

L U R E

ALLYSON CLAY

ARTSPEAK GALLERY  
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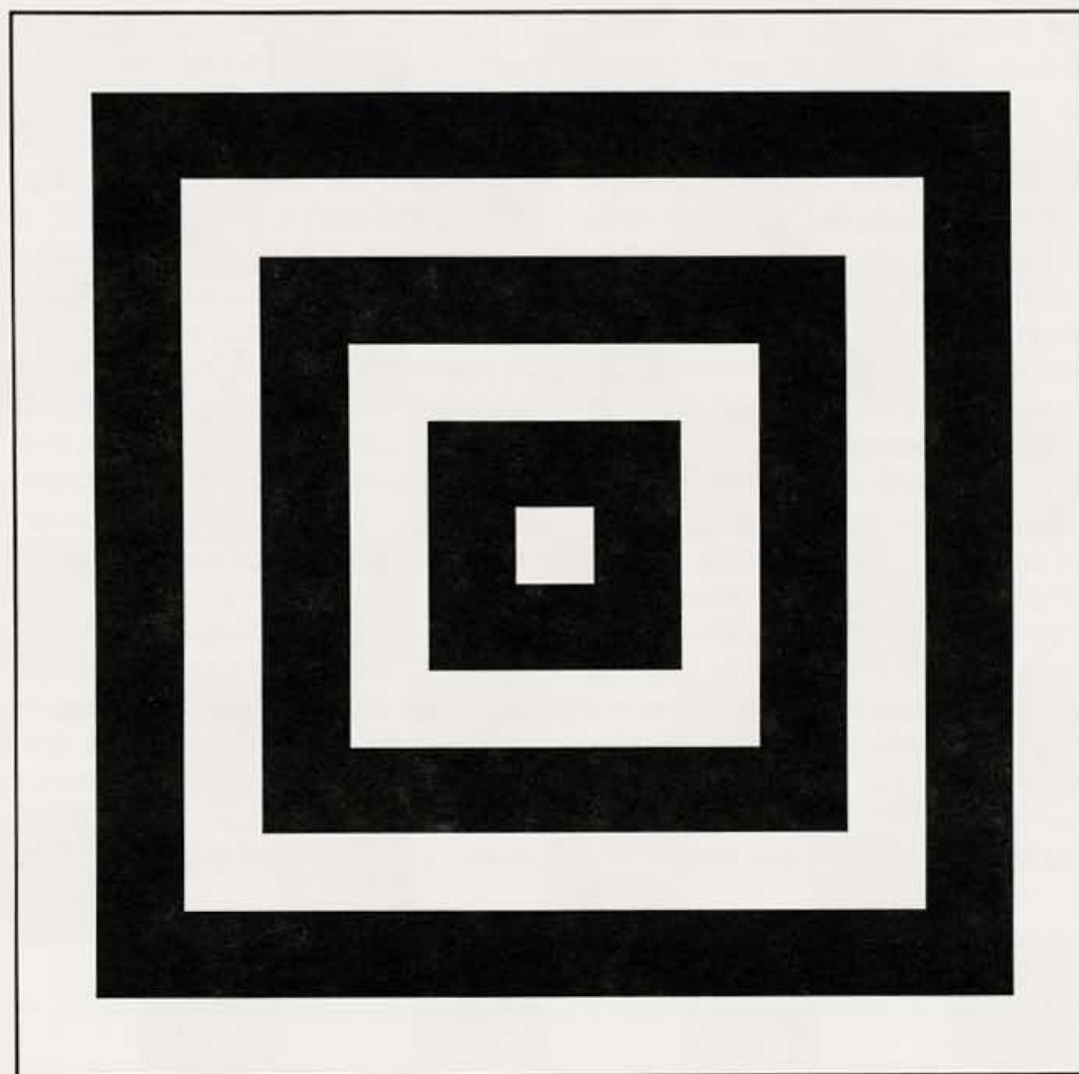
With increasing urgency, I've found myself questioning how to paint without demonstrating complicity with painting's patriarchal tradition. With these four texts and their accompanying paintings, I am attempting to reveal and fracture aspects of that tradition by taking a deconstructive and metaphorical approach. Painting has enormous authority as an art form, and rests as an emblem of art practice in general. Painting has also become emblematic of the concepts of autonomy, uniqueness, and individuality. I feel that it is necessary to reveal some of this implicit historical hierarchy in order to be able to claim painting as a viable territory for an alternative set of values which are not primarily defined within patriarchy.

Four paintings face four texts across the space of the gallery, setting up a dialogue and a dichotomy between text and image. Each text describes how to make a kind of generic abstract painting. However, each of these descriptive texts is interrupted by passages of an evocative and personal nature. This textual intervention is intended as a mirroring of the subjective aspects of the paintings, giving the installation a unity which ultimately contradicts the fracturing of the text/painting juxtaposition.

