

Chapter 1 : Frank Stella | chloenelkin

Frank Stella at Haunch of Venison. As a certain London art dealer once said, 'Frank Stella is the only artist who started out a genius and went on to become a student'. This is the accepted wisdom; that after the brilliance of his work from the Sixties it all went from bad to worse.

Magnetized Space brings together a diverse range of works including sculpture, paintings, films, poems, engravings and collages by Lygia Pape. Lygia Pape, Untitled, Pape referred to herself as Neo-Concretist, beginning from a point that her elders had taken a long hard-worn path to reach. Her woodcuts on Japanese paper are surprisingly delicate – lines run across the sheets encountering minimalistic geometric shapes that conjure patterns, dynamism and electricity. There is no doubt that Pape was innovative; the works in the West gallery show influences of American Modernism but, as is so often the case, the dates do not add up. Her works predate those that we think influenced her such as Frank Stella and Agnes Martin. Tecelar Weavings , woodcut on Japanese paper, The exhibition opens with a series of video monitors showing works from the sixties. These films do not, however, reflect her normal practice as Pape is known for her non-figurative art. She was the first Brazilian artist to develop art as a network of experimental practices and her work is often so varied that it feels disjointed. In this way, the Serpentine Gallery spaces lend themselves well to the separation of styles. The central piece of the exhibition uses gold threads to suggest columns, turning solid objects into shafts of light through the clever use of lighting. There is nothing else like this on display here – the piece is beautiful, striking and dreamlike. No doubt Tteia will be the work that makes people ooh and aah and remember the show. Lygia Pape, Tteia Web , Image courtesy of Jerry Hardman-Jones and via www. All the days are different in colour, style and size; no day is ever the same. For me, this was the highlight of the exhibition. The wall becomes a rhythmic composition, showing the changing patterns of time that influence all our lives. Many were created in response to the political repression that Pape experienced and her pieces span the political and cultural intensity of Brazil. Apparently, her most explicitly political works have not been included and perhaps the reason I did not enjoy this show is its narrow viewpoint. For those of us who do not know Pape well already, this show does not enlighten us. It is hard to catch the Brazilian spirit that was thought to make her works so alive. The exhibition was first shown in a larger format at the Reina Sofia Museum in Madrid and may have been more effective there. On the other hand, it may have worked better at the Serpentine had they not closed rooms to limit the exhibition space. Her multi-faceted practice reflects the turbulent pattern of her life. In fact, the only thing that blew me away was the wind. Magnetized Space is at the Serpentine Gallery until 19th February , www.

Chapter 2 : Frank Stella - paintings, prints and sculptures - blog.quintoapp.com

Frank Stella's significant and substantial work is the subject of Frank Stella: A Retrospective, which travels from the Whitney Museum of American Art in New York to the Modern Art Museum of Fort Worth and the de Young in San Francisco.

His early works anticipate many elements of minimalism, which is why he is also considered by some a minimalist, although most of his later artworks are not strictly minimalist. Stella was born in Malden, Massachusetts, to parents of Italian descent. Early visits to New York art galleries influenced his artist development, and his work was influenced by the abstract expressionism of Jackson Pollock and Franz Kline. Stella moved to New York in 1955, after his graduation. He is one of the most well-regarded postwar American painters still working today. Frank Stella has reinvented himself in consecutive bodies of work over the course of his five-decade career. Notably, he is heralded for creating abstract paintings that bear no pictorial illusions or psychological or metaphysical references in twentieth-century painting. Stella married Barbara Rose, later a well-known art critic, in 1962. Around this time he said that a picture was "a flat surface with paint on it - nothing more". His art has been the subject of several retrospectives in the United States, Europe, and Japan. Among the many honors he has received was an invitation from Harvard University to give the Charles Eliot Norton Lectures in 1975. Stella continues to live and work in New York. He also remains active in protecting the rights for artists. Frank Philip Stella born May 12, is an American painter, sculptor and printmaker, noted for his work in the areas of minimalism and post-painterly abstraction. Stella lives and works in New York City. Frank Stella was born in Malden, Massachusetts, to parents of Italian descent. His father was a gynecologist, and his mother was an artistically inclined housewife who attended a fashion school and later took up landscape painting. After attending high school at Phillips Academy in Andover, Massachusetts, where he learned about abstract modernists Josef Albers and Hans Hofmann, he attended Princeton University, where he majored in history and met Darby Bannard and Michael Fried. Early visits to New York art galleries fostered his artistic development, and his work was influenced by the abstract expressionism of Jackson Pollock and Franz Kline. He is heralded for creating abstract paintings that bear no pictorial illusions or psychological or metaphysical references in twentieth-century painting. As of 2010, Stella lives in Greenwich Village and keeps an office there but commutes on weekdays to his studio in Rock Tavern, New York. This was a departure from the technique of creating a painting by first making a sketch. Many of the works are created by simply using the path of the brush stroke, very often using common house paint. This new aesthetic found expression in a series of new paintings, the Black Paintings 59 in which regular bands of black paint were separated by very thin pinstripes of unpainted canvas. It takes its name "The Raised Banner" in English from the first line of the Horst-Wessel-Lied, the anthem of the National Socialist German Workers Party, and Stella pointed out that it is in the same proportions as banners used by that organization.

