



Frank Stella wrote that painting needed to have “more movement and definition”. He described the “tubular displacement and disposition of fluid pigment, as if it were coming out of a hose and could hold itself together”. When paint is freed from a flat support its thickness and rubbery plasticity is evident. The ‘freed’ paint objects have fronts, edges and backs and of course colour all the way through. The physical ‘undoing of painting’ makes it possible to have parts that are interchangeable rather than fixed; open-ended paintings that can continue to evolve through different locations and time. This is a response to the space and time frame of three weeks in Studio 18. In a slow motion performance, the suspended semi dry paint skins are responding to their own plasticity and weight.

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