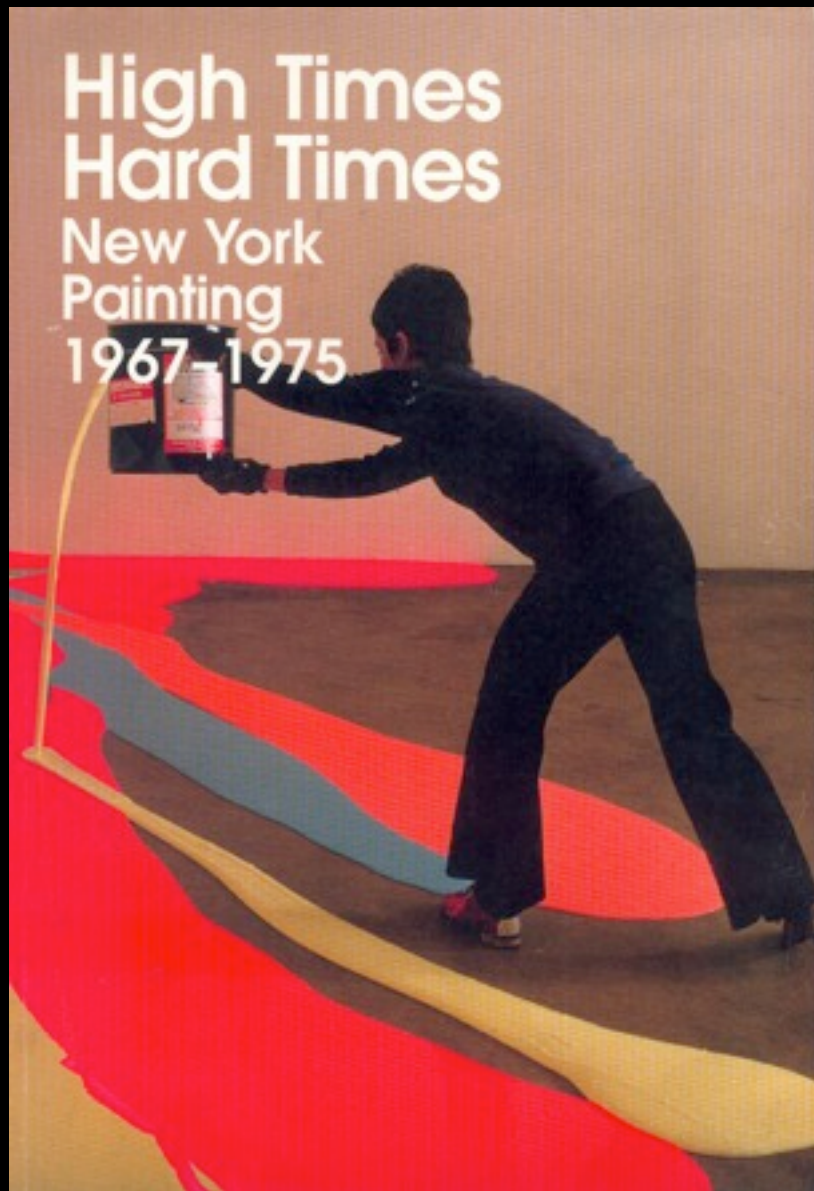
In collaboration over a period of an extended working week, André Stitt & Fritz Welch worked at The Lab in New York City on a series of paintings. The paintings were made 'live' and were disciplined by a series of 'shifts' that would reflect the working patterns of 'shiftwork' activity in New York City at various times throughout the week. This meant that, in effect, the artists work took place during scheduled periods within a 24hour shift for a period of seven days.

Stitt & Welch investigated perceptions of the artist's method of production as "work" through a collaboration carried out in full view of the public. The means of production allowed for an exposure of the artists work practice viewed continuously through the windows of The Lab at Lexington Avenue & 47th St., New York.