Chapter 3 : Frank Stella (b.) , Pratfall | Christie's

Looking at them, it was hard not to think that, after a protean, wildly successful career, Stella has lost his way, or perhaps willfully ventured off into the aesthetic wilderness.

I just wanted to make things and paint for a while. And suddenly, as much as Stella seemed to be resisting certain painterly dramatics, new shapes and possibilities were unleashed. But perhaps what truly sets Stella off even from his legendary peers is that the Massachusetts-born artist is no one-time innovator. Almost singularly in the history of contemporary art, Stella has continued to evolve in major ways, never letting his work settle or get stuck in a particular style, decade, or vein. Stella has constantly fought the rules and regulations of the painted surface, and even the medium, using house and car paint, cast aluminum, fiberglass, and the latest 3-D-printing techniques. Stella moved to New York City in at age 22 with no definite direction besides wanting to make things. Maybe that vague strategy left him open to change and transformation. He shared a studio, for a time, with sculptor Carl Andre and was married for eight years to leading art critic Barbara Rose. It is also hard not to think of the many artists who have been directly or indirectly influenced by his efforts—a diverse group ranging from master minimalists like Brice Marden to the organic-form color paintings of Judy Chicago all the way to any young artist working today in mixed-media abstraction. At age 78, the artist lives in downtown Manhattan and has a studio in upstate New York. In honor of that show—and in preparation for his retrospective opening in fall at the Whitney Museum of American Art—his friend and admirer, fashion designer Stella McCartney, got on the phone with Stella to discuss how an artist manages to keep making vital work for five decades without repeating himself. Where are you living these days? Are you up on the Hudson, where your studio is? Such a long time. Before you were even born. But you grew up in Boston. Yeah, in a suburb outside of Boston. My grandparents emigrated from Italy at the beginning of the 20th century. Did you grow up speaking Italian? No, my parents spoke Italian, but I grew up during the war. Italians were very self-conscious during the Second World War. There was a big push for everybody to speak English. We came from Russia on my American side, and they were the same way. They left Russia and started a new life. So what were some of your early interactions with art? I went to private school in New England—at Phillips Academy—and they had a prominent, small art gallery. So the art program at my school had a lot of real art in it. They had very good 19th-century American art, like Bacon and Sargent. And their 20th-century art was pretty good, too, with people like Arthur Dove, Hans Hofmann, Josef Albers, and they had a small Pollock. We were really strong on abstraction, actually. And that was a big influence on you? Really the two biggest teaching influences were Albers and Hans Hofmann. My grandfather [lawyer Lee Eastman] represented Albers. Albers was at Yale for a long time. But most people forget that he actually taught at Black Mountain [College, in North Carolina], so people like John Cage and Rauschenberg knew him from there. That whole period was such an incredible, historic time for American art. I thought of it as a kind of structure. Did you ever think of teaching? So when you finally came to New York in , it was still the height of the abstract expressionists, and they were the ones that really touched your heart. Yeah, that was dominant. There was really a lot going on. It was very, very active. And there was a change in attitude, for some reason. A lot of small galleries began opening downtown and people were taking much more of an interest in young artists. There was a real shift then from the godfathers who were pioneers to the younger generation. I guess it did seem like an entirely distinct generation. There was an interest in their successors—what was going to happen? And they were good at what they did and everybody could sense it. No, we were too young to travel in those social circles. You needed money just to take that trip. You could have taken a train. What did you do to stay financially afloat at that time? I worked as a house painter part time. They had what they used to call the lineup. You just go down to certain places where they need temporary help for painting. You sit there and they call your number and you go out on a job. I think most of them were teachers. But de Kooning was a house painter. When did you first decide that you were going to be an artist? Well, I liked making things. So I was looking for odd jobs and I found a studio where I could work on the side. And at that time we had the draft, Selective Service. It was good luck for us. There were a lot of kids that needed to go into the Army to

