

# FREDERICK HAMMERSLEY

*To Paint without Thinking*

SYSTEM PAX 518101595, AR702 **(39)** Hammersley, Frederick TIME: 2 MIN.

**UNIVERSITY OF NEW MEXICO - COMPUTING CENTER**

*busy lion on jelly center*

INPUT: Card \_\_\_\_\_ Tape \_\_\_\_\_ Disc \_\_\_\_\_

OUTPUT: Printer \_\_\_\_\_ Card \_\_\_\_\_ Tape \_\_\_\_\_ Disc \_\_\_\_\_

FILE IDENTIFICATION:

Name	Unit	Disposition

SPECIAL INSTRUCTIONS

*do not fold*

**DO NOT FOLD**

COMPUTING CENTER

69 MAR 20 4 44 PM '69

Punched cards for computer art by Frederick Hammersley, March 20, 1969. University of New Mexico and Frederick Hammersley. Frederick Hammersley papers, Archives of American Art, Smithsonian Institution.

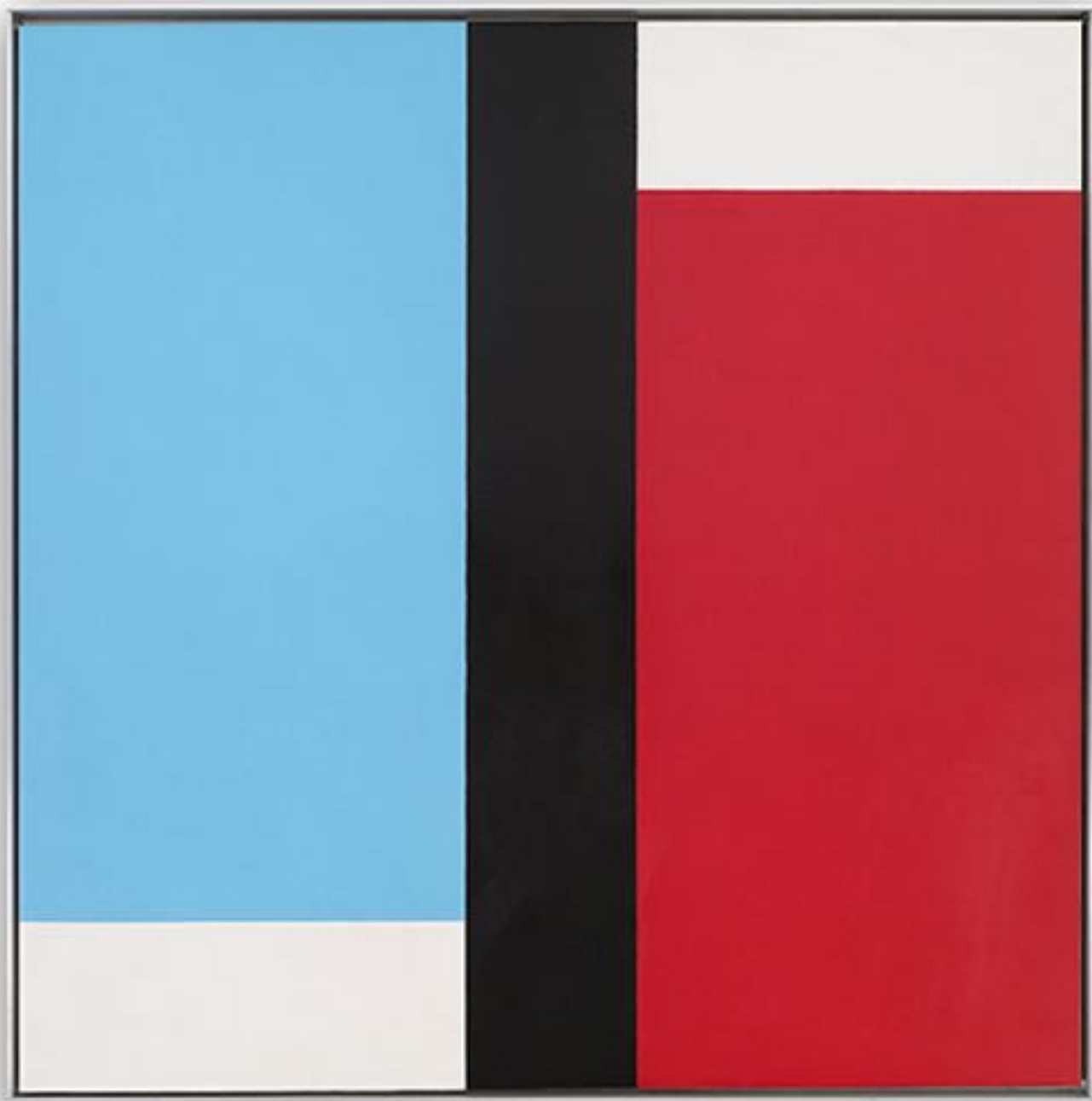
# AMY ELLINGSON

Scandinavian Heritage  
Chouinard 1940s/CalArts 1990s  
Claremont, California  
Karl Benjamin/Abstract Classicists  
New Mexico

Hard-edge Abstraction  
Organic/Biomorphic  
Computer Technology



















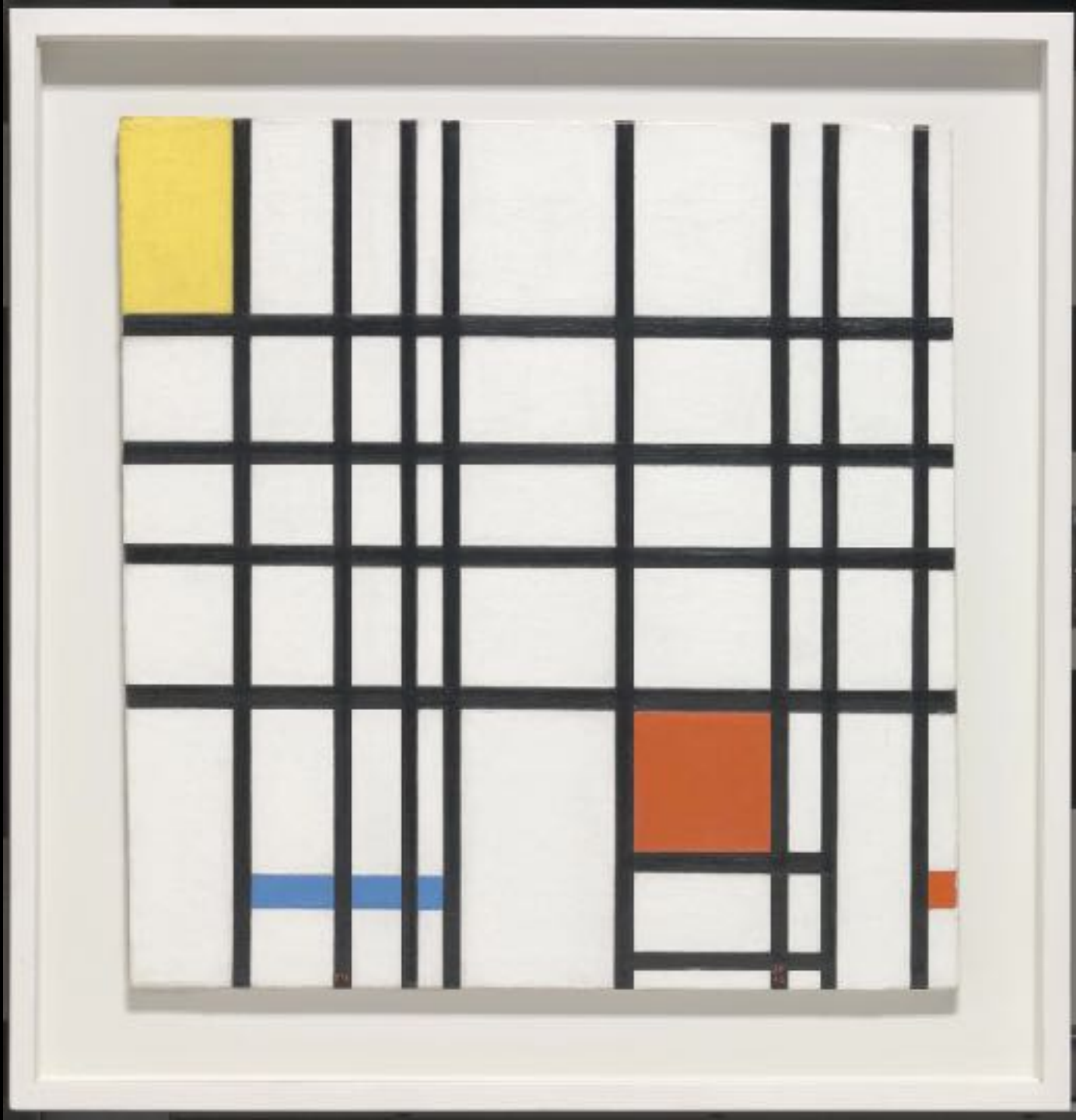
[The page contains a dense grid of small, illegible characters, likely a scanning artifact or a very faint, low-resolution scan of a document.]