SHIFT work

ANDRE STITT
FRITZ WELCH





Lynda Benglis: studio, New York 1968



Janet Kaufman studio W. 26th St. NY 1967 + Jack Whitten: studio, Broome St, NY 1977













Post-Gutai-Cluster-Fuck

the 5th World Ceramic Biennale

Icheon, Korea

May 2009

Curated by Jisum Kim

Produced by the World Ceramic Exposition Foundation

Funded by the Korean Ministry of Culture, Sports and Tourism, Ministry of Foreign Affairs and Trade, International Academy of Ceramics, National Council on Education for the Ceramic Arts .















Big Pinko

Minto Housing Estate

Western Suburbs, Sydney, Australia

Aug. 2009

Commissioned and produced by Campbelltown Arts Centre

Funded by Arts New South Wales, the Australian Government Arts & Crafts Strategy, Australia Council, the British Council and Wales Arts International

















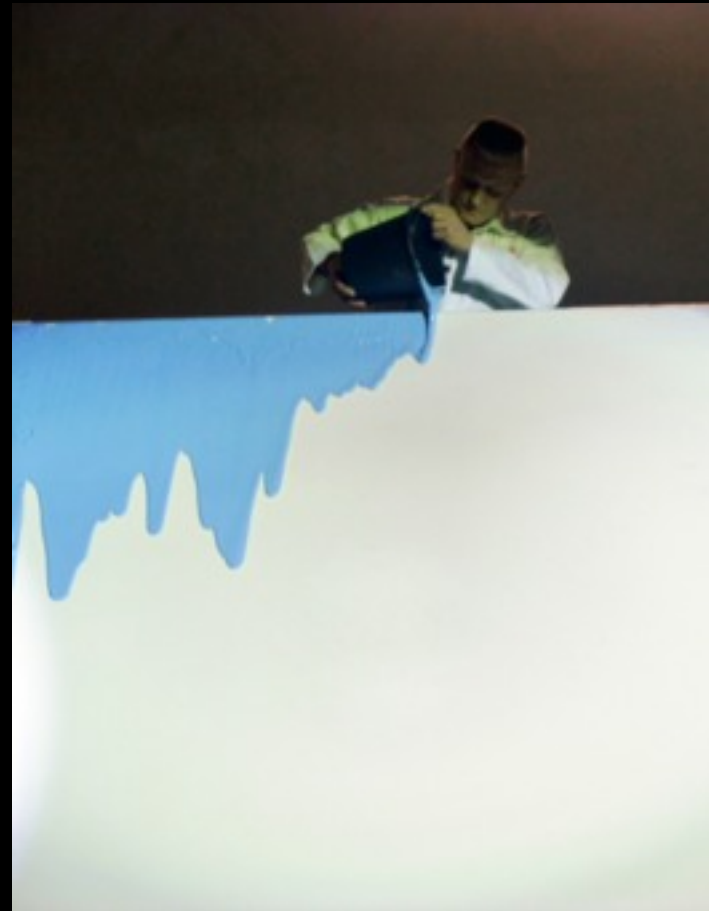


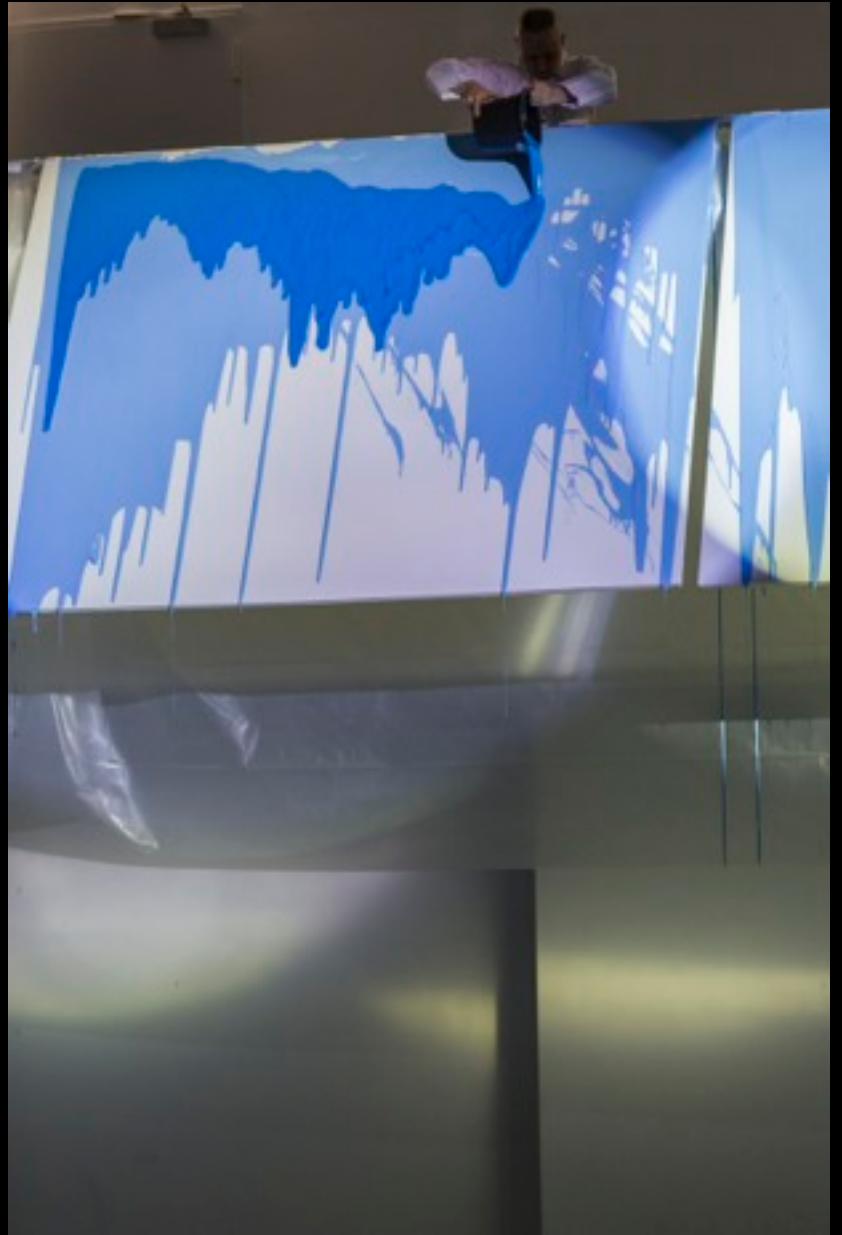




Murmur

National gallery
Sopot, Poland
Jan. 2013











Everybody Knows This Is Nowhere

Craigavon, Northern Ireland 2008-2009

Artist In Residence

Commissioned and produced by MCAC, Portadown, Northern Ireland
Funded by the Arts Council of Northern Ireland, Craigavon Borough Council,
Portadown 2000, Arts Council of Wales, and the National Lottery

Everybody Knows This Is Nowhere

Craigavon, Northern Ireland 2008-2009





Everybody Knows This Is Nowhere

Artist in Residence Commission
MCAC , Craigavon, Northern Ireland

A site-specific exploration of the 'new city' of Craigavon in Northern Ireland. Investigating memory and the interrogation of space as a primary vehicle for tracing it's repression and recovery.

Through painting recalled formative experiences are evoked and applied to Craigavon. The artists psychogeographic experience of Craigavon through a series of site visits and explorations via the new city's cycle network is applied to the wider context of trauma, and conflict transformation in Northern Ireland.

Through direct engagement with specific places painting is considered as a form of documentation. The project considers how we experience an engagement with specific natural and man-made environments and how through memory and recall this may be translated or mediated through painting.

