



Painting

In The Expanded Field

Small text label on the wall, likely providing information about the artwork.

What Is Painting In The Expanded Field?

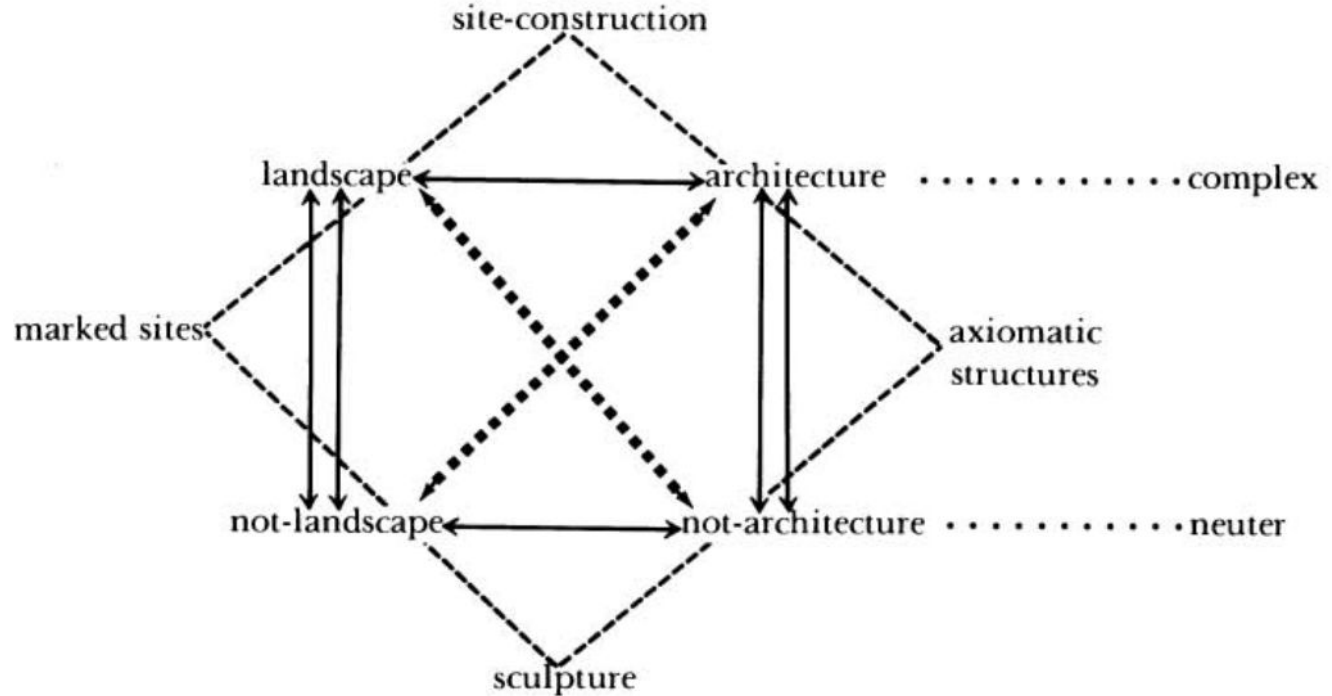
Expanded painting is an emerging field of contemporary practice that the Danish art historian Anne Ring Petersen has defined as being '**the name for an exploration and extension of certain implicated conceptual and physical resources' that have moved beyond the framed surface of the canvas and its boundaries'.**

Rosalind Krauss and the Concept of the Expanded Field

“Practice is not defined in relation to a given medium...but rather in relation to the **logical operations on a set of cultural terms, for which any medium...might be used.**”

-Rosalind Krauss, [Sculpture in the Expanded Field](#)

Krauss' Semiotic Square



What is Painting?

- **What is Painting? What is its basic components?**

Painting is largely and commonly defined as **the process of applying paint, or another medium, to a solid surface – usually a canvas**. Essentially, it is the **application of color onto a surface**.

This is painting as a “historically bound category” (after Krauss)

“Expanded” vs. Mixed Media

Other ways of “Expanding”:

- The act of painting (Pollock) – visible and invisible. The sounds of painting – performative, aural, etc. (Zaria Forman’s use of iceberg sounds while her work is displayed). Andy Goldsworthy’s physical acts of making. Black box, white box, green box, etc. and how these areas assist in expanding the field of painting.

