

The current shows, "Split Infinity 'B' " at Gramercy Fine Arts, 42" x 30" Goaches, and "Split Infinity 'A' " at Aaron Berman Gallery, 74" x 54" acrylic stain Paintings, are a continuation of sequential serialization, first begun about eight years ago. Briefly speaking, it represents an integrated effort among a number of paintings, not only related thematically, but also as an ongoing programmed variation from surface to surface. It involves the use of a basic figure that is then conducted through a series of planned permutations. Both shows involve the same figure. However, due to size/scale relationships, these permutations are somewhat varied between these two sequences, resulting in 30 pieces in the goache show and in 25 in the painting show. The basic reason for this is perceptivable interval in completing the same cyclic movement. My initial thoughts were that the larger the surface, the more intervals would be readily perceptivable. As it turns out, the reverse is true, most likely due to viewable approach distance. Once a basic program is arrived at, a color program is introduced into it, though I have at times reversed this process. This is matching hue spacing with the relative speed of interval, requiring a great deal of experimentation. When all this is interlocked I can procede to the execution of the paintings with relative little adjustment. These are then the interlocking programs to be noted. 1) Internal serialization. 2) Sequential variation from surface to surface. 3) Interrelated color progression, within and from surface to surface. 4) Due to the high intensity of the color, (all paint, goache and acrylic is hand-made. Paint such as this is not commercially available) a deliberate ambiguity between figur structure and color results. If viewed as going in, going out will soon be perceived, or vice-versa. Further, no rest is given the eye, meaning it is unable to rest for very long at any given point. the intent, of course,

is that the total surface be perceived at all times, instead the observation of component parts, forcing a continuous movement across the surface.

While all individual pieces are part of a whole sequence, they are obviously conceived to sustain themselves as single paintings. After they have been jointly exhibited at least once, there is then no desire to keep the paintings together as a unity.

The title, "Split Infinity", for both sequences is readily discernable. All work drawing is continued beyond the color field. This is implicit of continuation beyond its immediate confine or, color reveals only a part of the ongoing activity. The revolving axis, from surface to surface dissects each, thereby splitting each. Since the essential movement is circular, meaning no end or beginning, it implies infinity.

There is no question in ~~my~~ my mind that despite all programming these paintings can still be perceived by the viewer on an intuitive level. I am still surprised by the outcome, no matter how I plan. Further, I can not predict the appearance of a total sequence, seldom if ever being able to view an entire series until the paintings appear in a gallery or museum.

"Split Infinity 'B' " was first exhibited at the Albright-Knox Museum and will extensively tour the Southwest through various museums and galleries.

FOR ~~PREPARED~~ —
(ADDITION TO STATEMENT)

DISTINCTIONS BETWEEN ACRYLICS (24x24)
AND BOUARNES.

ACRYLICS, IN A SENSE, COMPLETE UNIVERSES.
BOUARNES, ESSENTIALLY THE SAME FIGURE,
BUT TRUNCATED, REPRESENT PARTIAL UNITS
OF LARGER WHOLE, HENCE LEAVING OF WORK
LINES TO INDICATE EXTERNAL EVENTS, ^{+ CONTINUITY} OR
ONLY MADE VISIBLE WITHIN RECTALINEAR
CONFINES. (FREE HAND EXECUTION - NOT SILK SCREEN)

ALL PAINT IS MADE BY ARTIST, NOT BECAUSE
OF SCANTY ADHERENCE TO SENSE OF CRAFTSMAN
SHIP, ~~WHICH~~ PERHAPS A VIRTUE, NECESSITATED
BY THE FACT THAT NO EQUIVALENT ^{OF SIMILAR} PAINT ~~IS~~

SATURATION ^{IS}

AVAILABLE ON THE MARKET. ACRYLICS USED
ABOUT SEVEN QUARTS FOR ~~THE~~ FIVE PAINTING
THREE PINTS PER CANVAS, FROM FOUR TO SIX
COATS PER EACH COLOR. DELIBERATELY MADE
FLAT TO RESEMBLE FRESCO IN FEEL, APPEAR-
ANCE AND TEXTURE, TO APPEAR AS WALL
OR WALL FRAGMENT. STILL TURNED ON BY
GIOTTO.