

Jack Tworlov's Work from 1955 to 1979:

The Synthesis of Choice and Chance

by

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Submitted in Partial Fulfillment
of the Requirements for the
Degree of
Doctor of Philosophy
in the
History, Theory, and Criticism of Art

January 1981

Signed

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ABSTRACT

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Submitted to the Department of Architecture on January 9, 1981, in partial fulfillment of the requirements for the degree of Doctor of Philosophy in History, Theory, and Criticism of Art.

Jack Tworikov began painting in the 1920s and made his reputation later as an Abstract Expressionist working in a gestural style. At the age of sixty-five Tworikov put that reputation on the line by undergoing a radical transformation in style and, within a few years, emerged as one of the innovative geometric painters of the later 1960s and the 1970s. This dissertation focuses on works from 1955, when Tworikov began to paint wholly idiosyncratic canvases, to 1979, at which time he significantly changed his brushstroke, a stylistic element that functions as a thread throughout this period. Other binding concepts include a continuing attempt to reconcile painterliness and spontaneity with premeditated structure and the combination of choice and chance in generating new ideas and compositions.

This dissertation attempts to provide a complete analysis of this specific portion of Tworikov's work, which has never been done, and to avail the reader of a significant collection of artist's statements drawn from a variety of sources including Tworikov's own diary notes, the art historical literature, and personal interviews with the author. The analysis of the works is contextual, within the framework of Tworikov's career itself, and proceeds stylistically rather than chronologically, identifying, explaining, and pursuing trends in Tworikov's works over an extended period of time. Iconographic analyses are provided where most appropriate and where most illustrative Tworikov's relationship to other artists has been discussed.

The work from 1955 to 1979 has been divided into three major segments: Transitional Works, including the Painterly Abstractions and the Fields; the Structural/Geometric Works, subdivided into early geometric canvases, further experiments with geometry, and the Bisections; and the System Works, including both the Knight Moves and the Three-Five-Eight series.

Thesis Supervisor: Wayne V. Andersen
Title: Professor of the History of Art

Jack Tworlov's diary notes are available, by permission of the artist, through the Archives of American Art.

CHAPTER 1

Jack Tworkov from 1955 to 1979

In 1964 The Whitney Museum of American Art held a major retrospective exhibition of Jack Tworkov's work, recognizing his contribution to American painting over a span of some thirty years. We now stand on the eve of yet another retrospective of this artist's work to be held at the Solomon R. Guggenheim Museum in 1982. The accomplishments of the last decade speak of the passion, originality, and adventurous persistence of a man whose "mature" works were assumed to have been painted twelve years ago. At the age of eighty, Tworkov is not an artist attached to his past. In fact, it has been most difficult to ascertain the importance of his early career to him. Tworkov's reminiscences are highly selective; his orientation is toward the future.

This originality and persistence of the man are reflected to a large degree in his art. The refusal to be locked into a past that no longer had relevance for the present or promise for the future precipitated his divorce from Abstract Expressionism after establishing a reputation as one of its proponents. Whereas in December of 1953 he would remark that "The last resort of the imagination that has failed is geometry," as few as five years later

he would be engaged in experiments reconciling the emphasis on surface and gestural brushwork of his earliest years with the solidity of a systematized geometric structure. At the time that Tworkov broke with Abstract Expressionism he was repulsed by its academicism, yet the initial spontaneity and painterliness of that style can be detected in his works to the present day.

Over the past three years, museums and galleries around the country have witnessed a burgeoning interest in things Abstract Expressionist. Several major exhibitions on the movement, including the Whitney Museum of American Art's 1978 exhibition, Abstract Expressionism: The Formative Years, and the National Gallery's American Art at Mid-Century: The Subjects of the Artist in 1979, as well as a series of retrospective exhibitions of works by leading representatives of Abstract Expressionism, have all contributed to an intense focus on American art of the post-war years. The wealth of visual material that these shows has made available has acted as a catalyst to promote research on the Abstract Expressionist movement. Along with a large quantity of periodical literature, major works such as Francis V. O'Connor's Jackson Pollock catalogue raisonné have recognized that sufficient time has elapsed to critically judge the work of these "old master" men and women who were responsible for bringing the art world

to New York.