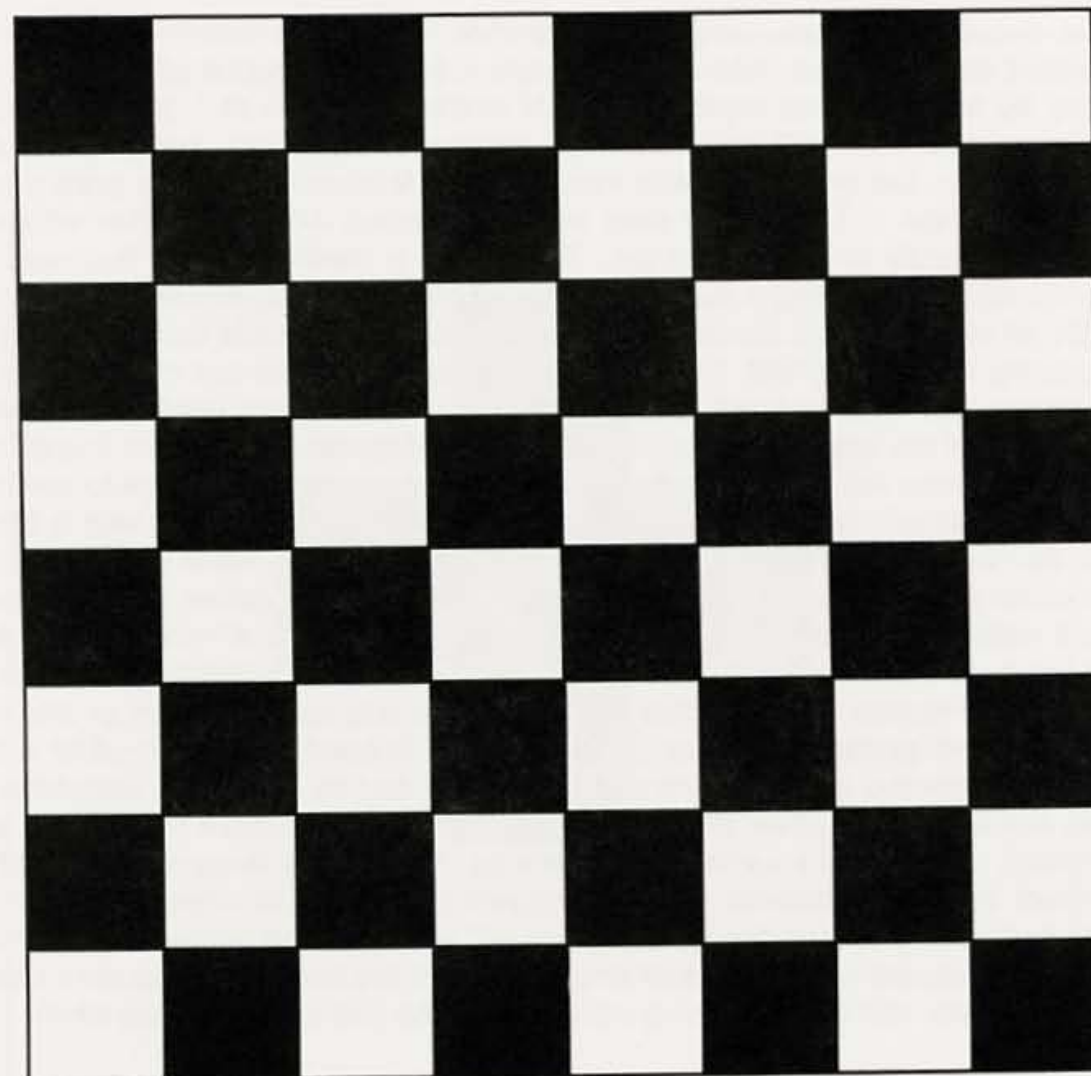
Allyson Clay  
June, 1988.



Build a stretcher with bevelled edges 13" square and 1 3/4" deep out of cedar, hemlock, pine or fir. Stretch medium weight linen over this and size with rabbit skin or hide glue. (The glue has been prepared by softening glue crystals in water in the proportion of 1 3/8 oz of glue to one quart of water and heated in a double boiler until dissolved. Apply two coats to the raw linen.) Prime with manufactured lead or flake white paint thinned with turpentine. In about 48 hours, when the primer coat is dry, draw a square lightly on the surface with graphite one inch in from the edges. Even afterward I knew one thing and felt another. Draw another square one inch in from that and continue until at the center there is a square one inch by one inch. Next make a medium out of beeswax and linseed oil by measuring 4 fluid oz of linseed oil and adding beeswax until the level of the oil reaches 4 1/2 oz. Warm this mixture in a double boiler until the wax dissolves (do not allow to boil) and cool this to room temperature. Make paint by grinding carbon black pigment with a muller into a portion of this medium alternated with portions of pure cold pressed linseed oil until there is enough paint to cover approximately one half of the painting. Make the consistency thick but tractable. Proceed to make white paint the same way using a muller to grind titanium or zinc white pigment into alternate amounts of (pure, cold-pressed) linseed oil and the wax medium. You can't change me. Start the painting at the outer edge and paint a one inch thick line of white paint all the way around the painting. Follow the drawing on the surface and paint a one inch thick white line defining a square two inches in from the edge and four inches in from the edge. Paint a white square, one inch by one inch at the center of the painting. While the white paint is still wet, paint the rest of the surface black, making sure all the edges are clean and even.