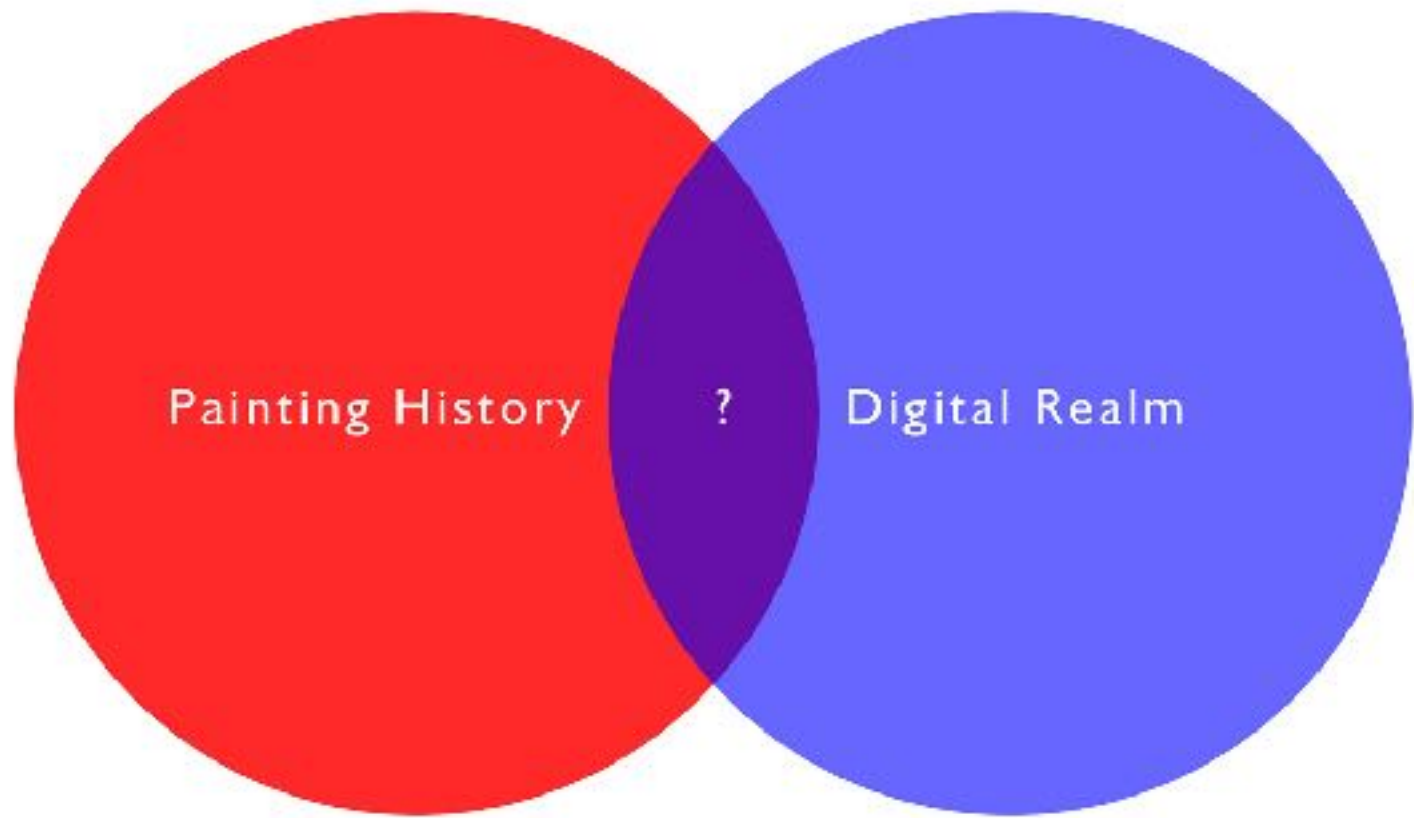
*D. Hamrick*

EYE OF THE BULL

5/11-2 1969







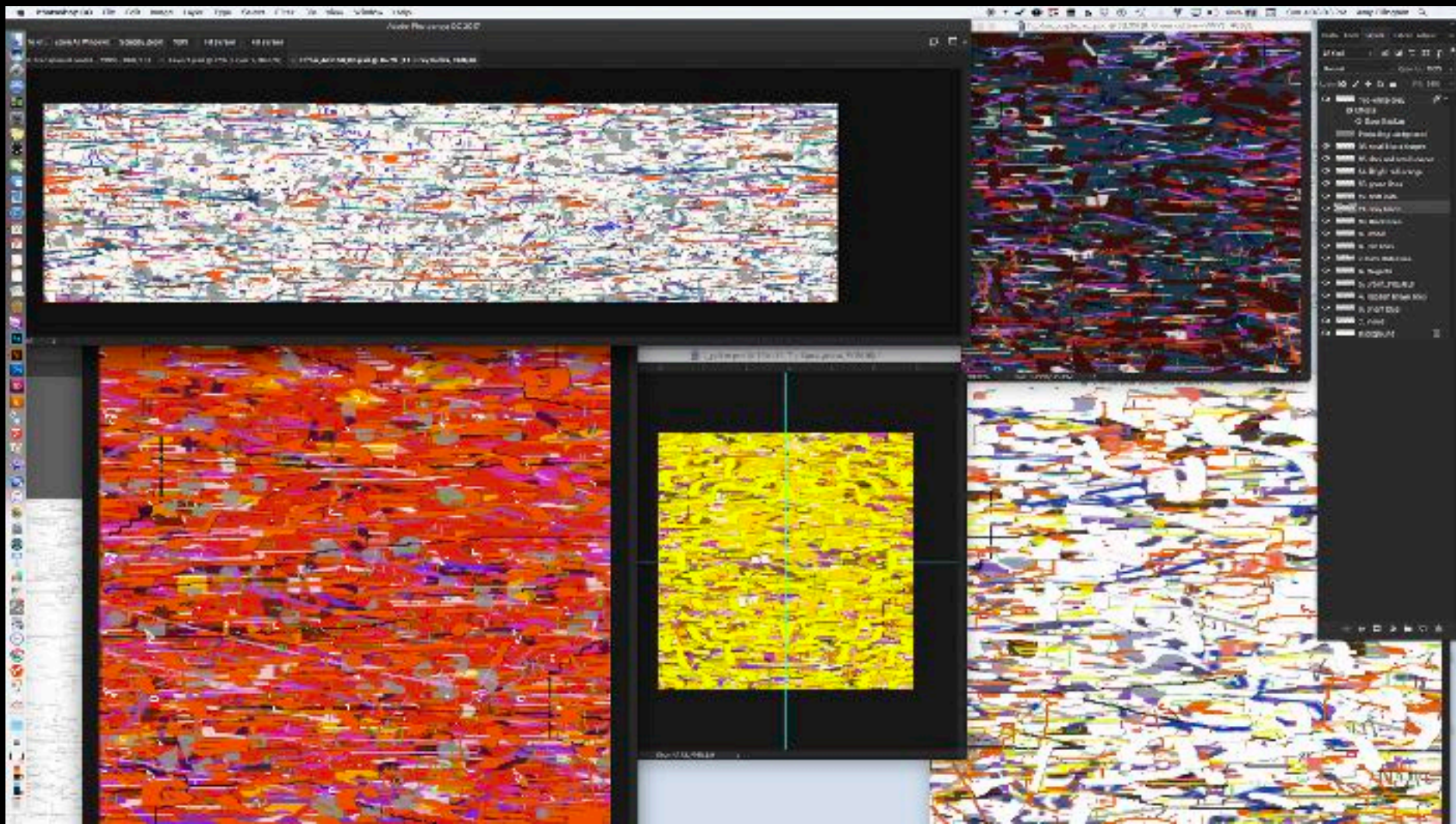
## *Methodologies: Conflating the Systemic and the Gestural*