What separates a multimedia painting from an expanded field painting? **The artist.** The artist considers their work a painting and we, as viewers, may or may not agree with that.

Historical Foundations

Gutai Bijutsu Kyokai

The Gutai Bijutsu Kyokai (Gutai Art Association) was formed in 1954 in Osaka by Yoshihara Jiro, Kanayama Akira, Murakami Saburo, Shiraga Kazuo and Shozo Shimamoto.



Elizabeth Murray

Do the Dance
2005



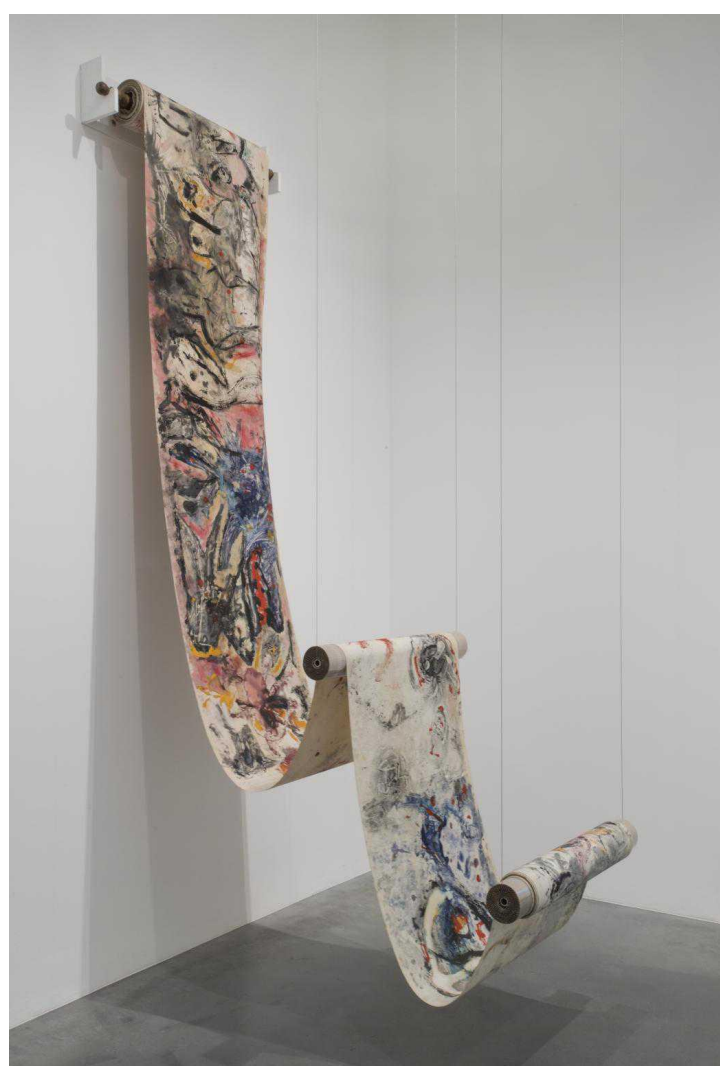
Lynda Benglis

Asked to summarize her artistic ambitions in the 1960s, Lynda Benglis replied, “I wasn’t breaking away from painting but trying to redefine what it was.”

Contraband

1969





Pinot Gallizio

Industrial Painting. 1958. Canvas and paint on wood rollers.

Contemporary Artists

Cora Cohen



R88, 2011. 11 $\frac{7}{8}$ x 9 $\frac{7}{8}$. Leather, paper, pigment, on roentgenograph.



R71, 2011. 17 $\frac{1}{2}$ x 13 $\frac{7}{8}$. Oil, oil mediums, tape, on roentgenograph.

Nicole Cherubini

Bronze Age, 2019, earthenware,
terracotta, glaze, wood, enamel,
pc-11, steel, 20 x 20 x 5 inches



Liz Deschenes

Below: *Photograms*, 2015
Right: *Bracket 9*, 2017



Suzanne Joelson



As It Happened and Where It Went,
2016.