have food or a career or whatever. So they got rid of the guys from the top; they skimmed us off. Was your family encouraging of your decision to paint? It would have made a man of you. So you settled into life in New York and went out and made friends with other artists. It was Jasper and Bob who introduced me to Leo Castelli. I met him when I was really, really young. He was pretty nice. As much as he had the artists who were very successful, he was very loyal to his artists. That seems like a big difference from the art world now. What do you think of the art world? They make their own world. Was that such an incredible time for you, that period in New York when you had just started out? You can say all of those things. You got married rather young and had two children. Did having kids impact your work? You could go anywhere with the kids back then. And people sort of expected it. What were the pieces you were doing in those years that you had kids? They were very rigid works. I did that for about four or five years, and then I was making other kinds of paintings. I also thought of it as a kind of structure, a base to build on. How can I build on it? Those works are very identifiable, very iconic. And a lot of artists get trapped there. I guess that happens a little bit. But one of the things was it was very different then, since the amount of money that was involved was so small. There was nothing to hang on to, particularly. So that was one thing. Well, the one thing I learned is not to say anything about my own paintings. Keep my mouth shut. It will come back to you again and again, people will always tell you about it. You were having a lot of shows. People started looking at the younger generation and giving them what you might call a pretty big play. It was as though the whole art world just opened up. All of a sudden everyone was an artist.

Cave continues, "It engages with the legacies of Frank Stella, Gary Lang, and Peter Max, all post Joseph Albers, who brought a hard edge to painting and exploited color to tap into an affective and human motivational state.

