

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

19

Revista de Ciencias Humanas y Sociales

ISSN 1012-1587/ ISSNe: 2477-9385

Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

The Philosophy Of Dealing With The Place In The Creation Of The Painting

**Assistant Professor: Esam Nadhum Salih Al-obaydi
Mustansiriyah University Technical Activities Division**

Abstract

Painting has always been considered a form of noble artistic expression. However, from the end of the 60s, it became more rare in exhibition spaces. At the end of the 2017s, the desire arose among artists to create a “generic art”. The technique is no longer at the center of their practice. The artist identifies as such and no longer as sculptor or painter. This generic apprehension of art, no longer limited to a “profession”, is widespread in our days. For example, in schools of Fine Arts students are not required to register in the departments of painting, sculpture or engraving but there is a department “Versatile” visual art, where students are free to choose the most appropriate technique for a given project. Today many artists work on the border between several disciplines and produce a work that combines painting, sculpture, video and installation.

La Filosofía De Tratar Con El Lugar En La Creación De La Pintura

Resumen

La pintura siempre se ha considerado una forma de noble expresión artística. Sin embargo, desde finales de los años 60, se hizo más raro en los espacios de exhibición. A finales de la década de 2017, surgió el deseo entre los artistas de crear un “arte genérico”. La técnica ya no está en el centro de su práctica. El artista se identifica como tal y ya no como escultor o pintor. Esta aprensión genérica del arte, que ya no se limita a una “profesión”, está muy extendida en nuestros días. Por ejemplo, en las escuelas de Bellas Artes no se requiere que los estudiantes se registren en los departamentos de pintura, escultura o grabado, pero hay un departamento de arte visual “versátil”, donde los estudiantes son libres de elegir la técnica más adecuada para un proyecto determinado. Hoy en día, muchos artistas trabajan en la frontera entre varias disciplinas y producen una obra que combina pintura, escultura, video e instalación.

Methodology:

If we had to find a common element to all artists practicing painting today, we would say that all, at one point, cover a surface of pigments. The idea of “death” of painting really appears at the end of the 70s. Throughout 80s-90s art criticism questioned this idea.

The influence of the avant-gardes motivates these questions. Movements, like Fluxus in the years, have for example wanted to give priority to life, to action .. Artists act in this desacralization movement of the painting as Polke, which empties the painting of any transcendence or ideology or Richter that lowers it to the rank of technique.

Since 2000 we no longer speak of “death” of painting, but of “rebirth”. The process of desacralization has been assumed. Many texts have been written on the subject and exhibitions have been dedicated on this subject. Since the 2000s, painting has become a medium like the others who rub shoulders with sculpture, photography ... and installation, an aesthetic solution generalized which mixes the mediums.

But today, painting is practiced without submission to the past, without the weight of tradition, with greater freedom.

The process was long since it started with the invention of photography

that allowed the painting to get rid of its documentary and mimetic function. It can be considered that impressionists have constituted a trigger and a century of questions followed: It took a part of the nineteenth and almost all the twentieth to detach.

I. Before the 60's: A bstraction and modernism Until 1950: Abstraction

The project of a "generic" art begins with Abstraction and painters like Rodchenko or Mondrian. See :

- Alexandr Rodchenko, Pure Red, Pure Yellow, Pure Blue, 1921

- Piet Mondrian, Table No. I, 1921-1925

Abstract art aims to expose the elementary structures of all forms of art: form, pure color ... but also the structure of desire: the desire to paint to paint without concern for representation.

Ad Reinhardt states that an abstract painting such as his is "the first painting truly universal, unmanaged, unhindered and without style ". The goal of abstraction is to reach a universal art that touches the very essence of painting. See :

- Ad Reinhardt, Abstract Painting, 1963

However, Abstraction remains a painting in the "classic" sense of the word because it continues to use pigments, canvases and frames. F in 50s, 60s: The Breakdown of Modernism In the late 1950s, the desire to produce "a generic art" is expressed in the break. Thierry Duve, historian and art critic, says of this art that he "broke his links with the techniques and the specific inheritance of painting and sculpture ". It is Allan Kaprow who creates the happening, literally "what is happening". His goal is to erase all boundaries between art and non-art.