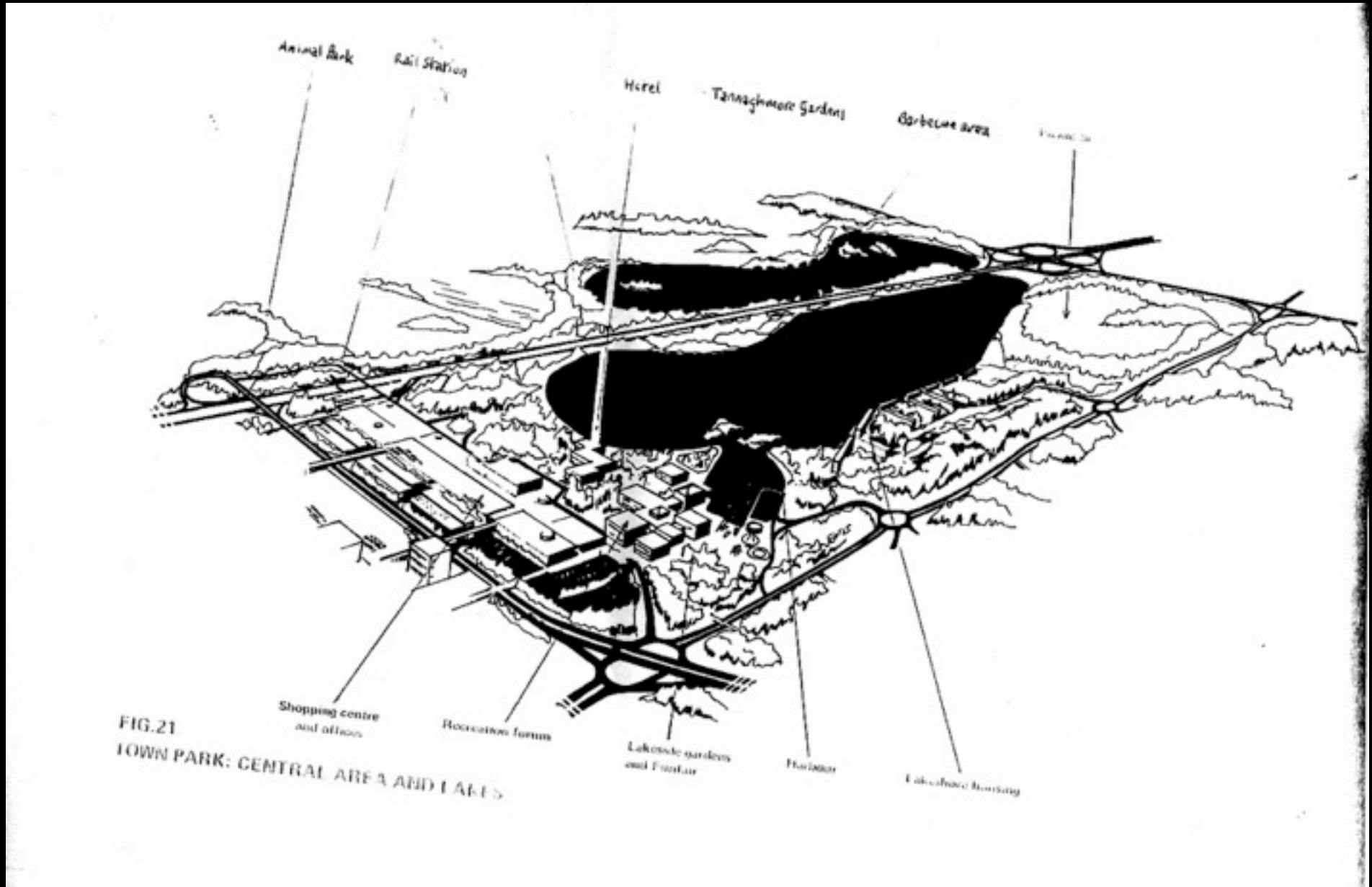
The project is both an investigation of the failure of institutional planning; exemplified by dead-ends, planned but incomplected city sectors and vacant land, and a celebration of utopian aspirations through the integration of housing, civic amenities, dedicated paths, the separation of traffic and green space.