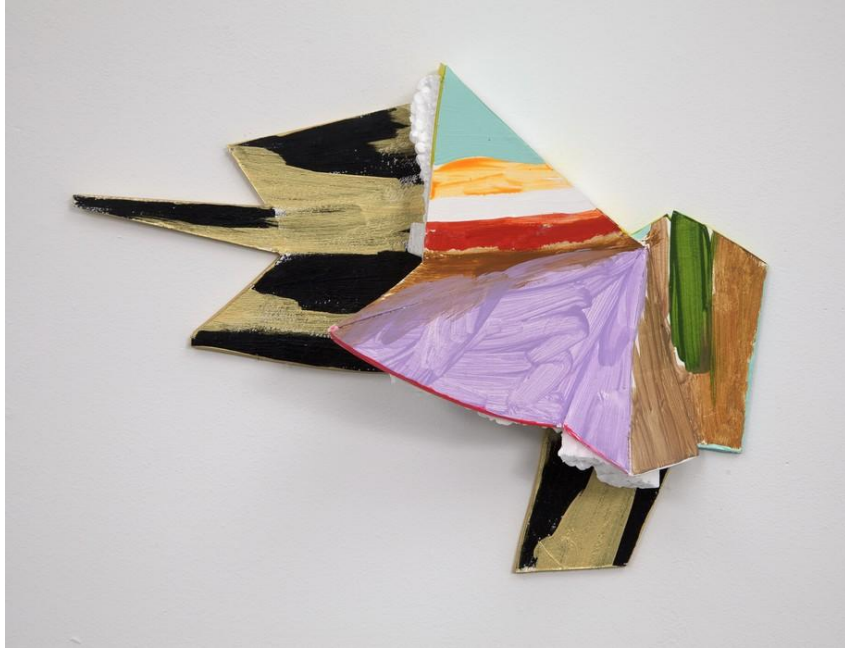
Crack Rake Crate, 2016.

Molly
Zuckerman-
Hartung



Bird and Bird, 2011,

Tamara Zahaykevich



Above: *That Way*, 2013, Foam board, polystyrene foam and acrylic paint 15 x 11 x 5.5"

Right: *Fa*, 2010. cardboard, paper, acrylic paint, string 7 x 7 x 1/2"