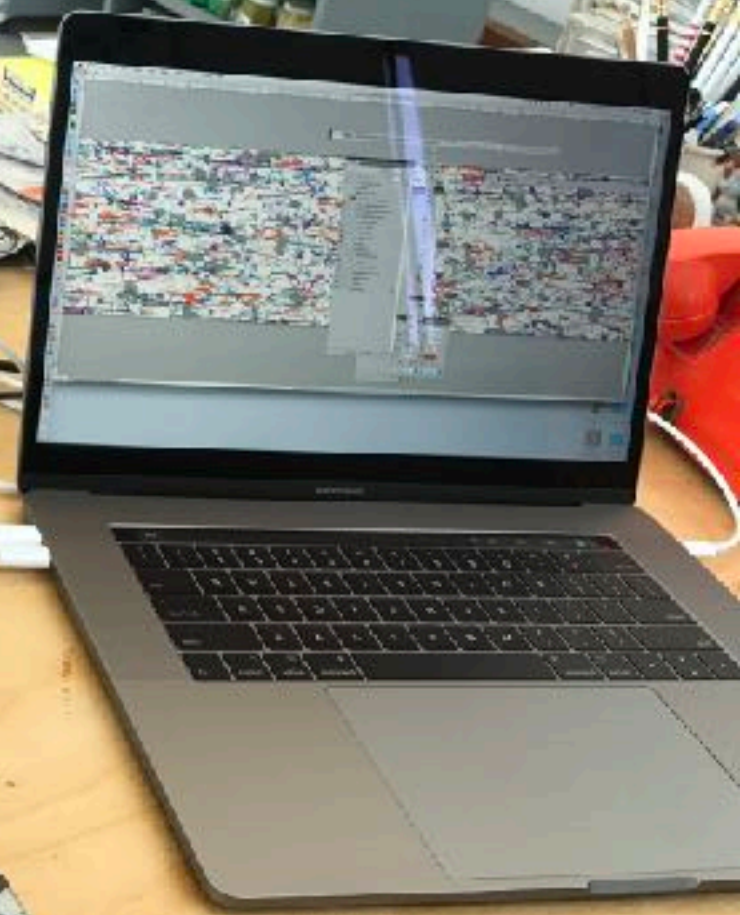
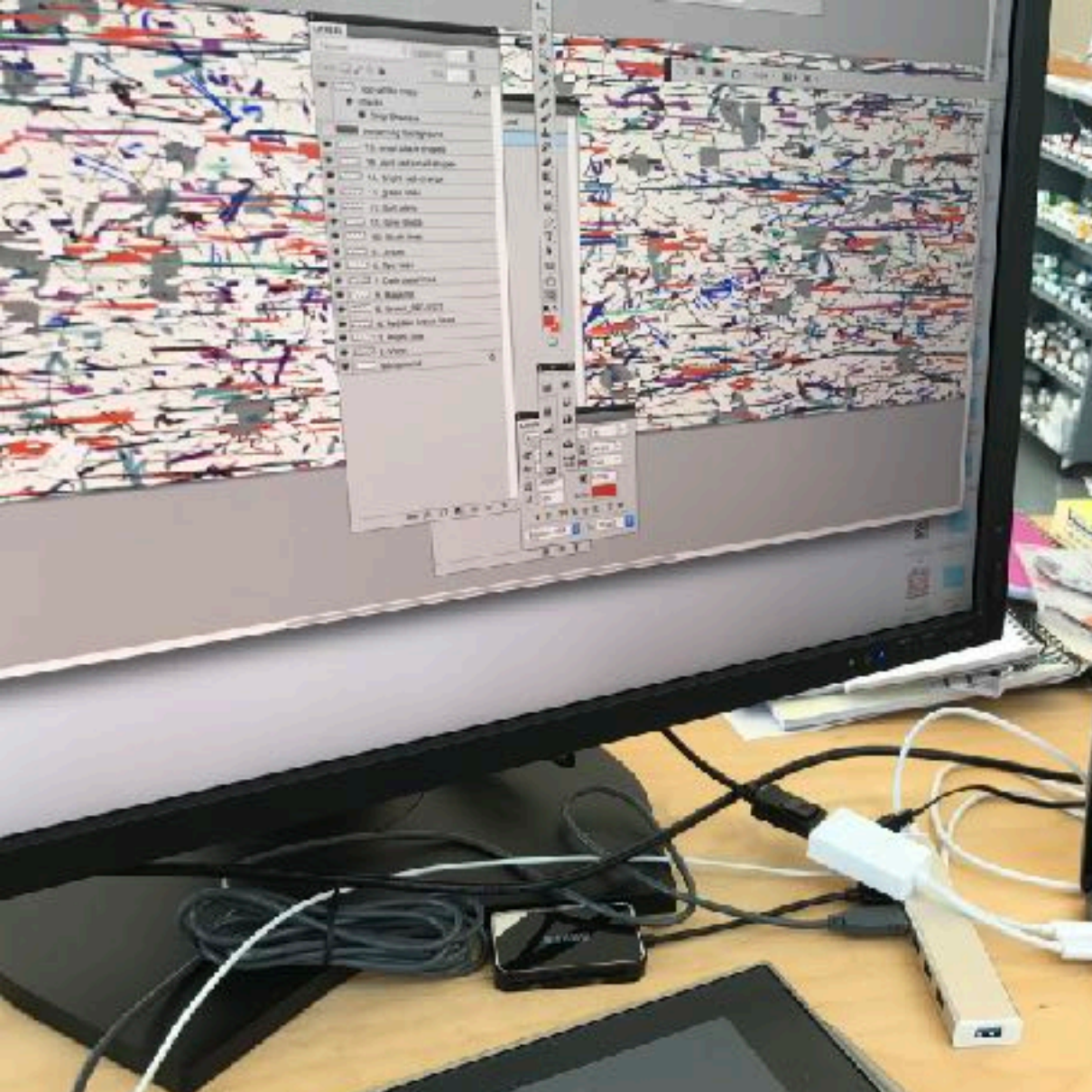
*(Or, how does one make relevant abstract paintings  
in the age of relentless and excessive digital stimuli?)*

# I. SYSTEMS & REPETITION

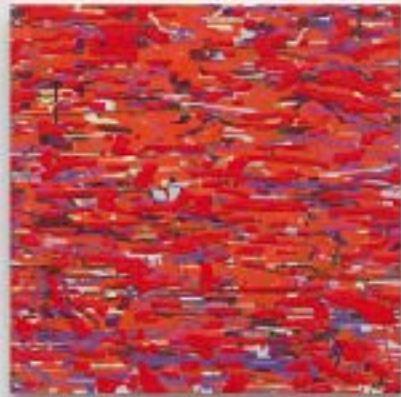


Through the use of the computer as a tool:  
appropriating and re-purposing aspects of my  
own work to create an interrelated,  
self-referential system





Through serial production: creating closely related groups of paintings—elaborating and reiterating in order to establish and assert identity through resemblance and through difference





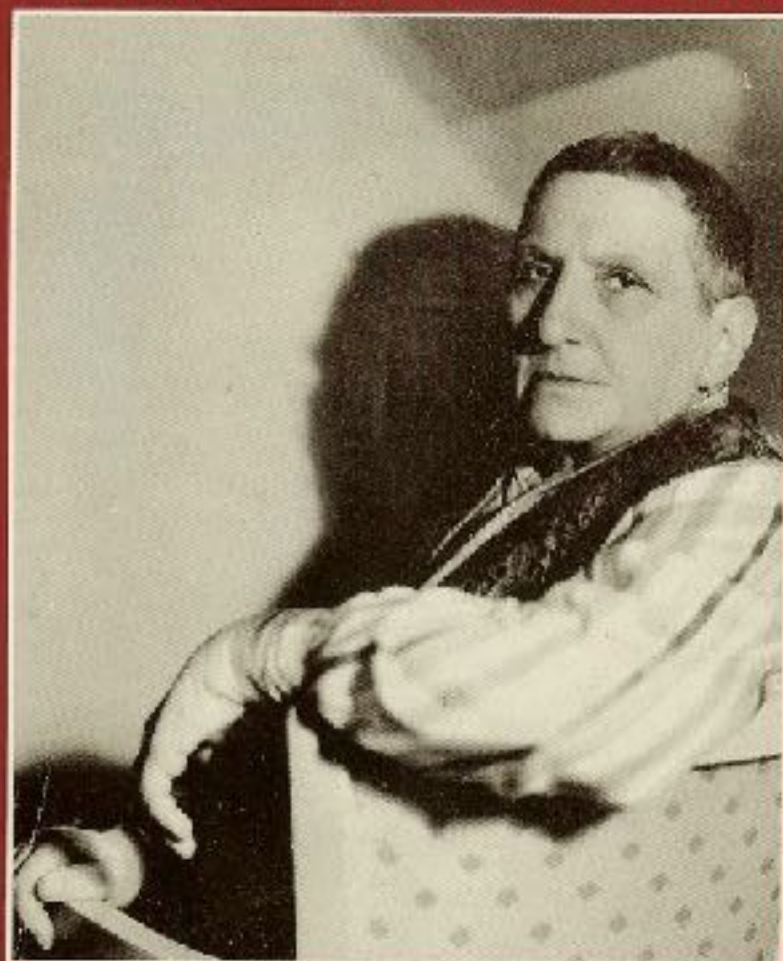
Through the use of a restricted language of forms:  
multiplying and replicating them, resulting in a  
visual field that functions optically  
as well as physically