Monday, 17 November 14

Craigavon: city centre impression 1964 Government proposal & feasibility document.



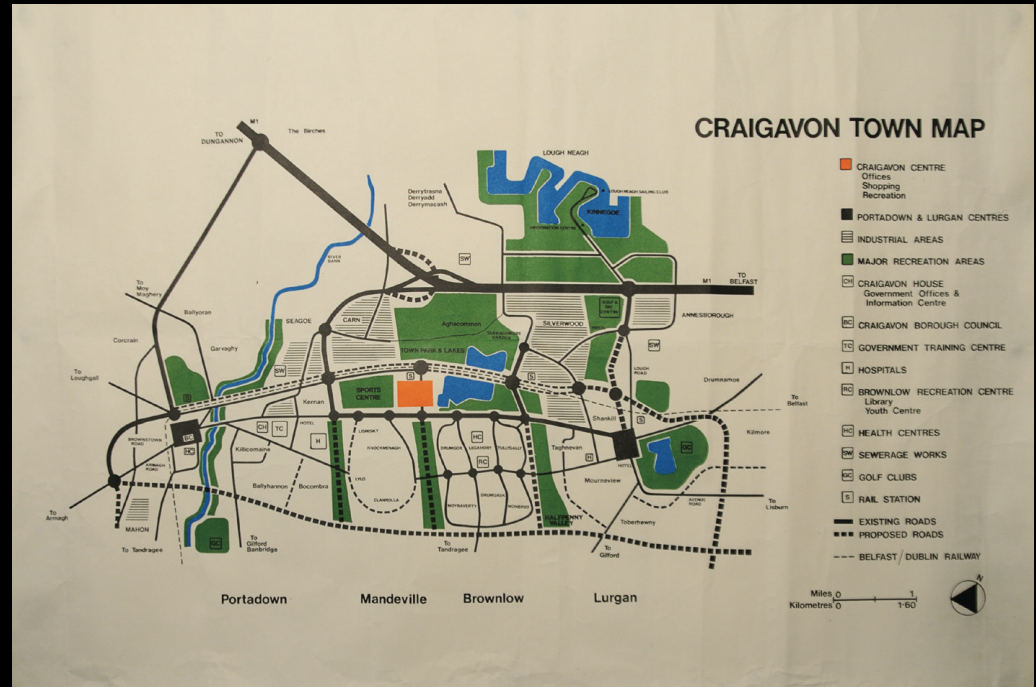




HAUNTED Triptych: [acrylic, polymer, bitumin, pencil, marker on canvas 150 x 450cm]