Jessica Stockholder



Why Clouds are Woven into Bed Linens (detail), 2018



Untitled, 2008

Wendy White

Never Cracked, Roomy, 2007



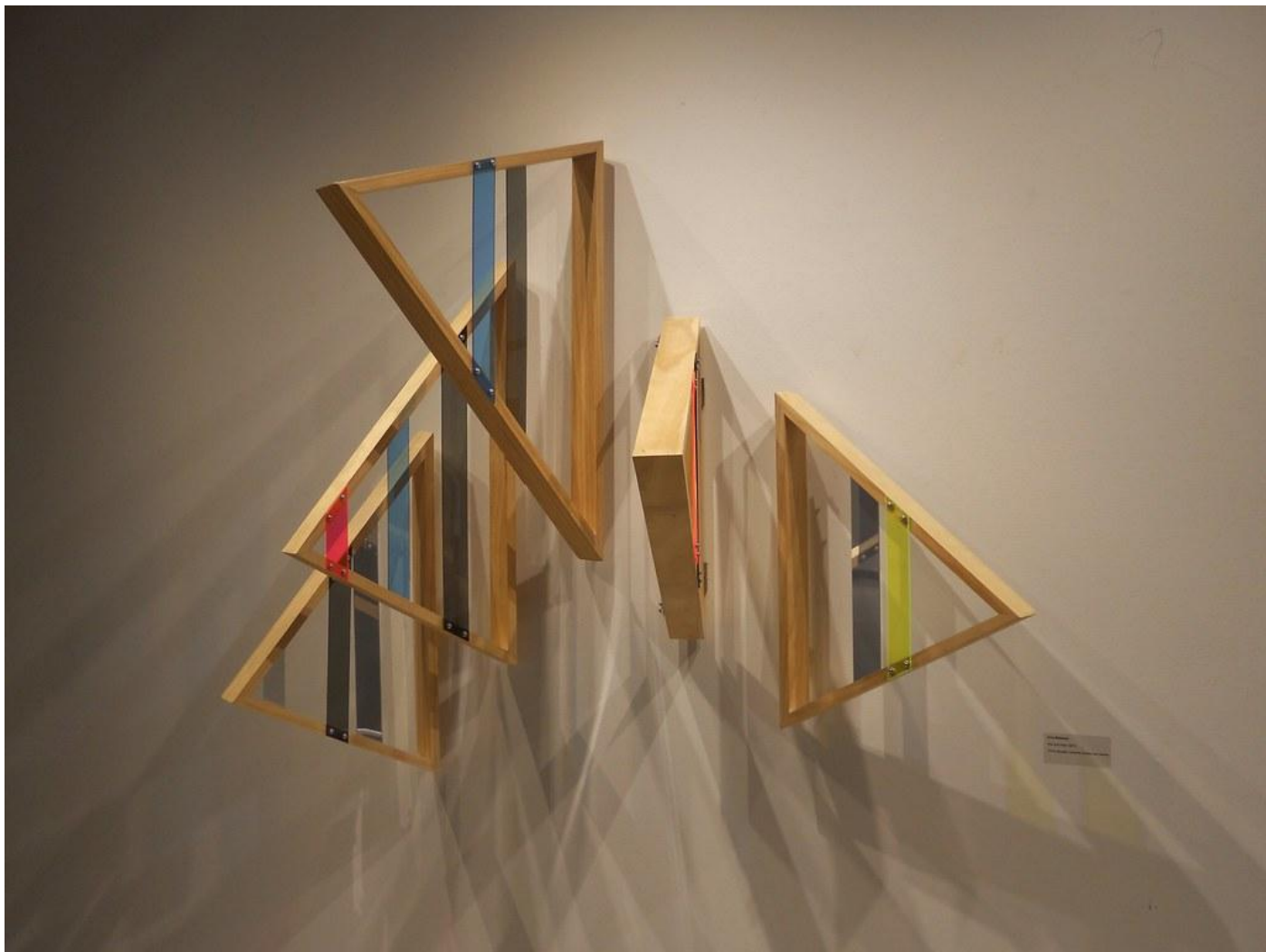
Matthew Yaeger

Rarely Do We Stretch, 2013



Inna
Babaeva

Fire and Rain, 2013,
wood, plexiglass, and
metal hinges



Paolo Arao



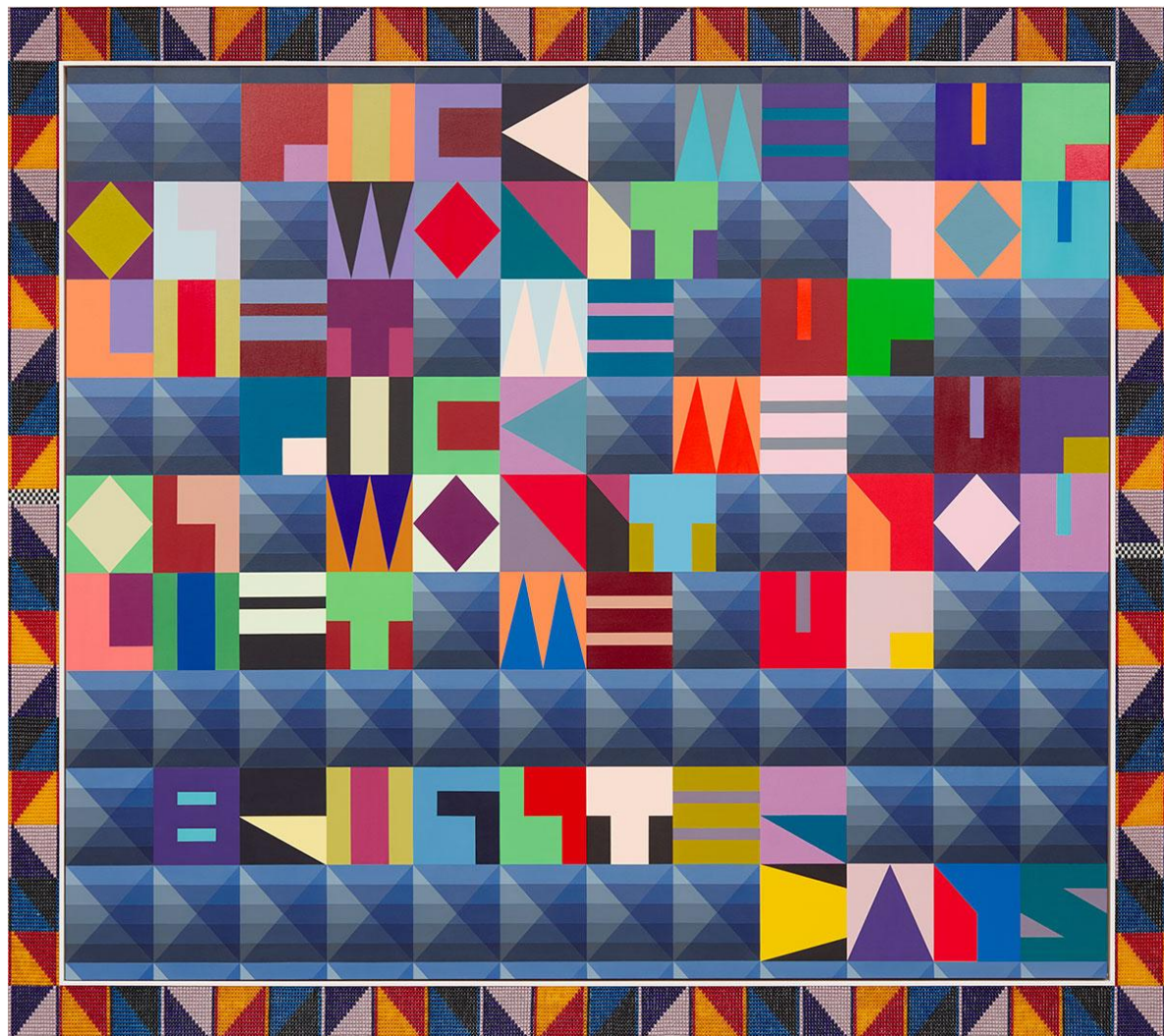
Detail: Manilla Mojo, 2020

