

THREE ANONIMA THREE
 PAINTERS PERSONS

Pre-1960

Process- esp. printmaking and drawing image was not pre-visualized only process or procedure was planned. Work had only internal formal meaning Nature as a reference was deliberately omitted. Nature was seen as only coherent through schema. From the Philosophy of Science it was clear that it (nature) was a "man-made formulation" or hypothetical constructs. Art is also a hypothetical construction

1960-65

Clearly saw that to repeat others (Abstract Exp.) schema or constructs was being doomed to do it better which is aesthetic suicide. It must be done significantly. The logical alternative is to do it all opposite differently.
 or reverse.

Random handwriting	---	Planned geometric structures
Drips, Blots, Arbitrary accidents	---	Clearly planned shapes, surfaces, spaces
Oily paint, brush work, The French Personal surface	---	Plastic surface, no brush work, the Anonymous surface
Working and struggling alone	---	Make a group - in/corporation
Against interpretation, anti-intellectual	---	Formulation, refer, discuss, and understand our vertical and horizontal history-perception, philosophy, technology, etc.
Reverence for the French visual tradition	---	Reject the French. Rediscover the Russian Constructionist movement- The Germans (Albers, Bauhaus, etc.)
Day to Day	---	Five Year plans

1965-70

Correction of control and distribution of work. Continue tradition of organizing own showing space connection and communication with European and American art groups
 Beginning of consciousness of the political dilemma of art and artist.
 ex: Art workers
 Leaving Perception as determinate of construction, perhaps a horror and too strong reaction to the co-opting and assimilation of perceptual abstraction (OP ART)
 Group leaves five year plan (in 3rd year)

1970-Present

Group participation, communication, and coherence dissolve.
 Member #1 - continues to investigate, refine and extend one idea/scheme/construct from the second year of five year plan on paper at a very, portable, storable and economically feasible scale which becomes a major issue for him. "Painting is not dead" is the issue.
 Member #2 - develops ideas from the third year emphasis/focus into very large, ambitious and contemporary scales, which also is a contentious issue and is presently moving away from painting as a solely 2-D structure. "Painting is dying" is the issue.
 Member #3 - leaves complex visual information systems for an unclear extension of the scope of the reference in/of the works. Continues to explore "threshold" perceptual schemes, but these now have very specific external references and explications. Painting isn't the issue.