

ARTS MAGAZINE

MAY 1967

NEW IN NEW YORK: LINE WORK

by Carl Andre

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Line Work

CARL ANDRE

NOTE: Brice Marden, Paul Mogensen, and David Novros wrote these lines. As painters they have little in common except a steadfast devotion to the highest standards of their art. (All have had first one-man shows in the past year.)

NOVROS: Affects and effects are buried under the pressure of the instant.

MARDEN: Color losing identities, becoming color.

NOVROS: Does the color become part of the painting's history? No? Yes? But it happened.

MARDEN: I begin work with some vague color idea; a memory of a space, a color presence, a color I think I have seen.

MOGENSEN: The smoother the surface the less textural interference with the color applied.

NOVROS: The degree of diminution is for me a measure of beauty and a base for speculation.

MARDEN: Being alone in crowded places, watching people, color, movement; trying to art it, make a total of it.

MOGENSEN: Commensurate with place; what goes in must fit or not go.

NOVROS: I try to think about color, drawing (form), surface, scale, all simultaneously.

MARDEN: A dark black green seen slightly after a foggy dusk.

MOGENSEN: Hard color and hard form.

NOVROS: When I paint a painting I rely solely on an arbitrary series of decisions in order to arrive at a finish which is inevitable.

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MARDEN: The painting process may be repeated several times until I arrive at a color that holds the shape of the canvas beautifully.

MOGENSEN: Order determines form without possibility of adjustment for visual considerations.

NOVROS: "Appears to be inevitable" to whom? To me. I'd like my paintings to transcend experience but (simultaneously) to remember it.

MARDEN: Enjoying self-restraint, the potentialities of nothing, the dumb skin over an essence.

MOGENSEN: No integrity to the overall border of each painting. In, out, and all around.

NOVROS: Is information assimilated according to content and context, or are the two inseparable?

MOGENSEN: Large size; manipulates effectively all space around it. Not to be lost in the space.

NOVROS: I want to make paintings void of paradox, dropping relationships in favor of singularity.

MARDEN: I usually spend a day or two mixing a color that I feel I can start with.

MOGENSEN: Very specific and sometimes not used before colors with combinations of rectangles in very specific orders.

NOVROS: I'll speculate on a certain color and then I'll reject it. Does that color become part of that painting's history?

MARDEN: There are degrees of matteness that can be controlled by how long one is forced or chooses to work the painting with a spatula.

MOGENSEN: No forward, backward besides actual substance of the painting; stretchers plus canvas or whatever material is used; must be flat.

NOVROS: The time of memory, the numbered time, is always diminished by the manufactured present.

MARDEN: If the color seems satisfying at the time, I erase the brush strokes with a cooking spatula.

MOGENSEN: Elements of painting should be color and form (composition); nothing added on afterwards.

NOVROS: There are precedents but I hope that the object—the painting—makes them vanish.

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MARDEN: When applying the paint with the brush, drips accumulate on the marked-off bottom section. I exercise little or no control over what happens below the drawn edge.

MOGENSEN: All the influences are absorbed. All the influences are lost and forgotten. There are no influences.

NOVROS: No walks through the Prado or Louvre can assist a manufacturer who must invent new tools to make a faceless product.

MARDEN: People, color, movement; her and the towel, gray; that orange dress. Make a total of it.

NOVROS: I try to make the painting transcend my education and the education of others. Any explanation of my paintings would be useless.

MARDEN: Poetry and dreaming are the most noble occupations. A narrow horizontal to be called private title, losing identities, becoming color.

MOGENSEN: Old elements of painting—color, line, form, drawing, value, composition; nothing added on afterwards.

NOVROS: A painting has no history. Affects and effects are buried under the pressure of the instant.