The first happening of Allan Kaprow, 18 Happenings in 6 Parts, takes place in 1959. It foresees the simultaneous performances of a number of artists who paint, play or lend to "actions" whose program has been vaguely established. These actions occur in 18 pieces compartmentalized, while the public moves from one room to another at fixed intervals. See - Allan Kaprow, 18 Happenings in 6 Parts, 1959 The happening is quite the opposite of the permanence of the painting but it can however to be part of the tradition of a gestural painting. The happening retains the gesture invented by Pollock in his dripping. It is gestural painting without painting. Allan Kaprow invents the environments again. The environment is opposed to painting in that we enter In the picture ".

At Pollock, the artist enters the canvas. With the environment, it is the public who enters the work. See :

- Allan Kaprow, Yard, Passadena, 1967

- Jackson Pollock, drippings, 1945

Later, minimalism and conceptual art emerge. In reaction to the subjective overflow of Abstract Expressionism and the federation of pop art, art minimal is inspired by the famous principle of the architect Mies van der Rohe "Less is more" ("Less is more ») and recognizes Ad Reinhardt and Frank Stella as pioneers.

Carl Andre (American visual artist, attached to minimalism) described the paintings in Frank Stella's tapes: "Art excludes the superfluous, which is not necessary. For Frank Stella, he it has been necessary to paint strips. There is nothing else in his painting. Frank Stella does not not interested in expression or sensitivity. He is interested in the necessities of painting ... His bands are the paths taken by the brush on the canvas. These paths only lead to painting. ". So here we see the desire to reduce painting to its essence. See :

- Frank Stella, title not known, 1967 Black Series II

For the minimalist, there is nothing to see but what we see. The "feeling" is forbidden. This artists such as Donald Judd, Carl Andre or Sol LeWitt (even though will come off quickly). See :- Donald Judd, Untitled, 1980

- Carl Andre, Equivalent VIII, 1966

- View of the exhibition "Sol LeWitt - wall drawings from 1968 to 2007" at the Metz Pompidou Center Conceptual art is a 1960s movement whose origins go back to Marcel's ready-made Duchamp. See :

- Marcel Duchamp, Fontain, 1917

This movement advocates the principle that art is not defined by aesthetic properties objects or works, but only by the concept or idea of art. Joseph Kosuth, cantor of the movement, expresses this idea in these terms "art as an idea as that idea ".See :

- Joseph Kosuth, One and Three Chairs, 1965

Happiness, minimalism and conceptual art consider that abstraction in painting has become a like the still life, vanity, landscape painting or history painting. In this sense abstraction has thus failed to convey the essence of art. See :

- Paul Cezanne, Still life with apples and oranges, 1899

- Vanity of Philippe de Champaigne, 1602-1674

- Jacob van Ruisdael (1628_1629 - 1682), The Buisson

- Eugene Delacroix, Freedom guiding the people, 1830

These movements, in particular, conceptual art, attempt to achieve something even more abstract and universal as abstract art. But even conceptual art has become a genre in its own right. So he also failed in his attempt at

universality. However, he showed that all art is conceptual, including painting. Even though, this design does not date from the past year as shown by Leonardo da Vinci's famous motto "La pittura e cosa mental".

II. After the 60's: painting and avant-gardes

The succession of avant-garde movements since the 1960s may have led to the disappearance from painting to profit other forms of artistic productions, for example the ready-made. However, painting has always continued to exist by taking over the most radical avant-garde.

Painting and minimal art:

At the time of minimalism, the painting confronts the traditional data of the painting: the frame which limits the work or touch of painting that expresses the artist's temperament. For example, the work of Robert Ryman, an American painter of the 20th century, minimalist movement that explores the tradition of monochrome. He works especially around square white by developing all possibilities: space, environment, materials, tools, methods ... See :

- Robert Ryman, Veil Surface, 1970-1971, 22 x 29, oil on glass fibre with waxed paper frame and ribbon adhesive

- Robert Ryman, Unnamed, 1964, 8x8, Acrylic Polymer Vinyl and Ink on Raw Linen Painting and installation By participating in the steps put in place by the avant-gardes, the painting wonders about its conditions of presentation and exhibition: it thus comes close to an artistic form born in course of the 60s, installation. Claude Viallat, a contemporary French painter of the 20th century, uses only one motif without defined meaning. They exploit the mobility of the canvas rid of its chassis. She can thus escape the conditions of hanging and places usually dedicated to art. Using the bean pattern, it focuses on the other components of painting: how do I affect? or ?