Biography[edit] Frank Stella was born in Malden, Massachusetts , [1] to parents of Italian descent. His father was a gynecologist, and his mother was an artistically inclined housewife who attended a fashion school and later took up landscape painting. Early visits to New York art galleries fostered his artistic development, and his work was influenced by the abstract expressionism of Jackson Pollock and Franz Kline. He is one of the most well-regarded postwar American painters still working today. Stella married Barbara Rose , later a well-known art critic, in 1961. Around this time he said that a picture was "a flat surface with paint on it" nothing more". This was a departure from the technique of creating a painting by first making a sketch. Many of the works are created by simply using the path of the brush stroke, very often using common house paint. This new aesthetic found expression in a series of new paintings, the Black Paintings 59 in which regular bands of black paint were separated by very thin pinstripes of unpainted canvas. It takes its name "The Raised Banner" in English from the first line of the Horst-Wessel-Lied , the anthem of the National Socialist German Workers Party , and Stella pointed out that it is in the same proportions as banners used by that organization. From 1961 Stella began to produce paintings in aluminium and copper paint which, in their presentation of regular lines of color separated by pinstripes, are similar to his black paintings. However they use a wider range of colors, and are his first works using shaped canvases canvases in a shape other than the traditional rectangle or square , often being in L, N, U or T-shapes. These later developed into more elaborate designs, in the Irregular Polygon series 67 , for example. Also in the 1960s, Stella began to use a wider range of colors, typically arranged in straight or curved lines. Later he began his Protractor Series 71 of paintings, in which arcs , sometimes overlapping, within square borders are arranged side-by-side to produce full and half circles painted in rings of concentric color. These paintings are named after circular cities he had visited while in the Middle East earlier in the 1960s. The Irregular Polygon canvases and Protractor series further extended the concept of the shaped canvas. Late 1960s and early 1970s [edit] Frank Stella Harran II Stella began his extended engagement with printmaking in the mid-1960s, working first with master printer Kenneth Tyler at Gemini G. Stella produced a series of prints during the late 1960s starting with a print called Quathlamba I in 1967. In 1968, he designed the set and costumes for Scramble, a dance piece by Merce Cunningham. The shaped canvases took on even less regular forms in the Eccentric Polygon series, and elements of collage were introduced, pieces of canvas being pasted onto plywood , for example. His work also became more three-dimensional to the point where he started producing large, free-standing metal pieces, which, although they are painted upon, might well be considered sculpture. After introducing wood and other materials in the Polish Village series 73 , created in high relief, he began to use aluminum as the primary support for his paintings. As the 1970s and 1980s progressed, these became more elaborate and exuberant. Indeed, his earlier Minimalism [more] became baroque, marked by curving forms, Day-Glo colors, and scrawled brushstrokes. Similarly, his prints of these decades combined various printmaking and drawing techniques. In 1971, he had a print studio installed in his New York house. He has said of this project, "The starting point for the art cars was racing livery. In the old days there used to be a tradition of identifying a car with its country by color. Now they get a number and they get advertising. Medals incorporating the design were struck to mark the occasion. To create these works, the artist used collages or maquettes that were then enlarged and re-created with the aids of assistants, industrial metal cutters, and digital technologies. It is fabricated from oil paint , enamel paint , and alkyd paint on canvas , etched magnesium , aluminum and fiberglass. In the 1980s, Stella began making free-standing sculpture for public spaces and developing architectural projects. His proposal for a Kunsthalle and garden in Dresden did not come to fruition. In 1984, he painted and oversaw the installation of the 5,000-square-foot "Stella Project" which serves as the centerpiece of the theater and lobby of the Moores Opera House located at the Rebecca and John J. His nearly year stewardship of the building resulted in the facade being cleaned and restored. Orphan Works law which "remove[s] the penalty for copyright infringement if the creator of a work, after a diligent search, cannot be located. Unfortunately, it

is totally up to the infringer to decide if he has made a good faith search. Bad faith can be shown only if a rights holder finds out about the infringement and then goes to federal court to determine whether the infringer has failed to conduct an adequate search. Few artists can afford the costs of federal litigation: The Copyright Office proposal would have a disproportionately negative, even catastrophic, impact on the ability of painters and illustrators to make a living from selling copies of their work. It is deeply troubling that government should be considering taking away their principal means of making ends meet—*their copyrights*.

Chapter 5 : Frank Stella - News - IMDb

Stella changed art history in those years; the first hard-core Minimalist painter, he set the table for all of the hard-edged and geometric painters and all those who've explored shaped or unbound.