What will set Tworokov's retrospective apart from those of Gottlieb, Rothko, and Still is that the assembling of works will be a celebration of a style in progress rather than a tribute to things past. The exhibition will rise above the others, if not in terms of quantity or quality, in terms of integrity. One could, in fact, ironically argue that unlike his contemporaries, Tworokov never abandoned the Abstract Expressionist principles of automatism and exploration despite numerous shifts in style. In the late works of Gottlieb, Rothko, and Still, by contrast, reputation and its often attendant redundancy supercede exploration and spontaneity, and the need to go out with a bang inevitably guarantees ending with a whimper. The works reach back to better days rather than stretching forward to the future by leaving seeds of expressive originality and unfailing exploration in the present.

What has consistently set Tworokov apart from his contemporaries is his ability to recognize when perfection in any work of art has been attained, and his courageous insistence that it is at that point the style must be laid to rest.

. . . ultimate statements leave out too much. They close the books on the future. As life goes on, every ultimate statement is proven inadequate. As soon as anything becomes completely simple, it is ready for burial.¹

As in many aspects of life and creation, the genius lies in knowing when to stop, and Tworokov has been blessed with this rather unusual gift.

How does an artist, after all, put his head on the critical block, as it were, by offering up a reputation in order that his principles and commitment to art not be compromised? How does an artist who approaches the end of his life develop the courage to fail in order that once again he might succeed? How does an artist stop giving the public what it wants in order to give himself what he needs to survive as an artist? How does an artist break out of a style that was born of a desire for spontaneity and exploration yet no longer allows for such characteristics? These are difficult questions to answer, perhaps moreso for the artist than the art historian, since the artist in his work exhibits parts of himself that he must be able to "reconcile . . . without embarrassment."² In the later works of many artists who began their careers as much-acclaimed Abstract Expressionists, the very principles of the movement faltered in the midst of market and audience expectations. In a sense they fell victim to that from which they had sought to break free.

Tworokov, by contrast, was and remains willing to evolve and develop as an artist. When perfection is

attained, he must look to other problems and other solutions rather than create endless variations on the perfect theme.

Every vital idea generates its creative energy on its way to ultimate expression. When the point of ultimate expression is reached the creative energy is dissipated. It is like a full stop.

Perhaps the point to be made is that the idea that there is an ultimate expression is absurd.³

Tworikov is true to himself and artistic ideals and is oblivious to critical or market reception. It would be foolish to view the late works of Rothko, Gottlieb, and Still as insignificant; they are, after all, accomplished records of the continuing productivity of these painters. But are they exemplars of the artistic principles which originally underlay the style that they have maintained, or do they rather reflect market and critical demands? Despite a shift in style that led toward a geometricizing of his canvases, and in spite of a general lack of critical acclaim or attention, Tworikov remains true, more than any other artist of this period, to the underlying principles of the Abstract Expressionist movement.

Tworikov has often been cited in the literature on Abstract Expressionism, admittedly sparse, as a spokesman for the movement. In fact, authors quote him at length

on the principles and practices associated with the style for which Pollock, de Kooning, and Motherwell are famous.⁴ Yet these authors generally do not illustrate a single work by Tworlov, basing his reputation and contributions to the movement on what is heard and not seen. Although Tworlov is recognized as one of the first generation Abstract Expressionists, his critical attention over the years has been minimal.

Part of the lack of recognition stems from Tworlov's not having been in "the right place at the right time." He was literally and figuratively out of the painting scene at the most critical time in the development of Abstract Expressionism. While Pollock was painting the She-Wolf and Guardians of the Secret, while Rothko was developing his sensuous oscillating rectangles, and while de Kooning was baptizing gestural painting, Tworlov was designing tools in collaboration with the war effort. During the years from 1942 to 1945 he did not paint.