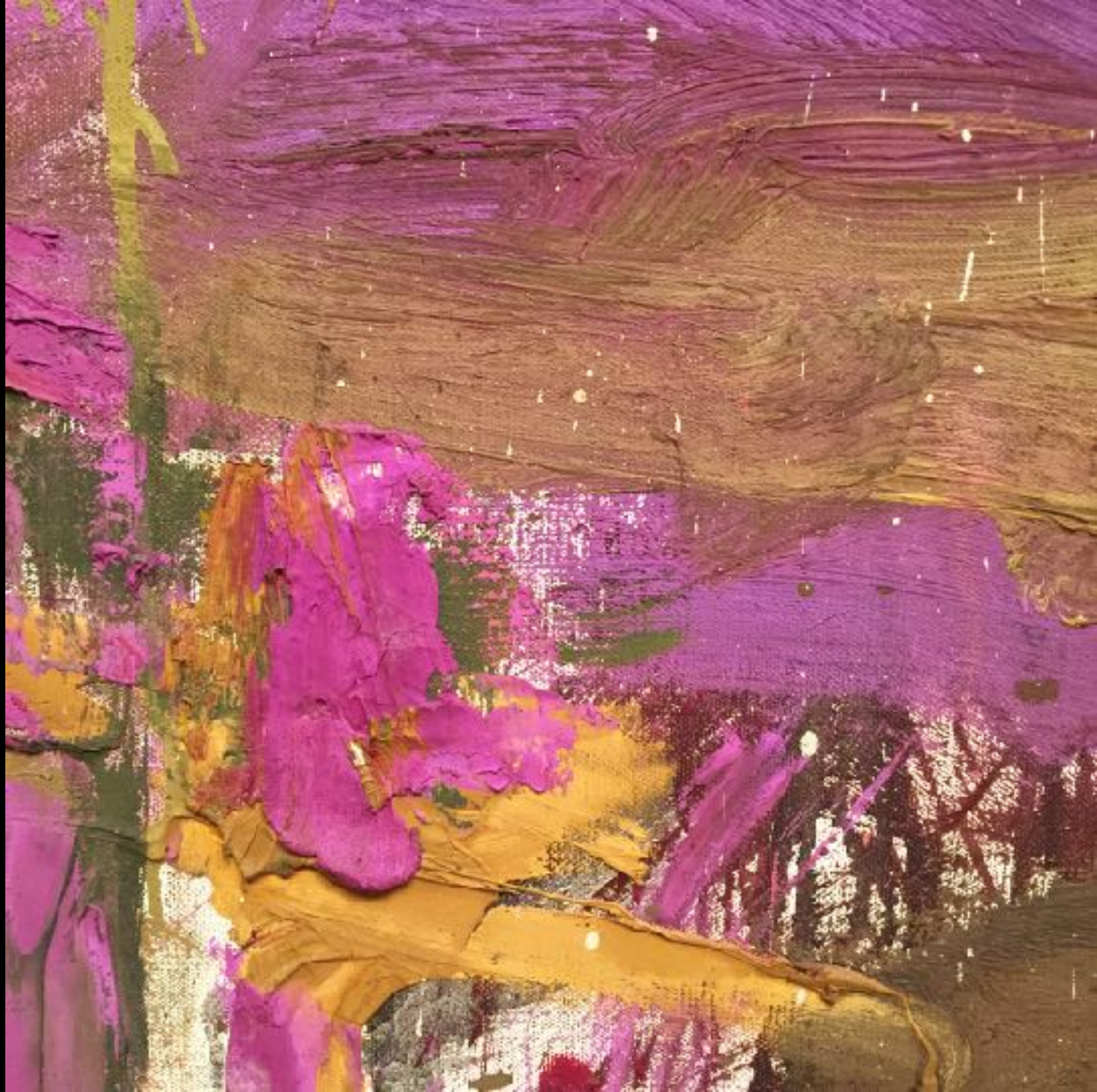
Repetition is an essential quality of painting: subject matter is revisited again and again, physical processes are repeated until mastery is achieved, seriality occurs within bodies of work and marks and gestures, repeated over time, become recognizable personal signifiers.

GERTRUDE STEIN



LECTURES IN  
AMERICA

## II. GESTURE



What is it, exactly, that abstract gestures signify?

And, what do they signify, *now*?

“After Art, the cultures of  
transgressions and facsimiles...”

—Peter Halley, *Collected Essays 1981-87*









### III. TECHNOLOGY



“...ecstatic phenomena proliferate in proportion to the technicization of society...[ecstasy] is a function of the acceleration of the tempo of the technical society.”

-Jacques Ellul, *The Technological Society*, 1964

“I look at the computer...as an evocative object, an object that fascinates, disturbs equanimity, and precipitates thought... The computer has become an “object-to-think-with.””

-Sherry Turkle, *The Second Self: Computers and the Human Spirit*, 1984

**“The body, sensor of change, is a  
transducer of the virtual.”**

-Brian Massumi, *Parables for the Virtual*, 2002

“Technology and the spirit of nature are blended, inseparably... This is true in a different way of Amy Ellingson’s abstract work... This sets up a complex nexus of associations encompassing both nature and the products of technology.... Nature and digital forms are made complementary through the economy and distribution of the digitally derived elements. The upshot is a sumptuous visual drift, an aesthetic space where the technological origins of the motifs are gathered up and re-naturalized.”

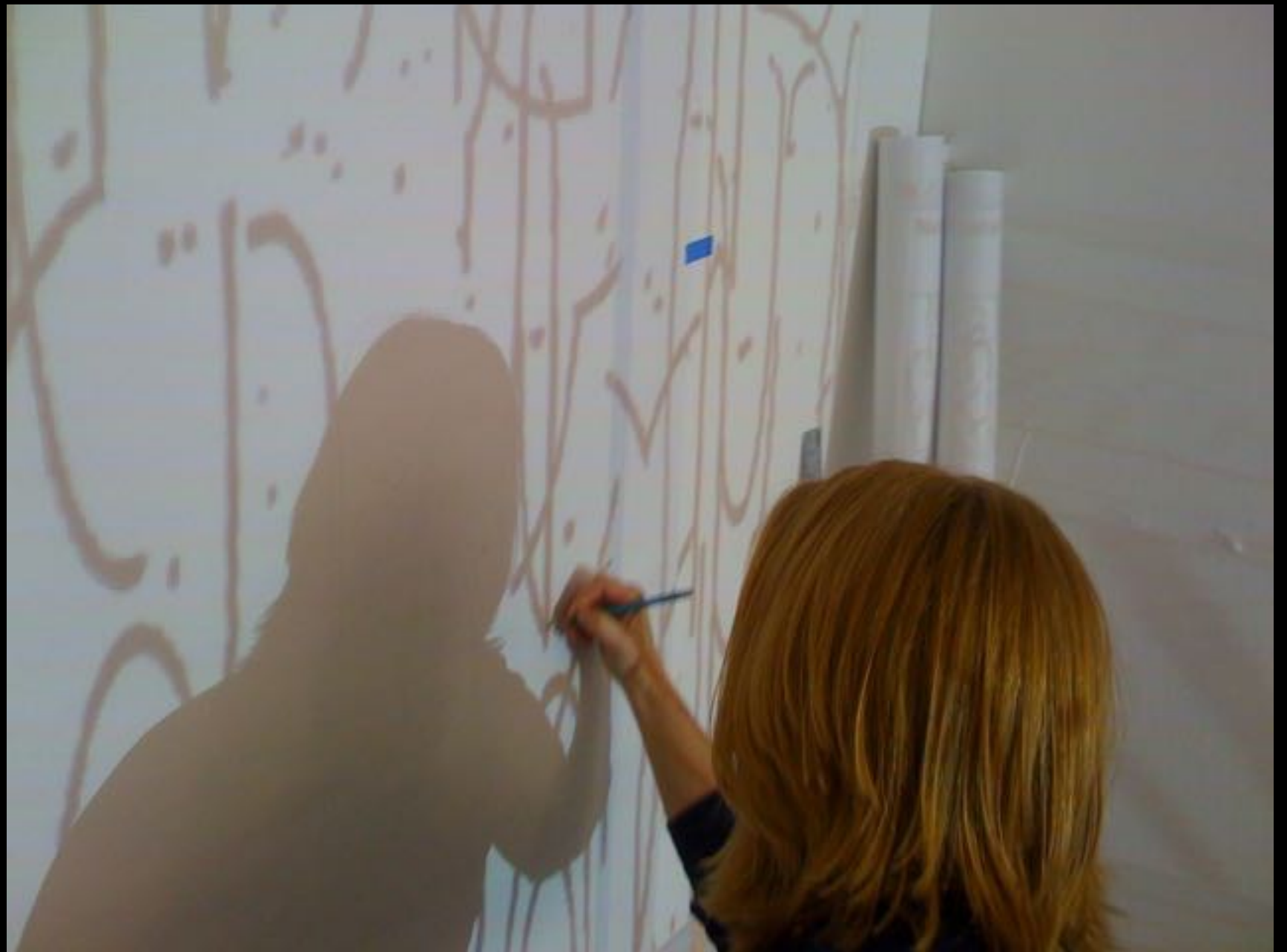
—Paul Crowther, *Geneses of Postmodern Art: Technology As Iconology*