As a result of a combination of fine art sophistication and blue-collar, bottom-line logic, you can never predict what kind of answer you are going to get to a question or what question you should ask next. Stella is photographed as representing a myriad of identities: The evidence of this has been his constant need to make new paintings in response to previous ones. The result is a production of an enormous body of work—in terms of numbers and physical heft—over a year career by my count, at least 40 different series and subseries, with many variations within a series. His career has been about working his way through problems—problems that he imposes both on the processes of painting and the presumptions of abstraction. Typically, he creates a system and works with it until it breaks down, and then he retrieves a new system from the debris, which may be why his interviews often seem like he is speaking from a desolate ground zero. The following are excerpts from an ongoing series of interviews we began on October 10, Gelatin silver print Gift of Marion Faller, For my generation, the Black paintings are iconic. Their severe logic and starkness was so different than the painting that preceded you. They are not that radical. I mean, I suppose they looked different for their time, but I was basically trying to make my own form of Abstract Expressionism. Even though they were made with house paint, I thought they were painterly and expressive. They were just painterly in a logical way. I was trying to be logical about what Abstract Expressionism did. Well, I thought it was important to think about what I was going to paint before I painted it. Expressionism is a bit of a misnomer when it comes to painting. You often over-painted or over-expressed your way into a bad painting. Besides the fact that it was very cheap inexpensive, it slowed you down a little. House paint is hard work. Those blunt, straight lines make Abstract Expressionism seem facile and airy. Well, another thing about those lines is they are not that straight. They get a little wobbly. People have always said they are very matter-of-fact, very deadpan, but there is illusionism in them created by that wobbliness. Believe it or not, I think of them as somewhat painterly. They are closer to Abstract Expressionism than many thought at the time. I do see illusionism in the Concentric Square paintings with their bright colors, and to me they almost seem like a refutation of the earlier [Black, Aluminum, and Copper] paintings. I was still painting lines and still using house paint, just a different kind. I guess it depended on where you thought the Black and Aluminum paintings were going. They were all about creating a tension, a push and pull. The thick lines and the patterns of the Black paintings had that, and I wanted to take it further. And then I found a new paint that would punch things up. The color of the Concentric Square paintings boosts the illusionism. The eye is pulled in a lot of directions. The color is meant to be aggressive and kind of contentious, even misleading within the composition. The eye likes dissonance. It makes us want to re-organize what we see. Great composition is not about balance, but about imbalance. Imbalance keeps you looking. You were thought of as a pioneer of the Op Art movement that was so popular in the 60s. Illusionism, even radical illusionism, has been around a long time. As far as Op art goes, I had a cup of coffee with it. I quickly found ways to be unpopular. How would you describe the color in your paintings of the 60s when you used Benjamin Moore colors and even Day-Glo colors? To me color is physical, like everything else in painting. Wood, 97 x x 8 in The Polish Village paintings seem like they were almost not painted, more like they were built. I like making things. I like having to work at painting. You have to work hard. Does that run contrary to the early tenets of abstraction and its goals of pure, non-referential form? Abstraction has never been pure. That is something that painters know, but others have a hard time understanding. An abstract painting actually refers to a lot more things than a figurative painting, which is very specific. Even if painting just refers to itself, it is referring to materials, and materials refer to the world. I used to use Benjamin Moore paint. Pollock used aluminum paint and Duco enamel. In the 90s, you worked with a lot of metal, and the work got more and more physical or more dimensional. At what point does painting become sculpture? Call it three-dimensional painting or painterly sculpture if you want. Painting has been using minerals from the beginning. The Copper and Aluminum

paintings were basically painted with liquid metal. I think of the poured metal pieces as very painterly. I guess everything looks like painting to me. What kinds of things influence you today? I know you have embraced the computer, which is not a very painterly device. The computer is a tool. He is working for and against himself, using counterintuition as fuel. The logic is embedded in a pattern of building-destroying-rebuilding. Sure, the early Black paintings that were the Holy Grail for Minimalism appear remarkably methodical, but in the context of the whole career they can also be seen as predicting other qualities. I think many people have been and will be surprised by this retrospective. At nearly 80, Frank is still throwing it at us. Some viewers will revel in the visceralness of the presentation. Others will be angered by its over-the-top effect. Copyright VoCA Journal.

Chapter 6 : Loohooloo | MIT List Visual Arts Center

frank stella STELLA: I remember one day I was reading the New York Post. And it had an article saying that the IRS had identified that there were 30, artists in New York City.

It was painted in and the title comes from a melody written by the jazz musician Jelly Roll Morton. Yes that is his real name! Stella loved jazz, when he was at college he used to collect early American jazz records. What he liked most about jazz was syncopation, which is when the melodies sound offbeat and a bit unexpected. In Hyena Stomp Stella is trying to do the same kind of thing with painting. The colours of the stripes keep changing. Try following a stripe with your eyes; can you see how the colour just stops and another one takes over? A bit like the music, they are offbeat. Who is he and what is he famous for? Frank Stella was born in Massachusetts in America in and is best known as a minimalist artist. Minimalist art began in the s with a group of artists who did not make paintings and sculptures about the things they saw in the world, like a house, or a bottle, or a snowy landscape. They made paintings and sculptures about the materials they used, like paint, and wood and metal. Their artworks look like they might have been made in a factory. When Stella was in his early 20s he began a series of paintings called The Black Paintings. Here is what one of them looked like. The Museum of Modern Art, in New York was so impressed with these paintings that they bought some of them. He used acrylic paints, which are very bright and dry quickly, not like oil paint, and he used canvas that had not been treated with a base coat of primer, so they looked raw and unfinished. He stopped making rectangular paintings and started to use canvases of different shapes, such as ovals and V-shapes. He then stopped hanging them on walls, and instead put them on the floor like sculptures. Is it jazzy enough for you?