What do I show? See :

- Claude Viallat, Canvas T, 1980. 160 x 240, acrylic on canvas.

- Claude Viallat, Khaki tarpaulin, 1981. Acrylic paint on tarpaulin

- Claude Viallat, Tour Major, 2014. Arene Arles

Fabrice Hyber, French artist of the second half of the 20th century, creates hybrid works with a lot of drawing. He experiments with the construction of a work: drawings to which add photos, objects, sculptures ... They are installations composed of infmes accumulated elements. He talks about homeopathic painting. See :

- Fabrice Hyber, Homeopathic Painting No. 10, 1983-1996. Photography, drawings, writings on canvas.

- Fabrice Hyber, Homeopathic Painting No. 16, 1983-1996. Photography, drawings, writings, objects on canvas

The Influence of Popular Narrative Models:

Since the advent of Pop Art in the early 2016s, the painting is inspired by media images, his subjects, his textures, his colors or his compositions. This trend has pursued by exploring more and more specific aspects of popular culture, such as narrative models of fictional cinema or comics. This is called the New figuration or narrative figuration. Jacques Monory, French painter of the twentieth century, plays in his monochromatic paintings with the codes of the polar. He uses the cinematographic codes (close-up, low-angle ...) for the purpose of creating narration, rhythm, suspense. See :

- Jacques Monory, Monohonie n ° 8 (IRCAM), Tribute to Alban Berg. Ref. 1163, 2004, 230x150, oil on canvas.

- Jacques Monory, Special Ingrid A N ° 20, 2004, 180 x 170, oil on canvas
Jean-Michel Alberola, a French painter of the second half of the 20th century, produces works full of references. It is as if the painter was organizing the meeting between the tradition of great mural painting, conceptual art and comics. He seeks dialogue with spectators. See :

- Jean-Michel Alberola, You have the good morning of Marcel, 2002

The title of the work refers to the pioneers of art refection, because the "Marcel" in question, often present in the work of Alberola, refers to the dual role of Marcel Duchamp and Marcel Broodthaers, two artists who stopped questioning the definition of art.

The desacralization of painting

Sigmar Polke, German artist of the second half of the 20th century, born under the 3rd Reich, denounces any ideology as dangerous. For him, the painting sang the praises of ideology, so it deserves to be devalued.

He reduces painting to the rank of technique, blind mechanical practice. It reproduces images that he draws from various sources by compelling himself to copy them patiently, by hand. He insists especially on the pattern of the frame, recurring in his work, which he reduces to constellations of points. See :

- Sigmar Polke, Pasadena, 1968. 190X150, oil and acrylic paint on canvas
In this work, the legend of the clipping is also copied down the work. Photography is supposed to show "the surface of the moon at the landing point of" Surveyor-1 ". The stone at the bottom left measures 15 cm on 30.8 cm. The bright spots are refets of the sun. However, in the image, nothing like this is visible. Black and the white of the frame is lost in an abstract pat-

tern, as is the meaning of the American mission on the moon. The pictorial transposition of the image indicates its emptiness.

- Sigmar Polke, *Reundinnen*, 1965/1966, 150 x 190 cm oil and acrylic paint on canvas

Painting as a secular practice:

Gerhard Richter, a twentieth-century German painter, aims to “invent painting while at the same time destroying “. He works all types of subjects and both the figuration and the abstraction. See :

- Gerhard Richter, *Betty Betty*, 1977

- Gerhard Richter, *1024 Farben (1024 colors)*, 1973, 254 x 478, lacquer on canvas *1024 Farben* is a work that approaches painting through an analytical approach. In this set of 3 paintings, Gerhard Richter methodically studies the relationship between samples thanks to a different distribution system for each of the canvases’ four rectangles of color split, on a regular basis, into four successive series of multiplication, practically reaching the infinity, starting from the division of three fundamental colors “. This large color chart returns the painting to its basic conditions.