## IV. PROCESS















White 2016  
81x78 #1  
Mix of  
+ white  
+ a. 400g

Bright Orange  
Red 2016  
81x78 #2

White 2016  
Neutral Grey 4:1:2  
with Bright Orange  
81x78 #2

Bright  
T. 1:1  
81x78 #2

Fewter  
(transparent)  
81x78 #2

Med. Red 2016  
(same as 81x78 #4)  
Screen red 15  
Cad red 15

Medium Lavender  
81x78 #2

White 2016  
81x78 #1

White 2016  
81x78 #1

White 2016  
81x78 #1







# V. WORKS



Installation, *Iterations & Assertions*, 2014



*Apparent Reflectonal Symmetry, Parts I & II, 2014*  
Oil and encaustic on eight panels, 66 x 338 inches



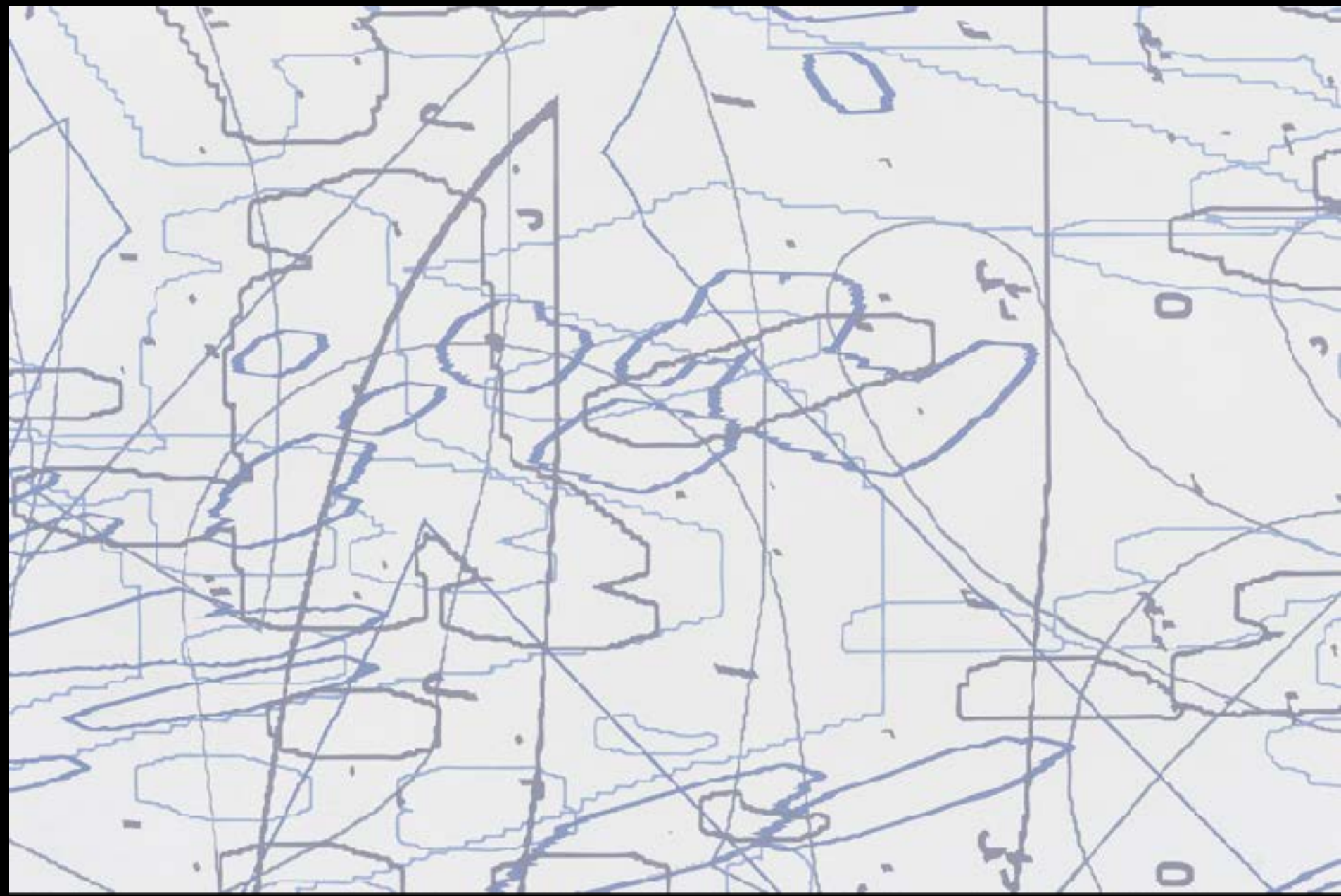


Installation, *Iterations & Assertions*, 2014



*Variation: Large Delineation, 2014*  
Site-specific mural; latex on existing wall, 13 x 40 feet