Chapter 7 : The Wrestler: Frank Stella Readies a Landmark Third New York Retrospective -ARTnews

Stella Art Trois: Frank Stella's third New York retrospective starts in October. Photograph: Kristine Larsen It's 8am and Frank Stella is pacing his messy home office in Greenwich Village. The.

Quotes, - [edit] Only what can be seen there [in the painting] is there.. What you see is what you see. It really is an object. He is making a thing.. Quote from an interview, ; as quoted in *Minimal Art, a Critical Anthology*, ed. Quote of ; as quoted in *Abstract Expressionism*, David Anfam, Thames and Hudson Ltd London, I always get into arguments, with people who want to retain the old values in painting "the humanistic values that they always find on the canvas. If you pin them down, they always end up asserting that there is something there besides the paint on the canvas. My painting is based on the fact that only what can be seen there is there. Any painting is an object.. Not just my identity, an identity for me, but an identity big enough for everyone to share in. Louis is the really interesting case.. In every sense his instincts were Abstract Expressionist , and he was terribly involved with all of that, but he felt he had to move, too. I began to think a lot about repetition. Frank Stella, William S. I do think that a good pictorial idea is worth more than a lot of manual dexterity. One is to find out what painting is and the other is to find out how to make a painting. The first is learning something and the second is making something. There is no other way to find out about painting. After looking comes imitating. In my own case it was at first largely a technical immersion. How did Kline put down that color? Why did Guston leave the canvas bare at the edges? Frankenthaler used unsized canvas. The painterly problems of what to put here and there and how to do it to make it go with what was already there, became more and more difficult and the solutions more and more unsatisfactory. Until finally it became obvious that there had to be a better way. One was spatial and the other methodological. In the first case I had to do something about relational painting, i. The obvious answer was symmetry "make it the same all over. The question still remained, though, of how to do this in depth. A symmetrical image or configuration symmetrically placed on a open ground is not balanced out in the illusionistic space. The solution I arrived at, and there are probably quite a few, although I only know of one other, color density, forces illusionistic space out of the painting at constant intervals by using a regulated pattern. The remaining problem was simply to find a method of paint application which followed and complemented the design solution. This was done by using the house painters technique and tools. I find all that European geometric painting "sort of post Ma Bill school " a kind of curiosity, very dreary. In the newer American painting [in contrast to European geometric art] 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. I still have to compose a picture, and if you make an object [as Donald Judd does] you have to organize the structure. We use mostly commercial paint, and we generally tend toward larger brushes. In a way, Abstract Expressionism started this all. They were brought up on drawing and they all ended up painting or drawing with the brush. They got away from the smaller brushes and, in an attempt to free themselves, they got involved in commercial paint and house-painting brushes, Still it was basically drawing with paint, which has the characterized almost all twentieth century painting. The way my own painting was going, drawing was less and less necessary. I wanted to get the paint out of the can and onto the canvas.. I tried to keep the paint as good as it was in the can. Yves Klein did the empty gallery. To go further, I would like to prohibit them from doing that in front of my painting. I work things out before-hand in the sketches. *Machine in the Studio*, Caroline. Jones, University of Chicago Press, , pp. *Bryce Art Smart: Is that one of the reasons you went into sculpture? The paintings got sculptural because the forms got more complicated. I can work on what I can handle. I hate to say this. Then, I disorder it a little bit or, I should say, I reorder it. I wish I did. Time is what you have left.. But the whole idea of making art is to be open, to be generous, and absorb the viewer and absorb yourself, to let them go into it. I have to go into all those places in order to make it work. The idea that they know what minimalism is is absurd. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting. Stella is not interested in expression or sensitivity. He is interested in the necessity of painting. Symbols are counters passed among people. His stripes are the paths of brush on canvas. These path leads only into painting. Quote of Carl Andre from his*

typed note about Stella: Quote of William S. And I went to high school with Frank Stella and when he got out of college he went to New York and started painting.. At the same time I sort of dabbled in a little bit of painting, and a kind of confusion. I was an eye, ear, nose, and throat person too.. Peggy Gale, The Press N. D, Nova Scotia, Canada , p. I supposed what he meant to say was, that cutting was a good idea and the idea of not cutting was good too. Quote of Carl Andre , as quoted in Artists talks " ed.

Chapter 8 : Who is Frank Stella? – Who Are They? | Tate Kids

Frank Stella was born in Massachusetts in America in and is best known as a minimalist artist. Minimalist art began in the s with a group of artists who did not make paintings and sculptures about the things they saw in the world, like a house, or a bottle, or a snowy landscape.

Oct31 Photo By Gail Stephen Greene September 19, – November 18, was an American artist known for his abstract paintings and, in the s, his social realist figure paintings. Below is an excerpt from an in-depth interview with Greene conducted by Dorothy Seckler on June 8, , found [Here](#) , in which he describes his state of mind at the time of painting *The Shadow*, and reveals his feelings about the painting: I had worked very hard to become a painter and to show. I suddenly found myself in a foreign place. And I bought canvas there and it was the wrong canvas and the paint went through. Everything seemed to go wrong. I had sort of loss of nerve. And so when I got a little better, the doctor asked me if I would prefer to go home rather than staying there. Well then I came home. I had taken leave from my job. So I had no job. But in a very scary way. The Whitney bought *The Burial* just about that time. And I needed it. I tried to teach privately. And then I got a one-day job back at Parsons. And I think that psychologically I had undergone a very bad experience. And so suddenly from someone who had been known I became unknown. It was like everything I had sort of worked for for a long time was rather difficult. I was very depressed. And so I had to start off like an invalid almost. So I painted this picture. And in retrospect I certainly am not very happy about it. That is never with me, too.

Chapter 9 : Collector's Corner: Francis Greenburger -ARTnews

Frank Philip Stella (born May 12,) is an American painter, sculptor and printmaker, noted for his work in the areas of minimalism and post-painterly blog.quintoapp.com lives and works in New York City.

Bamboo and Kurt Schwitters One wrestles with massive industrial scrap like animals that have escaped their cages. The other turns a fragment of a word into the totality of his art. One demands an art apart from and larger than life. The other slowly amasses the record of a civilization. Frank Stella and Kurt Schwitters both cherish leftovers like elements of a lost language. Both seem content to let their assemblies make themselves. And both have an unlikely faith in painting. After that, any resemblance is purely coincidental— or is it? One insists that he has never stopped painting. So how can his constructions, now unpainted, move freely in the round? The other gives his medium, collage, a nonsense name. So how can he sustain painting as a basic creature comfort? Two lovely gallery shows get one puzzling over a gap of over half a century. I ended the spring of wondering at the simplicity of such words as painting or appropriation. A postscript even has me imagining Stella as architect. Defying gravity Frank Stella has remained his own man, and you know men. His early black paintings, starting before , still look defiantly simplistic. They assert their presence quite as much as modernist painting. The industrial-strength oils pick up where enamel house paint for Jackson Pollock left off. Black, defined sometimes as the absence of light, positively glows. Between stripes, the unpainted canvas shines with a softer white. His discovery of the unpainted canvas begins from the moment he landed in New York. Even the titles of his paintings from often refer to New York streets and neighborhoods, at a time when he first took a studio in downtown Manhattan. That year stands between his college graduation and the stardom that his black paintings earned. I often think of Stella as an overnight success. Seeing his work from together, one realizes that it took him, well, a few months. And no wonder, for the stripes and smears of dull color show nothing of the deductive logic or hypnotically stripped-down images that one expects. What they do show is how he found his way. In particular, they trace the symmetries and fields of paint to two influences, Mark Rothko and Jasper Johns. Perhaps more accurately, one can see them both as if Clement Greenberg had eliminated the "mistakes. Even when he pulls off some assemblages, after Robert Rauschenberg and Rauschenberg collaborations combine paintings of those years, Stella seems desperate to lend them sufficient gravity. And in a few more months, he gets it. Meanwhile, however, these early paintings make one aware of another influence, one perhaps more at home in art today. If the titles refer to New York, the dark parallels make me think of steel grills drawn down at night in an industrial area. Moreover, the loose execution could almost look forward to Bronx and East Village graffiti. The cheap materials, including oil and enamel, certainly refer back to Jackson Pollock, but also to the needs of artists one step off the street themselves. The work shy away from humor, much to their detriment, without gaining the blackness of his breakthrough. Self-criticism without the apology I say almost, because by , his designs still derive methodically from the frame, but both frame and design spill every which way. Colors leap over one another and across an entire room. They tilt sharply in and away from walls. Titles after Polish villages and exotic birds hint at their architectural scope, historic ambitions, and messy flight patterns. They offer the first hint that his work might defy gravity after all. Stella went to Princeton, where one knows the rules. He definitely is not confessing to Minimalism or installation art. Others of his generation follow the logic of a formula and the shape of room. Sol LeWitt covers the wall, but he leaves the execution to assistants. LeWitt makes formulas so elaborate that they blur the line between logic and chaos, and other Minimalists wrote of entropy. Stella stays the control freak. When Stella fills a room, he does it with objects and paint. Stella has lectured on the primacy of painting and its inherent logic. Like Leonardo long ago, he worries about rivalries of the arts. He has criticized the Museum of Modern Art, an early supporter, for losing its direction. As if in reply, the Modern placed him at a critical point in its survey of the twentieth century. As with the other great exponents of shaped canvas, Elizabeth Murray and Charles Hinman , it seemed unsure whether Stella belongs with the present or the past. Perhaps Stella feels the same way—and proud of it. Stella suggests something similar about a career. With each step, he just pushed the envelope a little further. At some point, however, it hardly

makes sense to call the paintings literal—or even painting. Drafting without the tools Only at what point? His logic of the frame keeps going. Eventually, however, frames vanish altogether except as an idea. Perhaps they served as one all along. When protractors and French curves tower over people, art no longer exemplifies its making: For all his high culture, he puts on a show akin to Roy Lichtenstein with his mammoth Brushstrokes. A series of the late s draws its titles from Moby Dick. Earlier, Stella exhausted the vocabulary of drafting tools. Here he creates an anthology of painting technique. He draws in paint, drips it, and layers it with care. He slathers it on and etches it away. The great whale looks anything but white, and Stella has no one left to struggle with but himself. Not that I can spot the links between text and image. For that matter, I can hardly keep the images separate. Then again, I hardly know which most undermines literalism, a narrative or its failure. Either way, art has a dangerous way of multiplying signs. The artist pays a price, however. I do not mean his stubbornness. I do not mean his fall into the chasm between old-fashioned painting and new-fangled installation. In , his dealer borrowed an adjacent warehouse to display such extravagantly large paintings. I could hardly tear myself away from examining each piece up close for all their variations in surface and space. A month later, however, I could no longer picture so much as a single painting. As usual, if I have questions, Stella has answers, only not necessarily to what a mere critic might ask. In and , he again exceeds his own limits. He exceeds the limits in another way, too. In these paintings, the paint vanishes. Painting without the paint Some hang from the ceiling. They look massive, but they rotate at the slightest touch. Others project so far off the wall that one can get behind them. He may not call them sculpture, any more than Judy Pfaff with her own untamed painting, but they definitely get around. Along with the paint, he seems to have stripped away layer upon layer of old habits and dusty ideas. The shift in returns him to his Minimalist roots. One can spot the recurring elements—the rods, the coils, and the mesh—that define this series. One can see again the image and object. They face the viewer once more, eye to eye, even in the round. One work, I could swear, looks like a helmet. It also points back further, to Modernism. Coils suggest a rearing animal from Raymond Duchamp-Villon, and the helmet makes me think of Constantin Brancusi. The used engine parts suggest Marcel Duchamp and his machine imagery. Then again, the whole impulse to strip away old layers sounds like the avant-garde. It points forward, too, however, to postmodern delight in illusion. Did that old, shredded metal really once serve as a lamp shade?