Birds in Flight (No.4), 2019



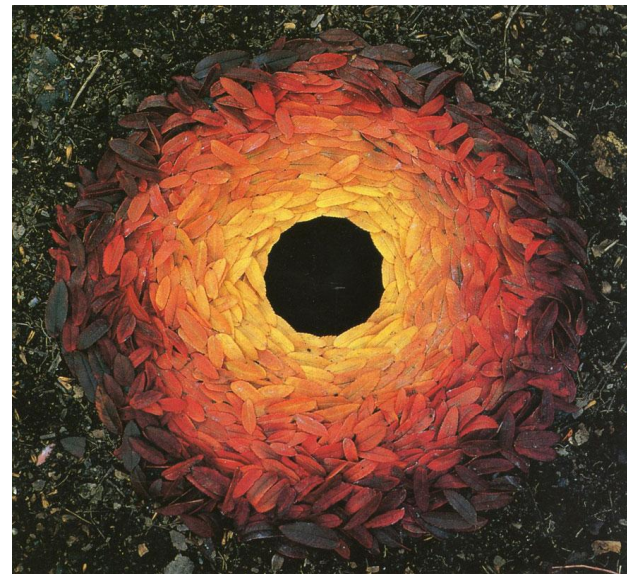
Jeffrey Gibson

BRIGHTER DAYS, 2019
Acrylic on canvas, glass beads,
artificial sinew



Further Expanding the Field

Andy Goldsworthy



Yayoi Kusama



Christo & Jeanne Claude

Surrounded Islands, Biscayne
Bay, Greater Miami, Florida, 1983



OMAi Artist Collective



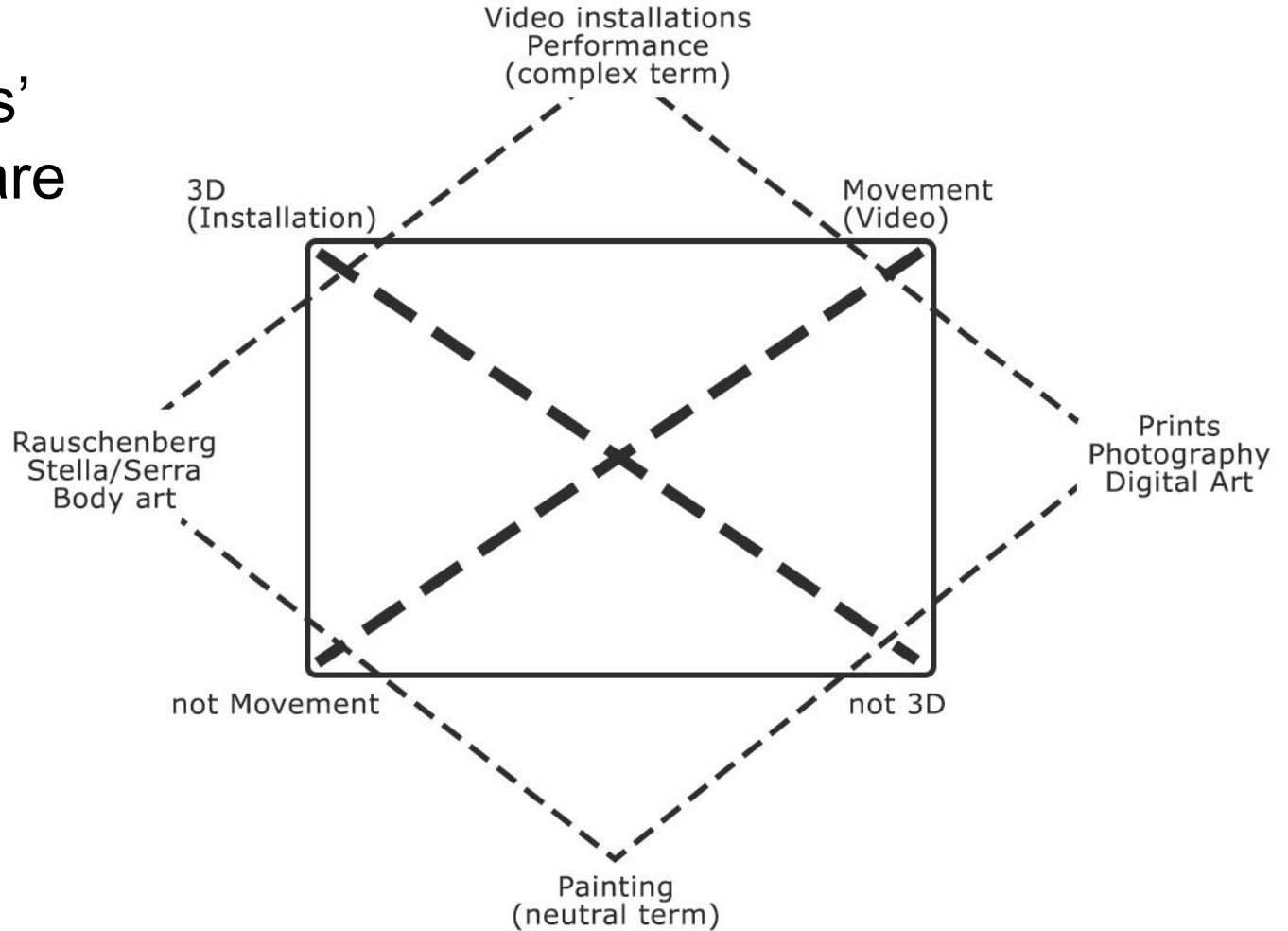
The Semiotic Square Explained

The semiotic square, also known as the Greimas square, is a tool used in structural analysis of the relationships between semiotic signs through the opposition of concepts, such as feminine-masculine or beautiful-ugly, and of extending the relevant ontology.

- How Semiotic squares are developed
- How Semiotic squares are used
- As a tool for examining areas where painting can expand