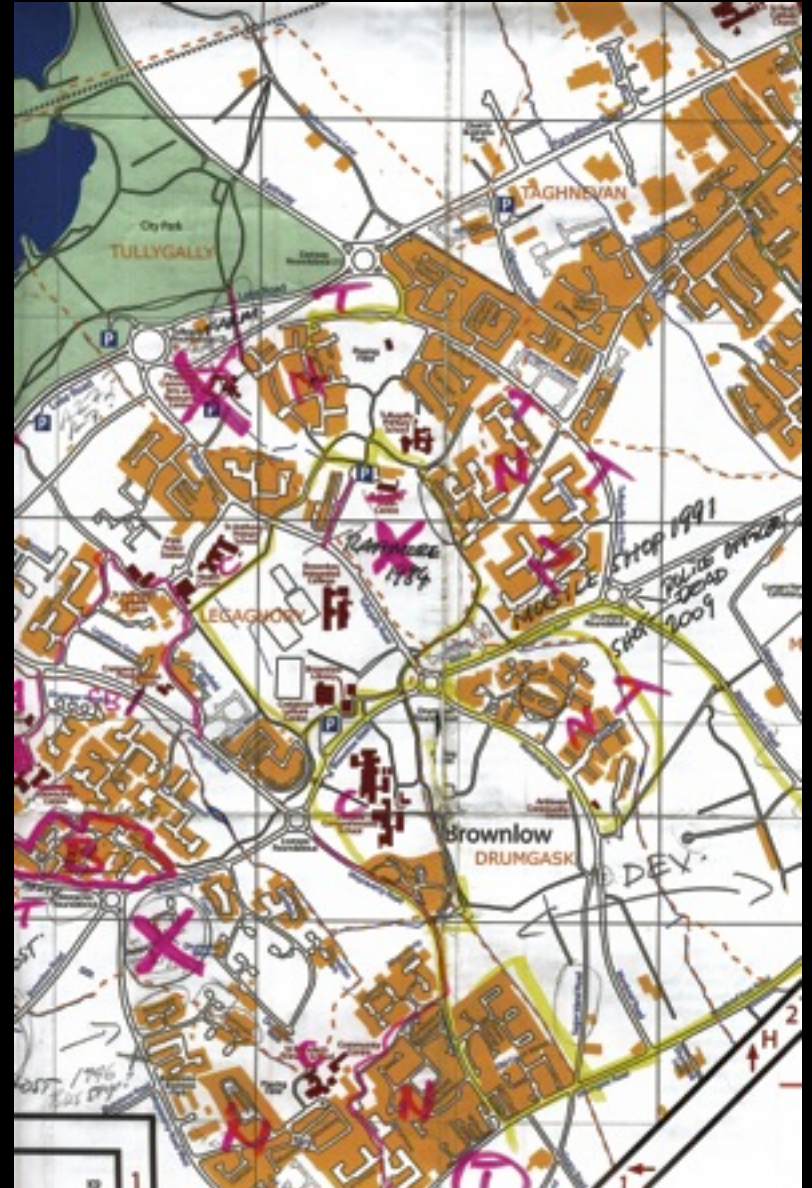






Craigavon: 2008

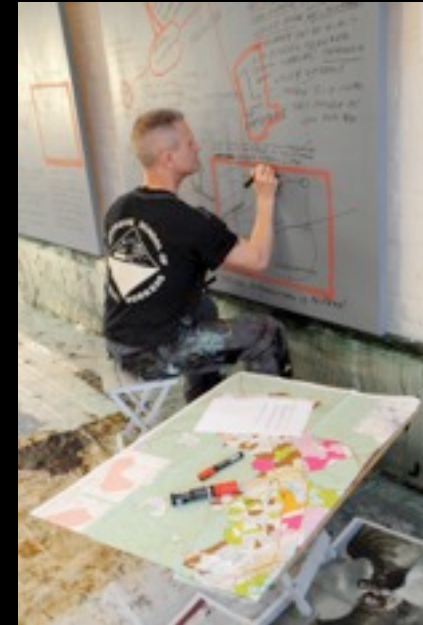








Monday, 17 November 14





Brownlow [Passing] [enamel, marker, acrylic and oil on canvas 150 x 150cm]



Lakelands North [Tannaghmore] [acrylic & bitumin on linen 150 x 150cm]



Lakeside [Tullygally]

[enamel, marker, acrylic and oil on canvas 150 x 150cm]



Leaving On A Night Bus [Rosmoyle]

[enamel, marker, acrylic and oil on canvas 150 x 150cm]



Underpass [Brownlow] [acrylic and bitumin on canvas 150 x 150cm]



Underpass [Moyraverty] [acrylic and bitumin on canvas 150 x 150cm]



Underpass [Drumgor] [acrylic and bitumin on canvas 150 x 150cm]



Underpass [Legahory] acrylic and bitumin on canvas 150 x 150cm



The Road In [Ghost Junction] [oil on canvas 150 x 150cm]