Another possible reason for his lack of critical recognition derives from the art historical division between the first and second generation New York School. Although placed unequivocally in the first generation, Tworlov actually completed his "mature works" at the same time that the second generation was beginning to emerge. In fact, the later gesture painters, including

James Brooks and Philip Guston, seem to fit neither into the first or second generation and have similarly suffered a lack of critical attention. These artists, along with Tworikov, seemed to be forced into the unhappy position of that of a "Middle Child," competing for the world recognition that was attracted by the first-born New York School, and at the same time having their short-lived attention diverted by the clamorings of the more recently born second generation.

Tworikov, along with many of these other artists, assimilated the innovations in technique advanced by the "older" artists even as they made their own contributions as members of the New York scene. Tworikov, for example, worked with the others on the Fine Arts Project of the W.P.A. at a time when "everybody you could think of was lined up for their checks--among them Davis, Gorky, Gatch, and de Kooning."⁵ He belonged to the Club--about which he remembers the dancing most fondly--and became distinguished for his ability to clearly articulate the movement's credos.

The club is a phenomenon. I was at first timid in admitting that I like it. Talking has been suspect. The prospect that the club would be regarded either as Bohemian, as a self-aggrandizing clique. But now I'm consciously happy when I'm there. I enjoy the talk, the enthusiasm, the laughter, the dancing after the discussion. There is a strong sense of identification. I say to myself, "These are the people I love, that I love to be with. Here I under-

stand everybody, however obscure their language. Here I forgive everyone his vices, admire enough to admire their virtues."

How dull people are elsewhere by comparison. That may be its danger--its narcissistic quality. But I think that 39 East 8th Street is an excellent university for an artist, perhaps the greatest university for artists. Here we learn not only about all the possible ideas in art, but learn what we need to know about philosophy, physics, mathematics, mythology, religion, sociology, magic.⁶

It is thus puzzling that he received little critical attention during this period of time. Indeed at times he appears to be something of an outcast. This position was reinforced by Tworikov's less than amicable divorce from the movement in the late 1950s. In the midst of a rather lucrative career, he decided that it would no longer be satisfying to continue producing in a style that he felt was spent, and he moved on to the imposition of structure on his works and the reconciliation between geometry and gestural brushwork.

By the end of the fifties, I felt that the automatic aspect of Abstract-Expressionist painting of the gestural variety, to which my painting was related, had reached a stage where its forms had become predictable and automatically repetitive. Besides, the exuberance which was a condition at the birth of this painting could not be maintained without pretense forever.⁷

This more or less abrupt stylistic change was highly uncharacteristic of his peers who, to their last days, and at times, according to Tworikov, with heavy hearts, continued in the manner of painting that made them famous.

At the age of sixty-five Tworokov put his reputation on the line, produced less-than-fully-satisfying transitional works, and then emerged as one of the innovative geometric painters of the later 1960s and the 1970s.

This dissertation will focus on works from 1955 to 1979. During this period, Tworokov's work exhibits a continuous stylistic thread in its reconciliation between painterliness and structure--between what Tworokov has labeled choice and chance. In the next chapter we recount Tworokov's biography, often in his own words, and discuss his early work and the Abstract Expressionist years.

In Part II we explore how Tworokov's idiosyncratic style developed from his Abstract Expressionist roots. A number of transitional works, to which we refer as Painterly Abstractions, combine some degree of structure with expressionistic brushwork. Toward the end of this period, Tworokov began to focus on a stripe theme combined with an emphasis on uniform surface treatment and an increasingly refined brushstroke. The works involving the stripe theme led to the development of a group of works to which we refer as the Fields Series.

In Part III we trace Tworokov's movement toward structure based on geometry, including the experiments with number systems that begin in 1965 and other canvases that still combine a solid structure with gestural painting.

We shall see that his initial canvas divisions become increasingly complex while remaining subservient to a uniform surface treatment.

In Part IV, which we label System Works, we discuss two series of works whose compositional formats are determined by a set of rules that remain constant while the individual works explore the artistic possibilities that may be derived from these rules. Although these works are governed by rules, we also find the imposition of artistic will, and thus, again, the synthesis of choice and chance. The first series of works in this group incorporates the rules that govern movement of the knight in the game of chess, and thus is labeled the Knight Moves Series. In the second series sides of rectangles are divided according to a 3:5:8 ratio, and lines are drawn to connect all the resultant points on the perimeters. The artist then renders combinations of geometric forms that have been determined by the intersection of these lines. In one form or another, this mathematical system has provided the structural basis for Tworkov's compositions to the present day.