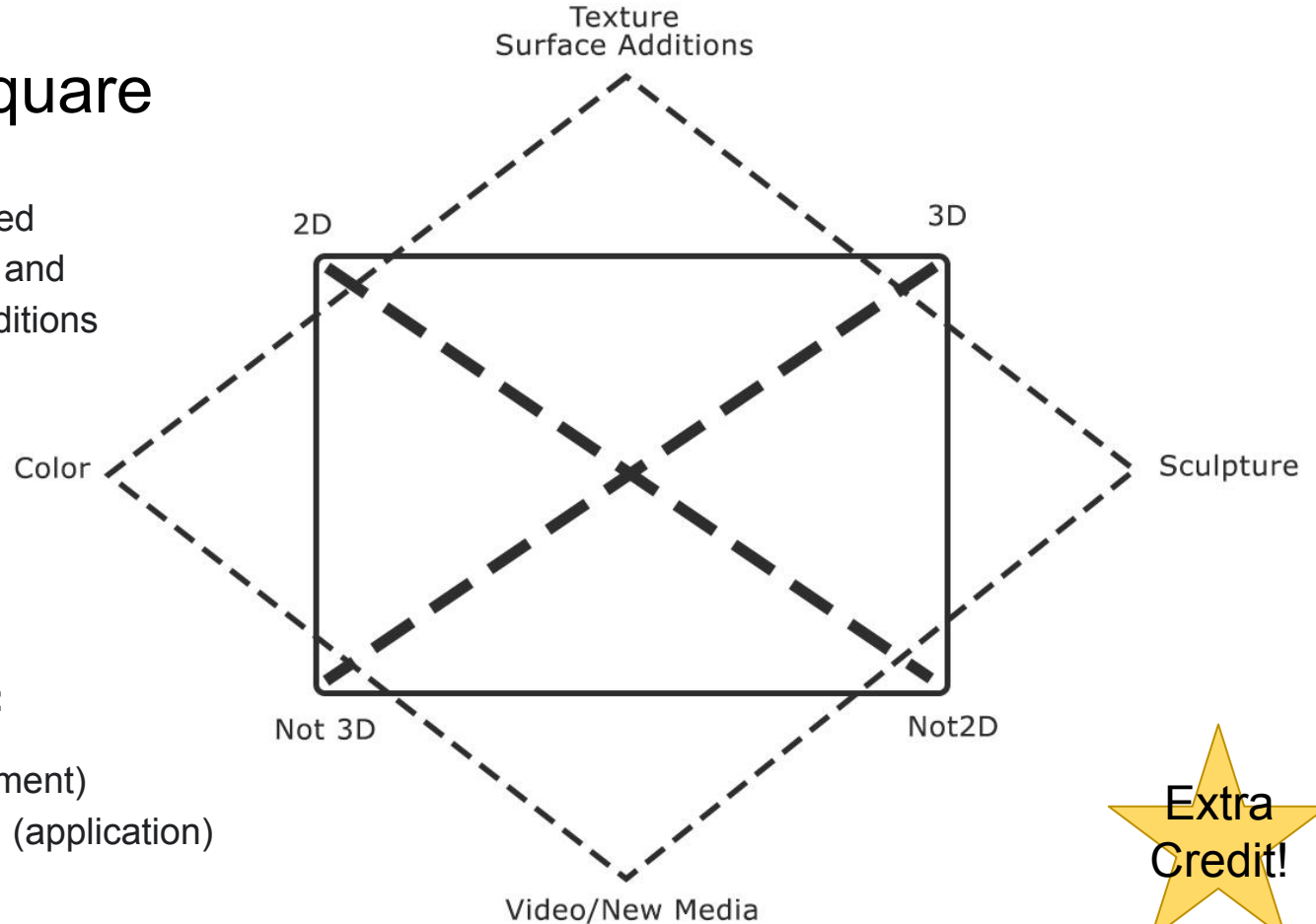
Gustavo Fares' Semiotic Square

Locating painting within the art space



My Semiotic Square

Thinking about the expanded field through paint/pigment and color and through other additions to the surface.



Other Oppositional pairs:

Pigment - not pigment (element)

Paintbrush - not paintbrush (application)

Wall - not wall (installation)



Assigned Reading for Module 1: Assignment 1

Rosalind Krauss, “Sculpture in the Expanded Field” (15 pages)

Gustavo Fares, “Painting in the Expanded Field” (11 pages)

Francesca Mataraga (thesis) Colour, Space, Composition: Painting in the Expanded Field (pages 11 - 21, 10 pages)

Extra Credit Resource

The Greimas Square, part 1: <https://www.youtube.com/watch?v=yIUyHniTS80>

The Greimas Square, part 2: <https://www.youtube.com/watch?v=0V4R-W0F-5c>

Assignment #1

Module One (Weeks 1 – 5): Material Exploration

Week 1/2: Investigate 2D and 3D surfaces for paint. Students will be introduced to strategies for fusing 3D objects onto a 2D surface. Students will experiment with and explore which paints are effective on various surfaces, surface prep, glues and epoxies, alternative ways of attachment, textural mediums, etc.

In this assignment, you are encouraged to think about painting in an expanded field through the use of both applied paint and applied objects which interrupt the painting surface. Bear in mind that you may also consider expanding work away from the wall into a different presentation strategy as well as considering the different ways in which color can be applied to a surface and to objects. This extends but is not limited to projection. However, you must use paint, in some form in the work.