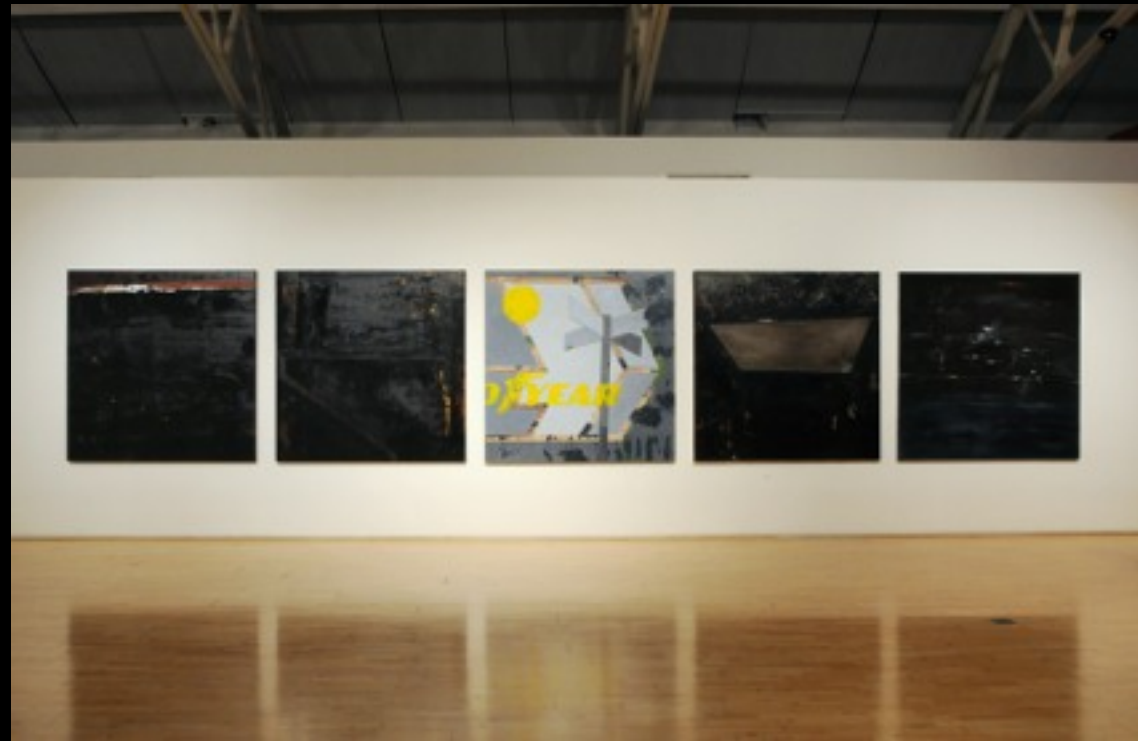


Neither Elegy Nor Manifesto I [acrylic on canvas. Small canvas: 60 x 40cm Large canvas: 180 x 120cm]

Bear in mind these dead, I can think of no plainer words



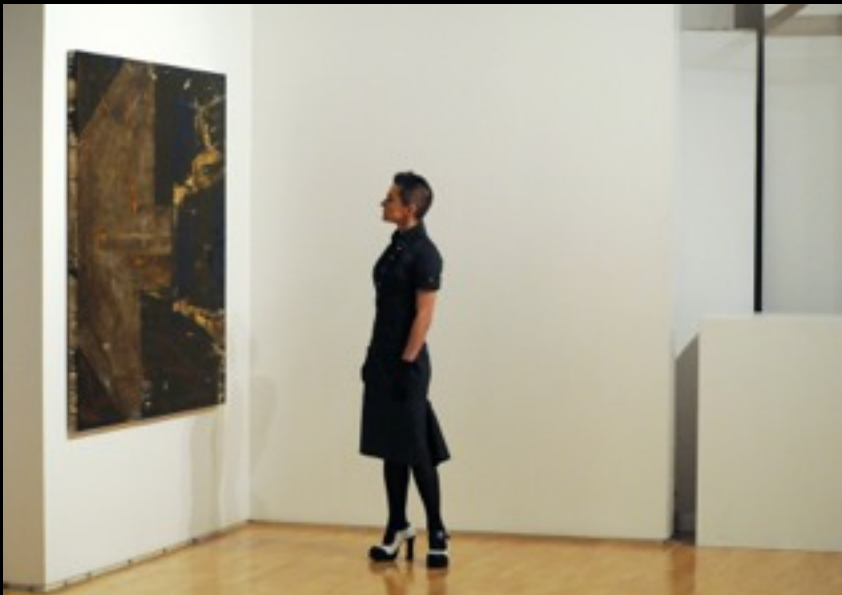
Everybody Knows This Is Nowhere Exhibition MCAC , Portadown, Craigavon Dec. 2009 Jan. 2010