Footnotes

¹Diary Notes. July 31, 1953.

²Tworokov, Jack. "Notes on My Painting," Art in America, September/October 1973, p. 66.

³Diary Notes, ibid.

⁴Sandler, Irving. The Triumph of American Painting: A History of Abstract Expressionism. New York and Washington: Praeger, 1970, pp. 99-100; Sandler, Irving. The New York School: The Painters and Sculptors of the Fifties. New York: Harper and Row, 1978, p. 49, p. 99.

⁵Ashton, Dore. The New York School: A Cultural Reckoning. New York: Viking Press, 1972, p. 98.

⁶Diary Notes. April 26, 1952.

⁷Tworokov, ibid., p. 69.

CHAPTER 2

The Early Years

Tworokov did not turn seriously to painting until after 1945 although as early as 1925 and 1926 he studied at the Art Students League and began executing still lifes, landscapes, and figure compositions in the Post-Impressionist-Cubist tradition. The greatest influence on his style at this time was Cezanne, whose works he had seen at an exhibition of French painting at the Brooklyn Museum in 1921. He adopted the Frenchman's firm sense of structure and carried it forward to the decade of the 1930s when, for some six to seven years, he was employed first by the United States Treasury Department Public Works of Art Project and then became a member of the Easel Division of the Fine Arts Project of the Works Progress Administration. Tworokov's experience on the project and his relationship with other artist-members began to have an influence on the direction that his style would take although, at that time, there was a great deal of pressure to create works of art with social commentaries.

. . . the project paintings were the worst of my career. I tried to salve my social conscience at the expense of my aesthetic instincts.¹

From 1942 to 1945, as mentioned earlier, Tworokov did

not paint. Nevertheless, during this time he was in touch with other artists, some of whom he met on the project, and they influenced Tworkov's decision to return to painting in 1946. His work of this period includes some experiments with abstraction and automatism, although he still favored still life compositions. The strongest influence on his style continued to be Cézanne, whose strong sense of structure coupled with a fluid painterliness offered the combination of draughtsmanship and spontaneity that Tworkov sought. To this day he feels that the impact of the artist's style can be noted in his work. Over the years Tworkov has given much thought to Cézanne, at times likening the artist's situation, in life and productivity, to his own.

. . . He turned to art I suspect, because he would have failed at nearly everything else. He nearly failed at art. And yet more than Matisse or Picasso, he is the very image of the artist of our time. Picasso is modern but he is not necessarily of our time. If he had been born in the Renaissance he would have carved out his career with the same authoritarian vehemence. Not Cézanne. It is possible for him to be an artist only in the peculiar conditions of our time. At the moment only when the artist ceases to be a master and entrepreneur, the servant of prince, church, or merchant, Cézanne has almost none of the virtues or talents which make a career in society. He lacks the guile, the scheming, the carefully built up facade, the ruthlessness, the readiness to treachery. True, he longs for success, the recognition even from the most hostile and unlikely quarters but always in terms that are manifest

in his paintings through his paintings for his paintings. He is the very image of the artist in our time, the alienated intellectual, deeply concerned with meaning, awkward with all those who get along smoothly in life, . . . slightly incompetent, inept and last beside those whose religion it is to get on in the world. He is a person, however, who in his innermost center has a fierce pride for he feels that this disjointed world can only right itself by taking the values of the artist as the starting point of a new orientation.²

This sense of alienation, awkwardness, and pride in artistic values that Tworokov has detected in Cézanne's life and work are things that he, too, has acutely felt. Tworokov was born in Poland in 1900 and, as a child, immigrated to the United States with his parents. These years of adaptation are recalled by him in a most reflective statement, exhibiting his early "anxieties and difficulties."³

I came to New York when I was twelve, a year or so before the first World War. Neither my father nor my mother were natives of the town where I was born. At that time Russia still ruled that part of Poland; my father's tailor shop was contracted to the officers' core of a Russian army regiment and the shop was moved with the regiment from Russia to Poland. A widower with five children, he contracted a marriage with my mother, a childless divorced woman from a neighboring village. It was a frustrating marriage. My mother never quite forgot the ten years she was married to a man she loved but who could not give her a child. My father was to find his new wife a rather sad and unhappy woman whose main role in the house was to shield her children from my father's brood. In return, the hostility to their step-mother made our house a precarious place for me.