Installation, *Iterations & Assertions*, 2014

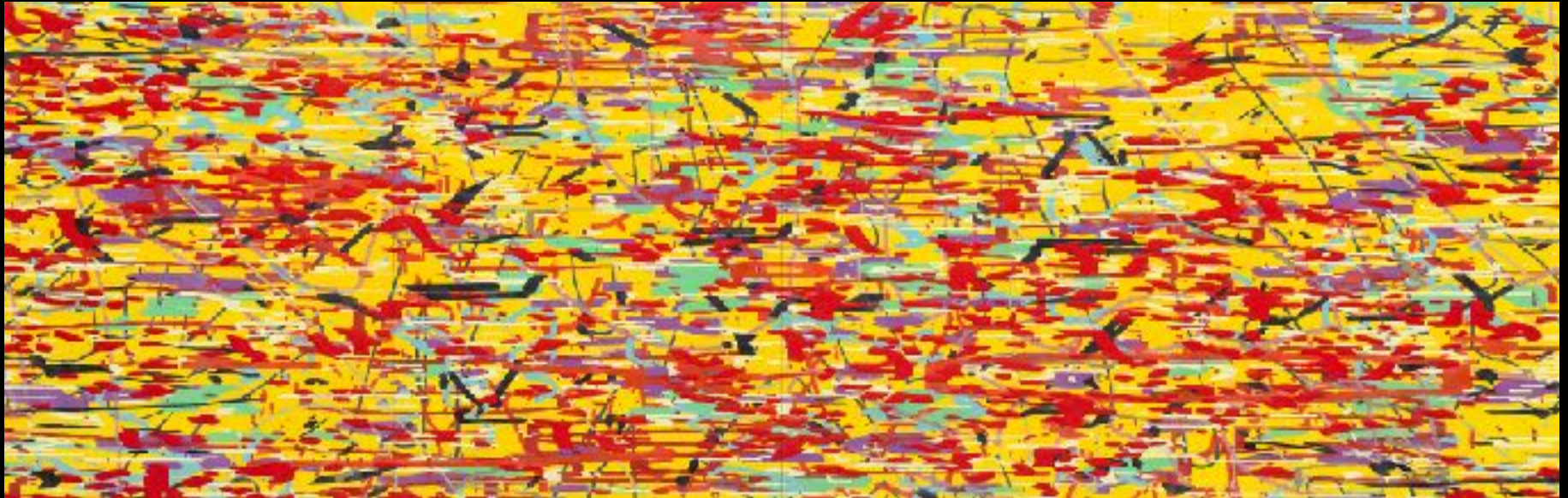




Installation, *Iterations & Assertions*, 2014



Installation, *Chopping Wood on the Astral Plane*, 2016

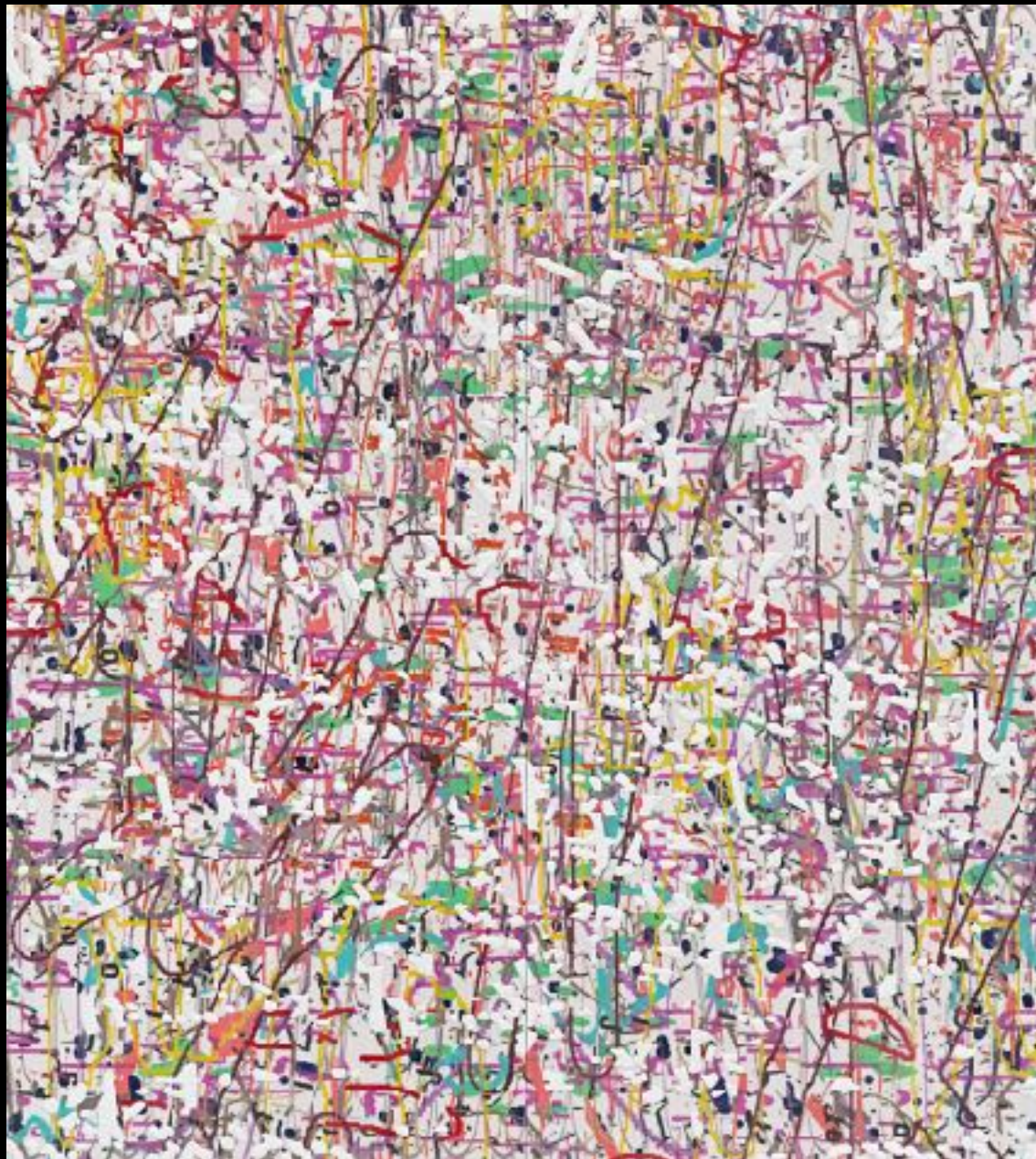


*Variation: yellow (dusk)*, 2016  
Oil and encaustic on four panels, 50 x 156 inches





*Variation: purple (dawn)*, 2016  
Oil and encaustic on four panels, 50 x 156 inches



*Variation: white (everything), 2016*  
Oil and encaustic on two panels, 87 x 78 inches



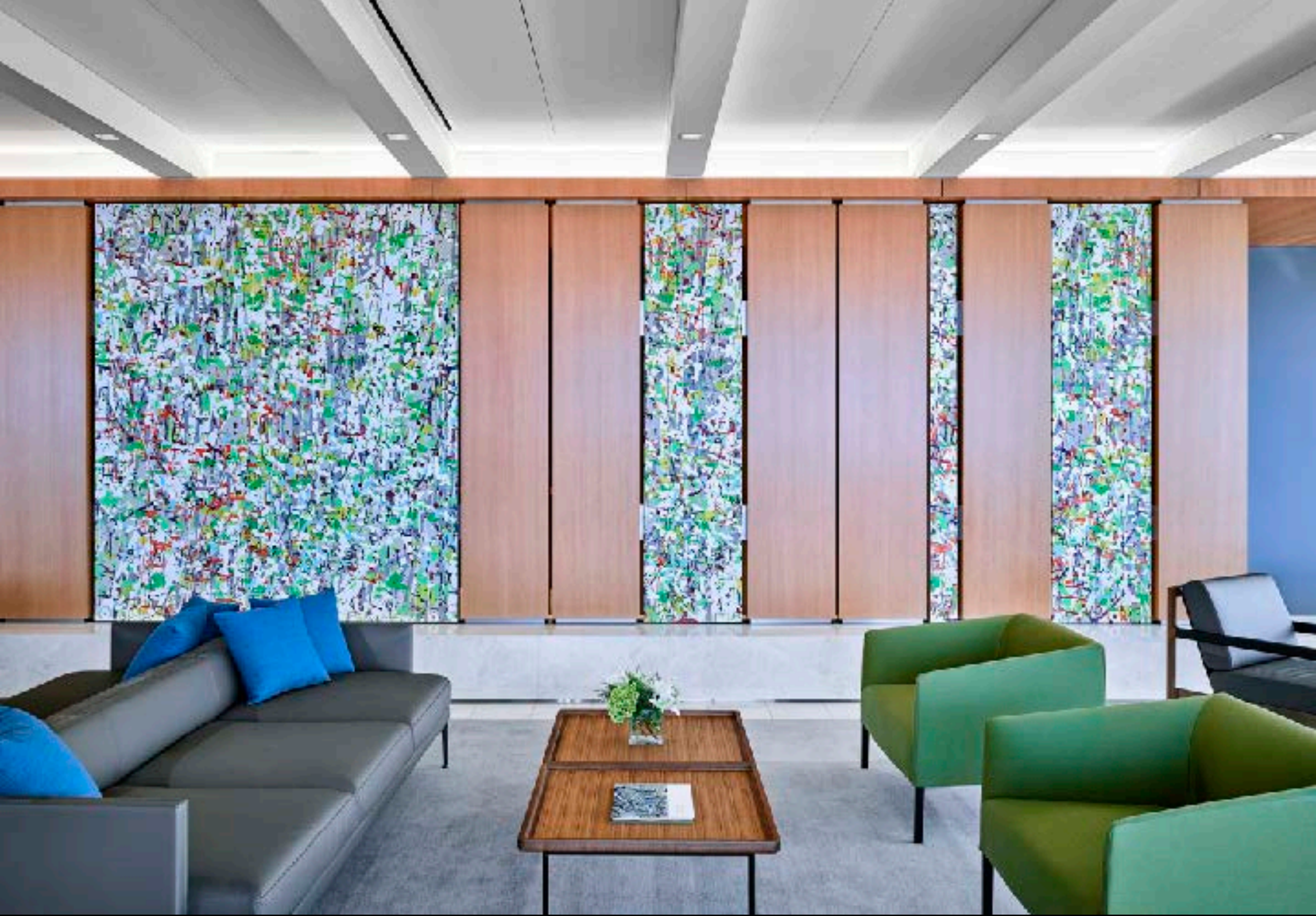
Installation, *Chopping Wood on the Astral Plane*, 2016



*Variation: black (dark night )*, 2016  
Oil and encaustic on two panels, 87 x 78 inches



Installation, *Chopping Wood on the Astral Plane*, 2016



Installation, *Variation in Four Parts (green, gold, white)*, 2016



*Variation (white, grey, violet), 2017*  
Oil and encaustic on two panels, 36 x 144 inches



*Variation (white, green, violet), 2017*  
Oil and encaustic on two panels, 40 x 108 inches



## VI. CURRENT EXHIBITIONS AND PROJECTS

*Untitled (Large Variation)*

San Francisco International Airport, Terminal 3



*Untitled (Large Variation)*, 2015, San Francisco International Airport, Terminal 3