Everbody Knows This Is Nowhere Exhibition MCAC , Portadown, Craigavon Dec. 2009 Jan. 2010



Everybody Knows This Is Nowhere Exhibition MCAC , Portadown, Craigavon Dec. 2009 Jan. 2010



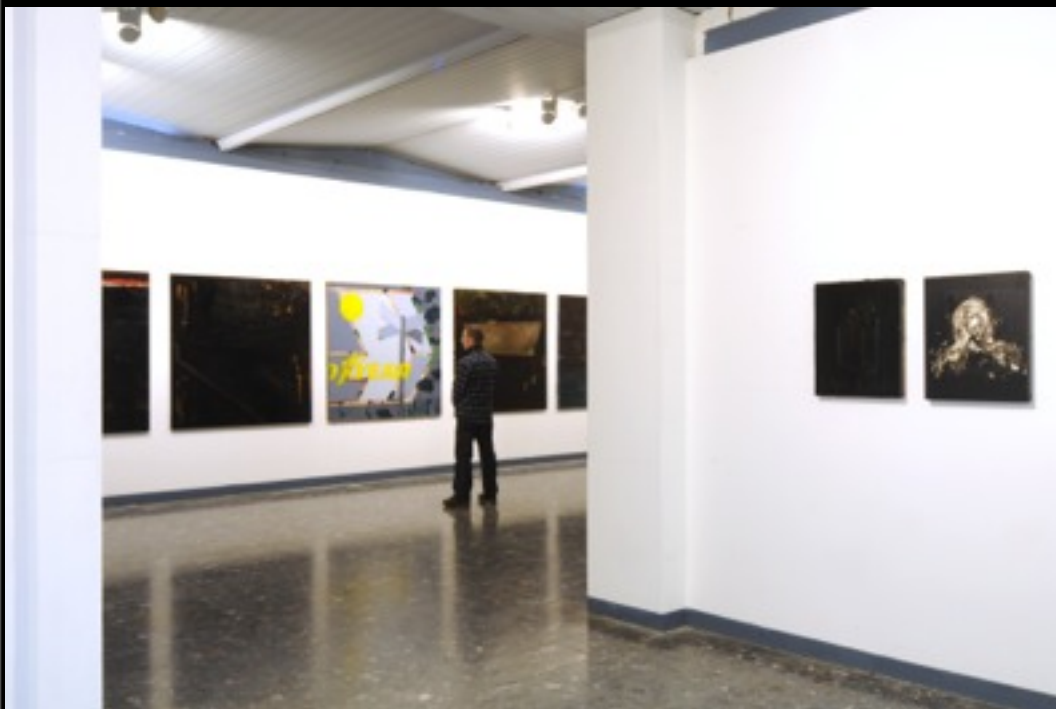
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Everybody Knows This Is Nowhere Exhibition Howard Gardens Gallery , CSAD, UWIC, Cardiff 11th Nov. - 20th Dec. 2010



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The substance cannot be separated from the process.

Towards a kind of painting that seems less 'made' than generated out of the subconscious of its own form.

Painting as an event that reveals itself with the emergence of a character and identity articulated through a resolution of conflict.

Away and beyond and post something.