My father was an affectionate person and I sought to escape my mother's care-sodden concern by turning my childhood love on him. My father's shop, and home, was near the officers' club in a non-Jewish section. I don't remember being at ease in either the Jewish or non-Jewish sections of the town. The pleasures I remember are walks with my father in the woods and meadows around the town, swimming on sunny mornings in a clear placid pond, playing with my younger sister on the grounds of an old castle ruin reached through a breach in a wall bordering on our yard.

The first years in New York I remember as the most painful in my life. Everything I loved in my childhood I missed in New York, everything that had been painful in my childhood grew to distressing proportions as my father's situation deteriorated in the new land, and as I had to face a new culture and adolescence at the same time. What saved me then was reading, as soon as I learned English, by providing me with the transition both to the new culture and to my adolescence. In the public library with the help of a loving and sympathetic woman librarian, a window opened on the world. I read everything within reach in English, French, and Russian literature. I read all night at times and sat out my days in school listless and drowsy. By the time I was in my early twenties, I became an avid reader of contemporary poetry and prose: Pound, Elliot, Frost, Cummings, Moore, Dos Passos, Joyce and Proust.

As soon as I could, I moved out of my parent's house and found refuge in Greenwich Village. It was in the early twenties in the Village that I was to experience for the first time in my life something like a sense of community. It was also in the early twenties that I saw for the first time the paintings of Cézanne and Matisse, which became an important factor that led me out of college and into art school.

But although I found a community in the Village, it was a community of alienated people--runaways from every part of America.

Yet New York was and remains as near as possible my home ground, since I can move around in Manhattan anywhere between Chinatown and Harlem and

stop and be stopped by people I know or know me. I have many acquaintances and some friends at every level of society. I have also visited and spent extended periods of time in nearly every part of the country. Nevertheless, the feeling that I have been an alien in the world persists with me to this day.⁴

America was a haven for European emigrés during the 1930s and early 1940s. Hitler's rise to power drove increasing numbers of artists, writers, and scientists to her shores. It was in this richly creative environment that Tworkov matured as an artist.

It is significant for me that I began painting again after Germany was defeated and the war was coming to a close. I shared the general optimism for a peaceful world. . . . Life in the most primeval sense seemed to me precious. I had a revulsion against the intellectual in my own nature and in art. I turned to still life as a release from subject and spectacular composition. I turned against melancholy and self-pity in the earlier painting. I strived for a simple statement, direct, spontaneous, enthusiastic. I wanted to avoid elliptic drawing and commonplace felicities of style . . .

. . . the galleries looked at my still life pictures and wouldn't touch them . . . abstraction and sophistication was the rage--I was too late. My painting turned to introspection--again efforts to portray the sense of being lost in a meaningless universe--to problems of form and style--the whole intellectual paraphernalia--to automatic drawing.⁵

By 1947 Tworkov had become a full-fledged participant in the Abstract Expressionist movement, and was most closely associated with de Kooning in terms of style. Tworkov's abstraction derived from a love of painting evidenced in his lean toward the gestural technique,

but in the early Abstract Expressionist works he also wished to maintain referential subject matter. He did not favor the resonant qualities of Rothko's canvases nor the residual Surrealism of Gottlieb's works. Rather his initial experiments with the style were continually linked with the European modernist tradition: Post-Impressionism, Cubism, Futurism.

From 1949 to 1954 Tworkov executed a series of paintings with mythological themes that represents his most significant contribution to Abstract Expressionism. The subject of the series is Homer's Odyssey, and it includes works entitled Ulysses, Athene, Nausicaa, The Sirens, House of the Sun, and House of Rocks. Although in the future Tworkov would utilize the series format to rework ideas or create variations on a theme, the paintings of the Odyssey Series represent individuals or episodes from the epic poem. Interestingly, the subjects are derived from a specific point in the Odyssey when Odysseus's period of capture ends and he begins the final leg of his journey home. It is a time for Odysseus to reflect and to recount his experiences over the preceding years. In a sense the Odyssey Series serves the same purpose for Tworkov. His search for a style within the framework of Abstract Expressionism is over, and the series stands as a reflection of his accomplishments and a recounting of his

experiences. The Odyssey Series canvases stand witness to the problems inherent in the reconciliation between form and content during this period and represent Tworikov's attempt to arrive at viable solutions. He faced at this time what he considered to be a "crisis of subject" in his painting and attempted to resolve it by balancing subject and technique so that one would not sap the energy of the other.⁶ In the Odyssey Series the subject is described by the form and the energy of the form is enhanced by the reference to the subject. The elements are in dynamic balance; they compliment rather than cancel each other's effects. Appropriately, Tworikov sought a combination of emotion and restraint, characteristic of Classical Greek art.

I was torn between the calligraphic and the structural--between the exuberance of movement and the passion of meditation. I would like to use the calligraphic element as a structural unit--to make spontaneous movement serve a scheme that evolves out of a prolonged day-to-day meditation, to serve the deceitful purpose of making it appear that concept and form are spontaneous functions of each other.⁷

Stylistically the works have much in common including a loose, gestural application of bright pigment and a strong central image that spews outward toward the edges of the canvas, its energy bound only by the perimeters of the painting. The figural element remains prominent in all

of the works, although significant abstracting at times makes iconographic analysis difficult. In most of the paintings there is a discernible structure, although there is increasing emphasis on surface and stroke. Finally the works exhibit strong ties to gestural Abstract Expressionism as a whole and to de Kooning in particular, who had a significant impact on Tworkov both during the years in which the latter did not paint and then from 1948 to 1953 when they had adjoining studios. Tworkov does not attribute much importance himself to this close relationship, and Edward Bryant has likewise stated that "One can make too much of influences when certain situations make collective ideas immediately available to all members of the group."⁸ Yet, as April Kingsely has noted, ". . . it is impossible not (to) see similarities between his work and that of his formidable friend."⁹

Stylistically, de Kooning's influence is most keenly felt in Nausicaa c. 1950 (Plate 1) and The Sirens 1950-1952 (Plate 2). Nausicaa is similar to de Kooning's contemporary paintings of women in its basic compositional format as well as its free, gestural application of paint. Many of de Kooning's canvases with this theme are divided, at this time, into essentially three parts: the head and legs of his women are least abstract and most readily recognizable whereas the central portion of the composition

is a highly abstracted, chaotic combination of wildly brushed forms in garish colors. Nausicaa is also structured in this manner although in striving for a balance between emotion and restraint Tworokov's canvas, for the most part, lacks the energy of comparable works by de Kooning. Tworokov also differs from de Kooning in his treatment of facial features which remain specifically descriptive of his subject rather than anonymous or "stereotypical." De Kooning renders harsh, smiling, screaming faces in his horrific depictions of women as menacing objects regardless of the specific subject. In Nausicaa Tworokov uses facial features to describe specific elements of the story. As a composition, Nausicaa has its strengths and weaknesses, the latter primarily in the treatment of the heads and facial features. Because of a certain literalness in conveying the iconography, Tworokov was not wholly successful in his attempt to have concept and form be "spontaneous functions of each other." Yet the remainder of the canvas contains masterful passages in which that goal was stunningly achieved.

One of the best paintings of this period and one which owes much to de Kooning is The Sirens. Closely related to paintings by de Kooning such as The Marshes 1945 and Pink Angels 1947, The Sirens shares with them strong colors, gestural brushwork, sketchy outlining, and a

suggestion of figures interspersed with bold, abstract forms. As in Nausicaa, Tworkov proceeded from the text of the Odyssey, incorporating elements of the story into his composition.