We can see here a desire to establish a knowledge of quasi-scientific painting. With Richter, The painting completes its desacralization process. Richter gives up the pleasure of painting profit of a mechanical and regulated practice which rationalizes the painting.

III. Today: the young generation or the freedom to paint

Parallel to his abstract paintings Mondrian painted feurs; yet these two sides of his are never exposed side by side (the feurs were excluded, for example, from the retrospective that the Museum of Modern Art in New York dedicated to him in 1995).

See :

- Piet Mondrian, *apple tree in feurs*, 1912

- Piet Mondrian, *Table No. I*, 1921-1925

Does Malevitch’s last figurative paintings express an authentic renunciation of abstraction or a distressing but understandable submission to the requirements of survival under Stalin? This question is crucial to understand all his work.

See :

- Kasimir Malevich, *Ouvriere*, 1933

- Kasimir Malevich, *White CarrŽ on a white background*, 1918

On the other hand, there is no contradiction between G. Richter’s “photo-realist” painting. and his abstract painting. Why ?

See :

- Gerhard Richter, strip, 2012
- Gerhard Richter, Zwei-Candles, 1982

Today, there is no way of seeing enough powerful or broad enough to embrace all manifestation of the visible.

Thus, contemporary painting considers that there is no way of seeing. The painter must be always ready to integrate new aesthetic axioms.

Franck Stella said "There are two problems in painting, the first is to know what painting is, the other to know how to make a painting " Modernism wanted to know "what painting is". He sought the way to touch gasoline paint.

For example, Barnett Newman (1905-1979) who is, with Pollock, Rothko or Kooning, one of the representatives of Abstract Expressionism and who aspired to make canvas a space welcoming a gesture, an event rather than the reproduction of an image.

See :

- Barnett Newman, Onement VI, 1953

One evokes the harmony, the totality, the fullness. the word onement does not exist in English, it comes from atonement, which signify "redemption" Lucio Fontana (1899-1968) is also representative of this research on the essence of painting. Due to an accident that damages one of his paintings planned for an exhibition at Paris, he then sets this intention by a sovereign gesture consisting in scratching, perforating and incising the plan of the painting to reveal the three-dimensional space. For Fontana, "the canvas is not or more support but an illusion. "

See :

- Lucio Fontana, Concetto Spaziale, Attese, 1958

Today, the question has refocused on the "how to make a painting": what style to adopt? which materials to use? ...

Modernism was trying to answer a question: what is painting?

Contemporary painting offers a multitude of answers to a multitude of questions. Formerly: the artistic currents were organized in "Schools" (School of Paris, School of New-york ...). During modernism: appeared the movement (cubism, abstract expressionism ...). Today, the positions are multiple, simultaneous and decentralized.

At first sight, there is no longer any decisive appearance of method, style, materials, subject or particular theme to say that a painting is resolutely contemporary or on the contrary refuse him this qualification.

This is why defeating contemporary painting is fantasy. This third chapter will be therefore rather dedicated to a subjective and arbitrary panorama

ma aimed at giving an idea of the diversity of current painting rather than characterize it.

Abstraction:

See :

- Tomma Abts, Inte, acrylic and oil on canvas
- Tomma Abts, Fimme, 2013

Tomma Abt paints paintings that provocatively revive the early abstract painting

Twentieth; the very one that pushed artists like Duchamp to break with the profession and put fn the reign of painting. Today we do not decide if the painting should be like this or like that, or whether to reject it in its entirety. The artist takes what is to be taken in this epoch and develops a “new” abstraction that exploits a game of learned matrices.

The expansion of colors:

See :

- Katharina Grosse, Ins tallation at Ikon, 2002
- Katharina Fat, One Floor Up More Highly, 2010-11

Katharina Grosse was born in Germany in 1961. She applies her bright and luminous colors on a multitude of supports. Since 98, she has been painting with spray-sprayed acrylic, a technique that leaves room for improvisation and external circumstances. She practices a painting uninhibited in the history of painting where we feel the influence of graffiti. His great paintings murals are the result of an expansion of color that contaminates space.