Build a stretcher with bevelled edges 13" square and 1 3/4" deep out of cedar, hemlock, pine or fir. Over this stretch medium weight linen and size with rabbit skin or hide glue. The glue has been prepared by softening glue crystals in water in the proportion of 1 3/8 oz of glue to one quart of water and heated in a double boiler until dissolved. Apply two coats to the raw linen. For a primer use manufactured lead or flake white paint thinned with turpentine. The primer coat will dry in about 48 hours, after which the surface is ready to be painted on. First make a medium out of beeswax and linseed oil by measuring 4 fluid oz of linseed oil and adding beeswax until the level of the oil reaches 4 1/2 oz. She shuddered Warm this mixture in a double boiler until and welcomed his hot the wax dissolves hands as he told her to be quiet. (do not allow to boil) and cool this to room temperature. Using a muller, grind carbon black pigment shooting off my into portions of this medium my limbs alternated with small amounts of pure cold-pressed linseed oil until the consistency and into my face is thick with some gun. but tractable and there is enough paint to cover half the surface of the painting. I can't remember who. Proceed to make white the same way using titanium or zinc white pigment. Then draw the image on the primed surface. Draw a horizontal line from one side to the other and a vertical line from top to bottom through the midpoint of the surface. Draw six equidistant lines horizontally and six equidistant lines vertically from edge to edge, three on either side of the midpoint lines, defining sixty-four equal squares. Paint every other square white beginning with the top left-hand square. While the white paint is still wet, paint the rest of the squares. Make sure all edges are clean.





Over a cedar, hemlock, pine or fir stretcher 13" square and 1 3/4" deep with bevelled edges stretch medium weight linen. Prepare a rabbit skin or hide glue sizing by softening glue crystals in water in the proportion of 1 3/8 oz of glue to one quart of water and heat in a double boiler until dissolved. Apply two coats to the raw linen. Let dry. Prime with manufactured lead or flake white paint thinned with turpentine. The primer coat will dry in about 48 hours, after which the surface is ready to be painted on. First make a medium out of beeswax and linseed oil by measuring 4 fluid oz of linseed oil and adding beeswax so the level of the oil reaches 4 1/2 ounces. Warm this mixture in a double boiler until the wax dissolves (do not allow to boil) and cool this to room temperature. Using a muller, grind carbon black pigment into portions of this medium alternated with small amounts of pure cold-pressed linseed oil until the consistency is thick but tractable. Proceed to make white paint the same way using titanium or zinc white pigment and portions of pure (cold-pressed) linseed oil and linseed oil/wax mixture. Draw the image on the primed surface first by drawing a horizontal line from one side to the other, and a vertical line from top to bottom through the same midpoint. Four equal squares will be defined. For each of these squares find and connect the four midpoints with lines drawn from edge to edge of the painting both horizontally and vertically. A square will appear at the centre of the painting. Divide this square into nine equal squares. Paint the five central squares black to define a cross with all arms being equal. Paint the rest of the surface white.



1 Using either cedar, hemlock, pine or fir, build a stretcher with bevelled edges 13" square and 1 3/4" deep. Over this stretch medium weight linen and size with rabbit skin or hide glue. Prepare the glue by softening glue crystals in water in the proportion of 1 3/8 oz of glue to one quart of water and heat in a double boiler until dissolved. Apply two coats to the raw linen. Prime with manufactured lead or flake white thinned with turpentine. The primer coat will dry in about 48 hours, after which the surface is ready to be painted on. Make a medium out of beeswax and linseed oil by measuring 4 fluid oz of linseed oil and adding beeswax until the level of the oil reaches 4 1/2 oz. Warm this mixture in a double boiler until the wax dissolves (do not allow to boil) and cool this to room temperature. On a glass or marble surface, use a muller to grind carbon black pigment into portions of this medium alternated with small amounts of pure cold-pressed linseed oil until the consistency is thick but tractable. Next make white paint by mulling titanium or zinc white pigment into the linseed oil and wax mixture alternating with pure linseed oil as before until the the paint is thick and tractable. On the dry lead white surface draw two vertical lines with graphite to divide the surface into thirds vertically. Divide each of these three columns into three equal vertical columns by drawing vertical lines in graphite. Paint every other column white beginning with the second column from the left. While the white paint is still wet, paint the rest of the columns black. There will be five black columns including two on the left and right outer edges, and four white columns, all of equal size. Make sure all edges are clean and even.