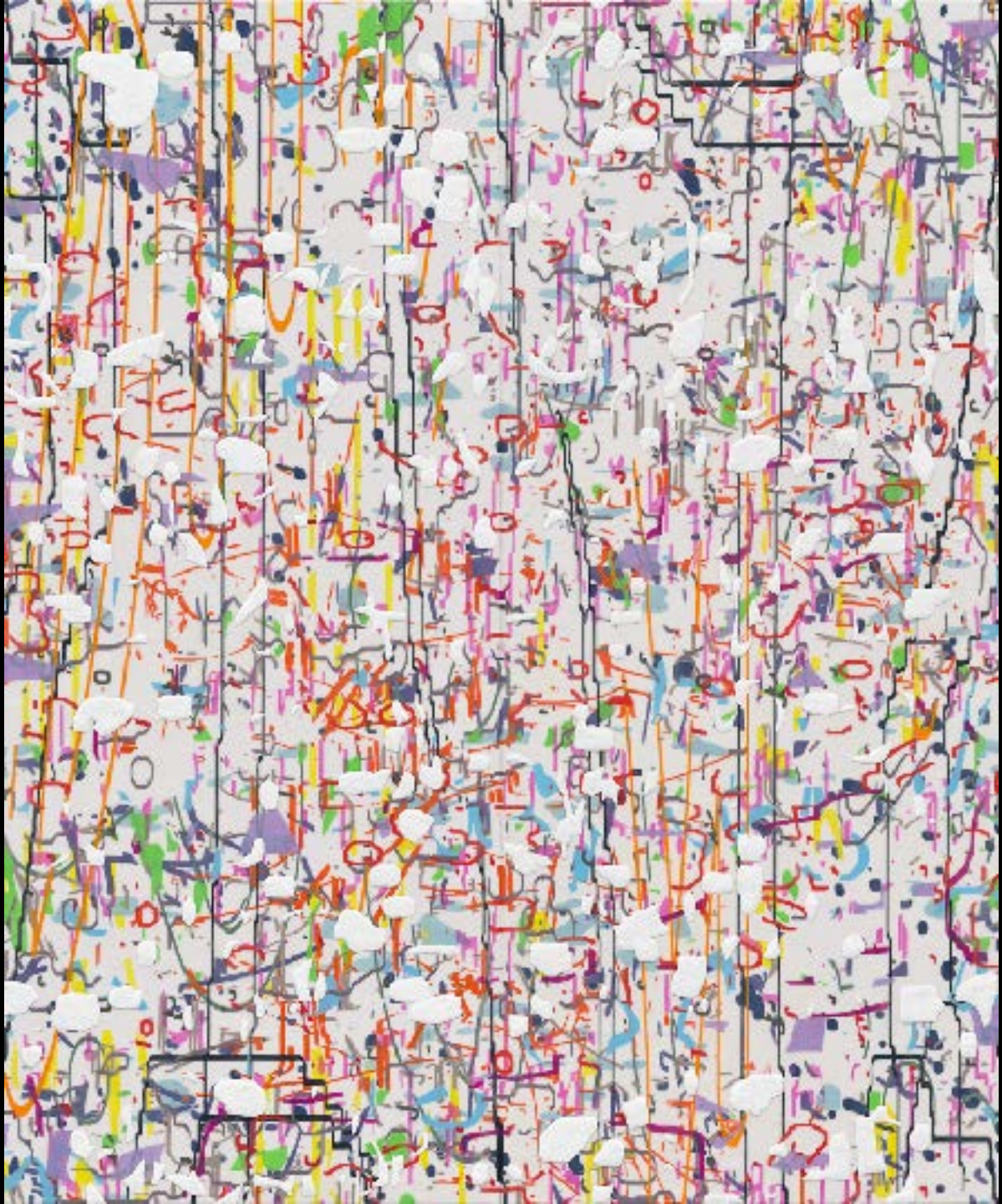












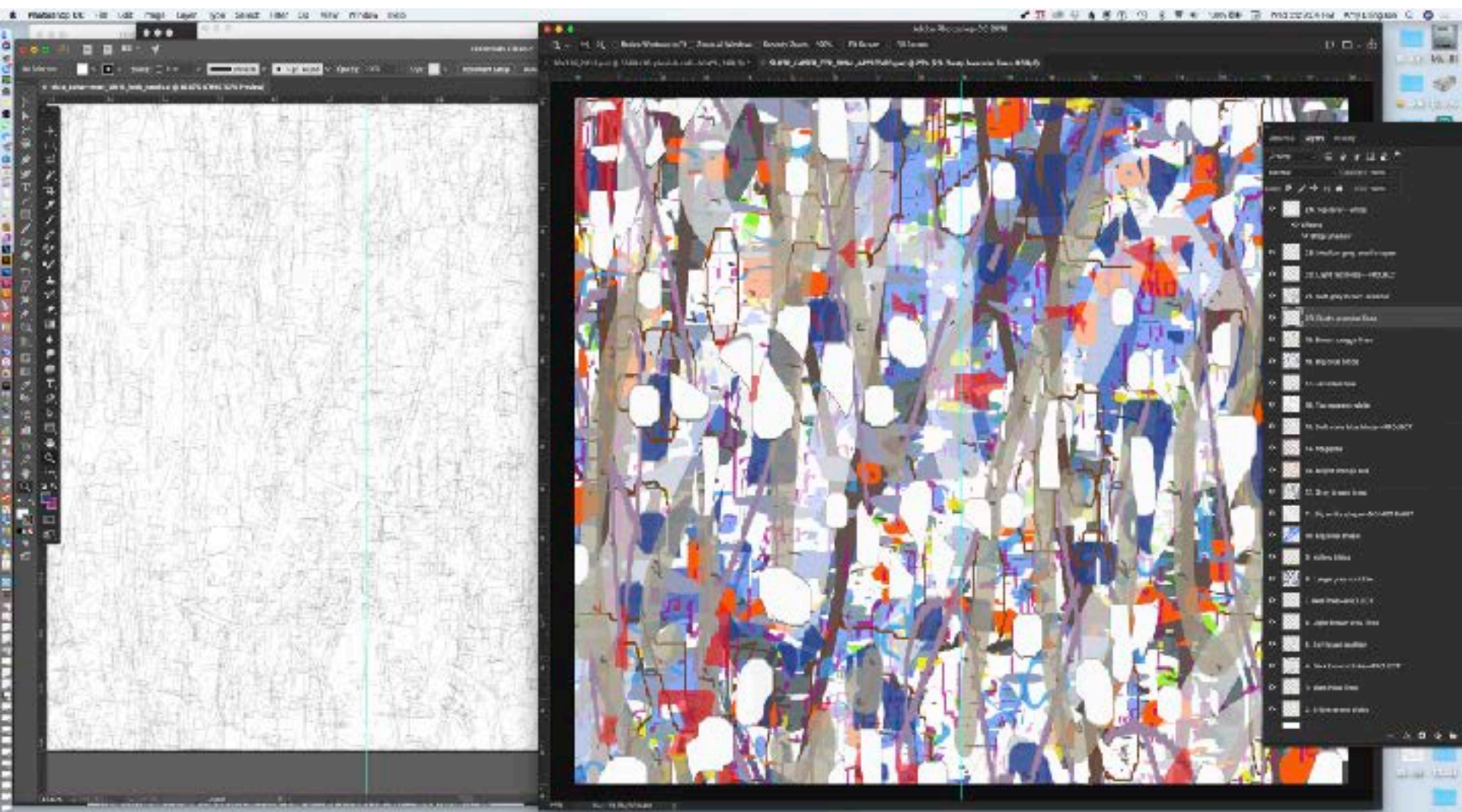




## VII. ARCHIVES

“In the “geometrics,” ...he could “paint without thinking” because the thinking, so to speak, had been done in the notebooks. The question what to paint was settled, and he had to worry only about the how.”

—James Glisson



1966

med. D.W

1.- 44" x 44" ~~stretched~~ <sup>lined</sup> liners. 2 coats gelvatex. ground.



drwg. 12 apr 66. pty start 3 apr 66. (1st coat mixed w/ ivory blk. winter (mutton) (2nd - w/ ivory blk. permalbe blk) finish 26 may 66 varnish 9 aug 66 gum 1/2 + 1/2 title - add doc

2.- 44" x 44" ~~stretched~~ <sup>lined</sup> liners. ground.

med. D.W



2 coats gelvatex. drwg. 12 apr 66 pty start 3 apr 66. (ivory blk + permalbe blk) finish 26 may 66 varnish 9 aug 66 gum 1/2 + 1/2. title: Depend upon

3.- 44" x 44" ~~stretched~~ <sup>lined</sup> liners. ground.

med. D.W



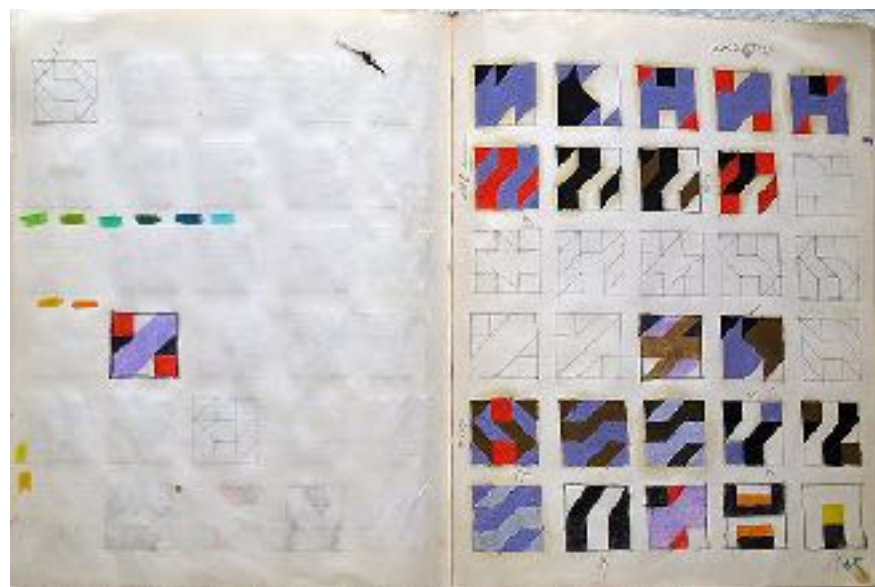
2 coats gelvatex. drwg. 12 apr 66. pty start 14 apr 66. (ivory blk + permalbe blk) finish 12 July 1966 gum 1/2 + 1/2 varnish 9 aug 66 title - Set saw

4.- 40" x 40" ~~stretched~~ <sup>lined</sup> liners. ground

med. D.W



2 coats gelvatex. drwg. 15 apr 66 pty start 21 apr 66 (mutton blk + defol w/ w/ w/ rad lam) finish 12 July 1966 varnish winter, mat 28 Feb 69 title - Power play



DA

✓ U

dt

✓

F

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓

✓



WOCHE 10 - 10.10.10

Farbe	Farbe	Farbe	Pur	Projekt	Umsatz	Transfer	1-fach	Paint
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X
1. Lt	Large Orange	Large Green	X	X	X	X	X	X



1. Lt


1. Lt






36 x 36 NO. 3 Jan. 2015

Urban gradient  
concrete in car  
"horror  
"horror"

"SICA pigment  
Red"

schw. red 4  
schw. red  
scarlet

(2)

combine a little  
add water 75%  
dry with  
a little plasticizer

(3)



Reddish Brown  
Schw. Deep Red  
Caput Mortuum  
Red Umber

KODAK SAFETY FILM

Exposure	1	2	3	4	5	6	7	8	9	10
1		X	X							
2		F	X							
3		X	X							
4		X	X							
5		X	X							
6		X	X							
7		X	X							
8		X	X							
9		X	X							
10		X	X							



Wint Orange  
Flesh sch  
schw. sch  
cad

BURST  
MARBLE  
3/15  
Jan 20 2015

cad yellow fl  
Med  
"Gamboge Lake  
Extra

violet

7. ultra  
ultra blue  
ultra violet

Grey 1/2  
WB. Neutral  
WB. Neutral  
WB. Neutral  
WB. Neutral  
WB. Neutral  
WB. Neutral  
WB. Neutral

"SICA Red"  
schw. red

(SICA yellow green)  
+  
cad yellow citra  
RH. yellow green  
+ cad yellow

SIZES

1.0"  
2"  
13.66"  
10"  
11"  
6.6"



100,  
Lances into to 1  
installed on backing 1ST.

2017.001-04  
Identical/Variation (ref) Nos. 1-4  
2016.015  
Variation of Four (ref) (green, gold, white) (2)

POLINELLI COMMISSION 2016

P. 1

L. 2  
✓  
✓  
✓



SOFT SAND 2016  
CREM. white  
N. gray # 6, # 8  
Burnt Umber  
Pumpkin  
yellow ochre 14  
P. gray  
P. black



Wagespodge Gray  
Many pre-mixed  
colors  
Lead white  
Prussian Violet  
L. 2



Dull Yellow 2016  
Lead yellow lemon  
" light  
Sennel yellow lemon  
OH yellow green  
Prussian violet black



Spring Green 2016  
Polinelli  
Lead white  
OH Yellow Green  
Sennel Lemon-Yellow  
Cad. lemon yellow

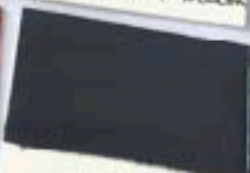
L. 3  
✓  
✓  
✓



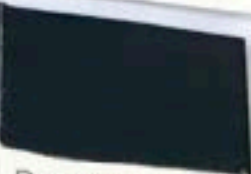
Strong Violet '16  
Polinelli  
Cobalt violet dark  
OH Magenta



Brick Brown Red  
Polinelli '16  
Reddish Brown '16  
(Blv 144)  
Fresh Green  
Yellow Ochre Burnt  
Cad. red - Deep  
N. Grey # 9



Charcoal 2016  
" New Velvener '16  
from G. 108 MSP  
2. white (2/3)  
Lead white (1/3)



Blue Black L. 8  
Polinelli '16  
Steel Gray from MSP  
87-78 # 2 '16  
More black  
Ultra blue

L. 4  
✓  
✓  
✓



Pumpkin 2016  
Polinelli  
Bright Red 2016 GDM  
90x156 # 2  
Cad. orange  
Cad. yellow orange



Leaf Green '16  
Polinelli L. 10  
Lead white  
2. white  
OH



Kelly Green  
Polinelli L. 11

L. 5  
✓  
✓  
✓  
✓

L. 6  
✓  
✓



Soft white

2014\_Inventory-Chronology

Records: 378 Total (Sorted) 48% Total (Sorted)

Show All New Record Delete Record Find Sort Show

Layout: Chronology Catalogue View As: Table Print Edit Layout

**INVENTORY CHRONOLOGY**

**No.** 3284-008

**File** Paradox: Cora IV

**Item** 3284

**Notes** Oil on linen on staped panel

**Dimensions** 27" x 20 1/4" x 2"

**Media**

**Acquisition**

**Body of Work** Iterations & Assemblies

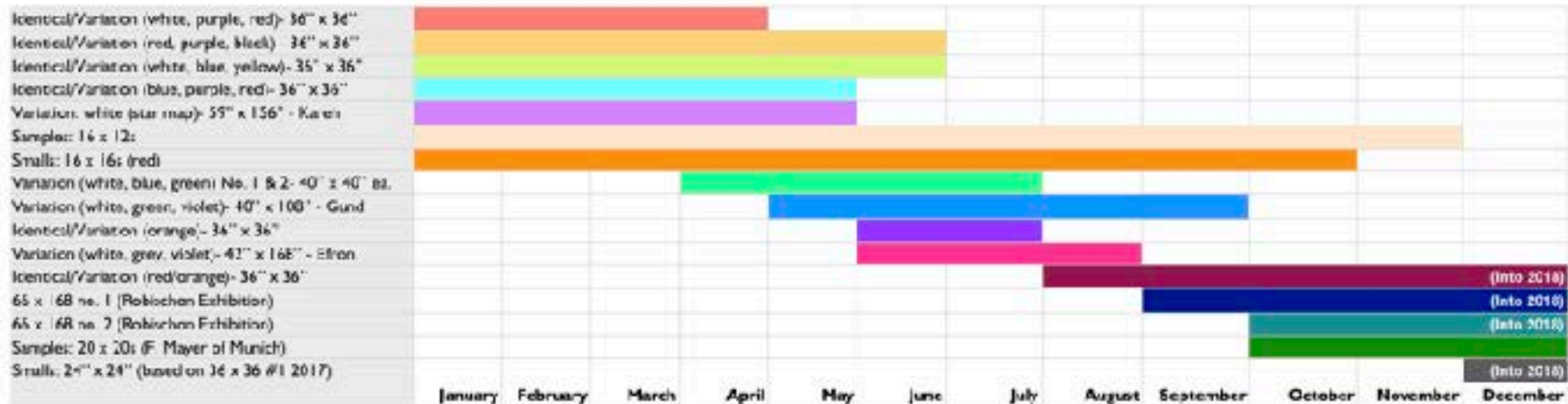
**Notes** Iterations & Assemblies. San Jose Institute of Contemporary Art, June 7 - Sept. 13, 2014.  
 Field/Iteration exhibition, Shoshino/Projectability Projects, Tokyo November 27, 2014-January 7, 2015

**Location**

**Image**



Delivered To/By	Date Delivered	Released?	Date Released	State	Field
SJICA, via Mike	05/25/14	yes	8/17/14		
Corcoran Art International - Diane	11/02/14	yes	03/04/15		
James Dyer via Corcoran, art and museum - during his of show			11/04/15		
Pala Pina Art Center	01/10/17				
Newcomb Art Museum of Tulane University	Aug. 2017				
Returned via America		yes	1/16/18		



**Notes**

**Samples and Small (20 total)**

Samples: 16 x 12s - 12 total; based on 3 paintings from 2016 MS<sup>2</sup> Exhibition

Small: 16 x 16s - 4 total; first one finished for Artaxis 2017

Samples: 20 x 20s (Munich) - 4 total: 1 based on SJICA wall mural, 1 based on (Polisette), 1 based on Var. White, Grey, Violet, 1 based on obj168 #1 for Robischon

Sample: 16 x 12 (Slate) - 1 for commission proposal

Small: 24" x 24" - 4 based on IV (white, purple, red), 36" x 36"

**Public Art Projects (48 total days)**

San Diego, Proposal, 22 days, Trip, 2 days

Portland: 11 - proposal and trip (3 days)

UC Davis: 10- proposal and presentation (1 day)

**Other (63 total days)**

Install/Deinstall Days: 9

PAAC: 2

Kunsth: 2 (site visit and install)

Newcomb: 5 (install and opening)

Magnolia days: 5

Lectures, lecture prep, and class visits: 10

Includes St. Marys, Sonoma State, PAAC, Bedford, Newcomb, SJ State, SFAI (2)

PAN Conference: 3 days

Projects (studio reorganization + tech upgrade), Paperwork, Blog, Website: 36

THANK YOU!



**AMY ELLINGSON**