The decorative style:

- Jim Lambie, Zobo for the MoMA, 2008
- Jim Lambie, untitled, 1999, plastic acs and enamel paint

Jim Lambie. Born in Glasgow in 1964, he joined the world of art through music. He grows up in the rebel culture of rock-punk and keeps a fascination for the simplicity of its modes of expression:

“Learn three chords and form a group” was the motto of punk. He is not a painter at Properly spoken but sometimes uses painting. And above all, he trains painting out of the canvas to the street. In his installation Zobop, he unwinds with his minions vinyl ribbons of colors following the architectural contours of space: a small irregularity in a corner becomes a huge geometric distortion at the other end of the room. His work bears witness to a desire to paint by all means by creating rhythm.

The return of the gesture:

See :

- Yan Pei-Ming, Mao, 1960

- Yan Pei-Ming, *The Invisible Man*, 1997

Yan Pei-Ming, born in Shanghai in 1960, declares the need for the painting he perceives as Marginalized on the mainstream art scene: "I believe that painting still exists. It's the the simplest medium. You only need frames, a canvas, paint and brushes.

This is the way to use the minimum of means to obtain a maximum result. The artist strives for perfection in painting in order to compensate for the concessions he makes in life: "I made so many concessions in my life that I no longer make any compromises in my work. He is interested in the act of painting and attack the canvas unconventionally brush stroke. Time, space, energy, movement, intuition, drive and gesture are the essential elements of his painting.

He paints the man in general, in search of the universal portrait. A synthesis between the design who thinks of life and man as a process of individualization, and culture inherited from China, in which the notion of the individual is absent. Paint keys erase the portraits to make them anonymous. Modernity and tradition:

See :

- Takashi Murakami, 727, 1996, Acrylic on canvas rubbed on wood.

- Takashi Murakami, *DOB*, 2006

Takashi Murakami was born in Tokyo in 1962. While incorporating into his work elements of the popular culture of his country in the form of anime (animation) and manga (comics), he remains inspired by traditional Japanese sources, Buddhist iconography and scrolls from 12th century paintings to Zen painting and painting composition techniques eccentric of the Edo period in the eighteenth century; the latter is characterized by the use of images fantastic and unconventional, as well as by the use of Expressionism, which at the time was a rejection of realism and tradition.

Illustrative:

See :

- Muntean & Rosenblum, *In the world we live ...*, 2010

- Muntean / Rosenblum, *Ife is possible only by ...*, 2010

Markus Muntean and Adi Rosenblum were born in Austria and Israel respectively in 1962. They perform portraits of young people opposed to stereotyped images of the media. These portraits cold and existential young adults contrasts with superficial and adulterated representation of the youth. The comic book provides both the format and framework for this exploration of realities bloodless everyday. The offbeat and poetic legend that accompanies the image often does not much to do with the illustration

but brings new light, often in the light of a some despair.

Synthetic:

See :

- Vladimir Dubossarsky and Aleksandr Vinogradov, Outdoor Scene, 1995
Vladimir Dubossarsky and Aleksandr Vinogradov were born in Moscow in 1963. Their paintings make the synthesis of elements from different iconographic and formal sources including realism socialist, foolish art, contemporary media, Soviet magazines from the 1950s, the photo of 70 years and advertising in Russia today. Their painting is therefore based on tradition Russian artistic and visual culture in general. The Sots Art was born after the Russian Socialist Realism in the 70s and is an extension of pop art: criticism of mass culture, the use of icons and hijacking even if it differs in offering a real criticism of Russian political leaders as well as dissidents of the opposition. The work of Vladimir Dubossarsky and Aleksandr Vinogradov give new meaning to pop art and foolish art in a explosion of advertising and marketing in today's Russia.

Conclusion:

The seven examples of contemporary painter that were proposed to you above were drawn from Vitamin P, new perspectives in painting. This book offers a panorama of painting today through the work of 114 contemporary artists. To continue the exploration, I will encourage him to consult him.

Sources:

- Educational files Collections of the Museum, Center Pompidou, Where is the painting? Hanging of contemporary collections.2007.
- Vitamin P, new perspectives in painting, 2003, ed. Phaidon
- Alexandr Rodchenko, Rouge pur, Jaune pur, bleu pur, 2011
- Piet Mondrian, Tableau No. I, 2014
- Ad Reinhardt, Abstract Painting, 2011



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 35, Especial N° 19, 2019

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve