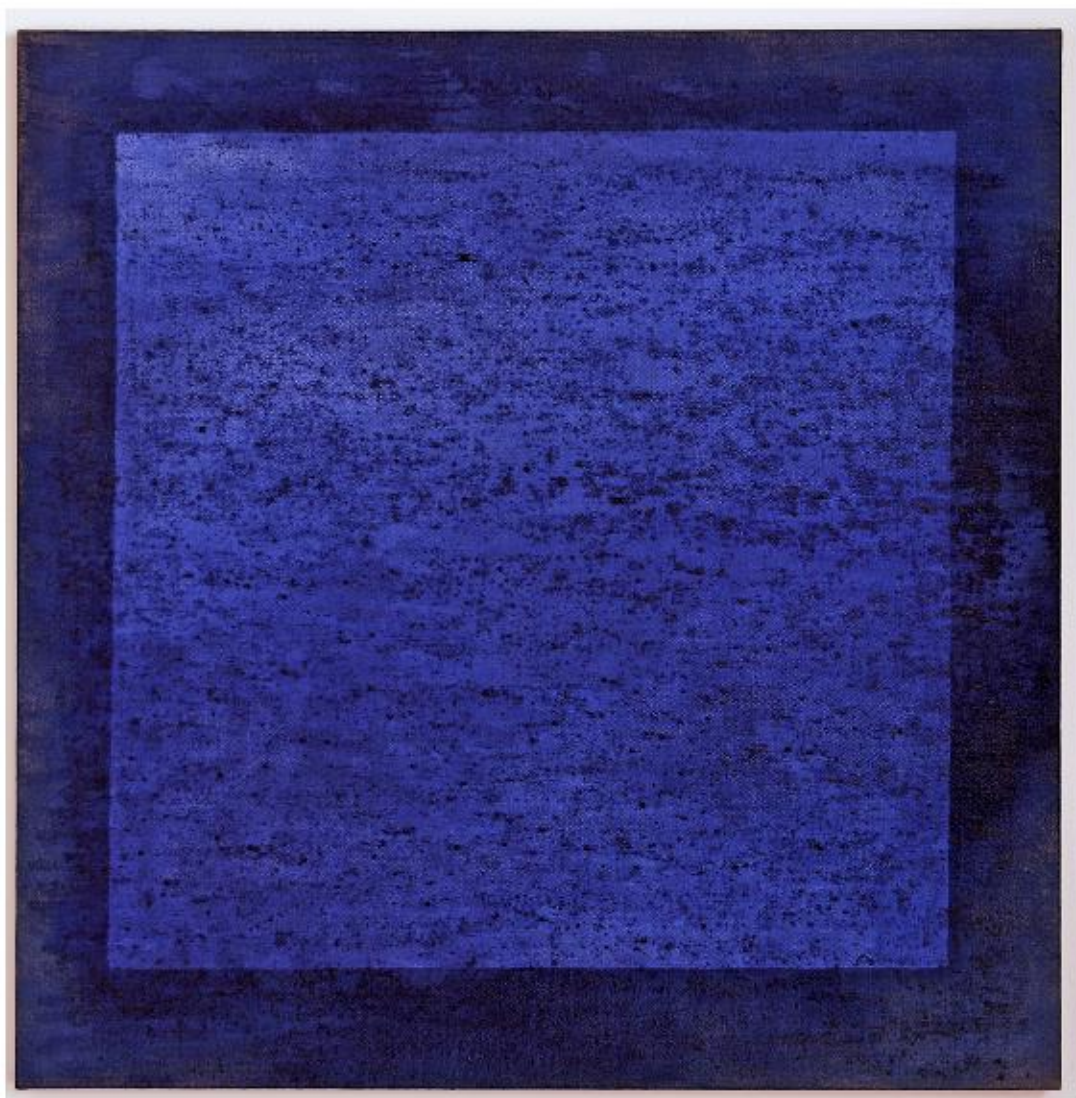


**COLOR: SEEN AND UNSEEN**

Kocot and Hatton

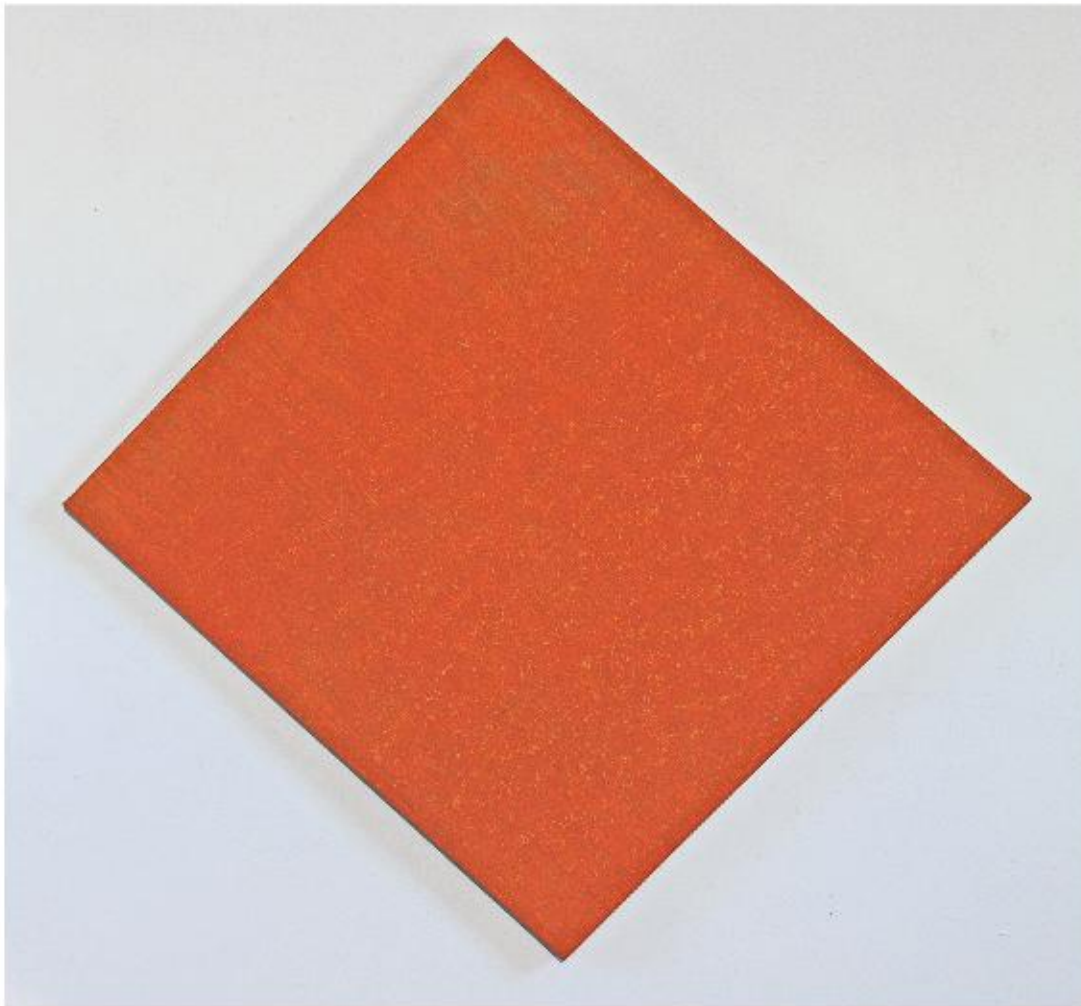




Untitled, The Color of Blue series sd 10/16/08, 2008, oil paint and stick on linen over birch panel, 24" x 24"

***The Color of Blue*** paintings: 2008-2009

What is it about the color of blue that elicits dramatically different responses among artists? Kasimir Malevich avoided blue for his square Suprematist compositions. For him, blue was limited to sky and water; he even spoke of blue as triumphantly "...defeated by the Suprematist System." Yves Klein too associated blue with sky and water, but he saw the color as freed by those associations, "...beyond dimensions". As a homage to both artists, we repainted all the square Suprematist compositions entirely in blue and added a third element, a series of horizontal lines, the Heraldic color code for blue for further emphasis of the color.



Untitled, Axis series (orange) sd 9/3/2012, 2012, oil paint and stick on linen over wood panel, 29 1/8" x 30 1/4"

### **Axis** paintings: 2012-2014

Color, both tangible and conceptual has been a major focus in our work throughout our 47 years of collaboration. After twenty six years of working with the Heraldic color codes we questioned, "Could the shape of a canvas further increase a color's hue and force?" We developed our own shaped canvas, a square, but one without parallel sides, a "non-square". We theorized that the "non-square's" hanging orientation, or axis, would not only be able to enrich all of the primary, secondary, and neutral color's hues, but also their respective impact on the surrounding space. Orange, spreads wide, Red stretches vertically, Blue slides calmly from side to side, Violet is more compact.





Untitled, Blueprint paintings, no sd, 2015, oil on linen on stretcher, 16" x 16"

### ***Blueprint painting studies* 2015-2016**

In an early effort to bring together both *The Color of Blue* and *Axis* series, we began by cutting apart an *Axis* shape and then dropping those pieces onto an intact *Axis* shape. The resulting image was then traced on to canvas and painted blue. These paintings were originally intended to be removed from the preliminary stretchers and re-stretched on panels with none of the surrounding linen showing, but seeing the bare linen, it seemed a necessity that it remain.



Yellow Blueprint 1, 2016, fountain pen ink on 100% rag paper, mounted on rag paper in integral frame, o.d. 18 1/4" 18 1/4"



***Blueprint ink works* 2016 -**

We have been ripping paper as an art practice since the early 1970s, one learned from observing a raven who shared our studio for a few years. These works, begun in the Hypnopompic state, are torn from paper precut in the *Axis* form. In our “awake” studio, we drew them back together, rotated and flipped them, finding the axis position best suited to their internal tears. Painting them with blue ink was not a part of our thinking when the rippings were begun.



Untitled, Axis+Blue (green), sd 4/19/2016 II, oil on linen over wood panel,  
22" x 20 1/2"

***Axis+Blue*** paintings: 2015 -

These paintings bring together, both pure pigment and conceptual color (represented by the Axis form). Beginning with a bare linen axis form, the center of gravity is found; once located, Ultramarine Blue is brushed onto the linen. What we see is a familiar color, both recognizable and pure. But, surprising to us, as the paint began to saturate the canvas, it fought for its own independence and place. Behaving more like the heat of plasmic solar flares, this blue possessed an energy and identity of its own. Furthermore, we sensed a negation of blue's coolness. More forming than form, the paint in the environment of conceptual color refused to be subsumed into the canvas. There seems to be a concentrated effort by both colors, seen and unseen, to find a way to exist together, each with its own strength, its own voice, its own "color".



Larry Becker Contemporary Art  
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