The Sirens enchant. . . with their clear-toned
 song,
 seated in a meadow. About is a large heap of
 bones,
 Of men rotting, and the skin is shrinking around
 them.¹⁰

In Tworkov's painting at least two seated figures, painted in acerbic yellow tones, are surrounded by touches of green suggestive of a meadow and broad swaths of blue indicating sky. The figures loom large, their weighty bodies consuming most of the space of the composition, and they are distorted and fragmented, with very few identifiable characteristics. In expanding the imagery toward the perimeters of the canvas and distributing elements of the composition more or less evenly across the surface, Tworkov avoids an illusion of depth and thrusts the imagery into the viewer's space. This technique, as well as the bold palette and hesitant outlining of forms in broken black lines recalls compositions by de Kooning such as Attic 1949 (Plate 3), painted one year prior to Tworkov's The Sirens.

One of Tworkov's finest paintings of the Odyssey

Series, and one that exhibits a style unique to Tworkov, is House of the Sun 1952-1953 (Plate 4), one of many variations on that theme within the series. Once again the subject is taken from the Odyssey although literal references to the text have been avoided. The episode is Odysseus's journey to the House of the Sun, or the island of Hyperion, a place that delighted mortal men but presented inevitable danger. Tworkov's interpretation of the powerful and threatening image of Hyperion is based on "the ancient wheel-like symbol of the sun as a tumbler, with four legs extending from the center in the form of a swastika."¹¹ There is a sense of controlled chaos, of dynamic self-perpetuating energy, in the form as it bursts from the center of the canvas and whips around its edges in a continuous, vertiginous movement. How vastly different is this work from the stately repose of the geometric canvases painted two decades hence.

Toward the end of the Odyssey Series Tworkov began to consolidate certain formal elements that spoke of an idiosyncratic style: a strong central image rendered in bold brushstrokes that radiated toward the canvas edge and an integration of figure and ground by means of an overlapping, slashing, diagonal stroke. His last thematic canvases, termed by Bryant the "Nuance works,"¹² follow

this compositional format and brush technique but the forms are imperceptibly blended into the background or seem to disintegrate into the surface strokes.

Figure P.H. 1954 (Plate 5) and The Father 1954 (Plate 6) are among the most abstracted canvases of this period. In Figure P.H. there is a vague suggestion of a human figure discernible primarily by a simple, dark, angular stroke toward the top of the canvas that serves to delineate a head and a slight broadening of the contours of the form as the eye moves downward toward a "shoulder" area. The figure continues to narrow as one follows the composition to the bottom of the canvas, ending in loosely brushed swaths of paint and the dripping of thin washes. The background is painted in a similar manner and thus a uniform surface texture pervades the composition. When the background and imagery is handled in this manner, the figure is usually perceived as alternately emerging from and submerging into the ground with a sense of constrained oscillation between both planes. Yet Tworikov's form is so completely integrated with the surrounding space that it moves not forward and back, but spreads evenly across the canvas, absorbed into its fibers. This emphasis on surface, integration of figure and ground, and emerging-submerging quality are the basis for Tworikov's Painterly Abstractions of the late 1950s and the 1960s

and can also be detected in his geometric canvases of the 1960s and 1970s.

The Father exhibits the same qualities noted in Figure P.H.: broadly brushed washes allowing the weave of the canvas to be seen in areas and a vague although perceivable central figure dissolving into the background or, in a sense, "materializing" from the surrounding space. There is a sense of power and timelessness in the large seated figure spreading toward the perimeters of the canvas. One arm is extended toward the viewer and the other is raised, bent at the elbow, recalling monumental seated sculptures representing allegorical figures or father images. For Tworikov the painting appears to be a consolidation of many themes, as suggested by a recollection of a dream in his diary:

The dream I had last night ended with a sequence which in one form or another I have dreamed since the age of thirteen. I have run up to the top floor of an old, dark, and shabby tenement. Through the lit up chunks of the battered doors I am aware that the ceilings of the rooms behind the doors are open to the skies. At the end of the corridor between the two rooms I approach my father. On the left of him is an open room that I do not look into. I know that it is barren, void, and open to the skies. On the right of him is a small alcove, a table at which my mother sits on a bench. My father holds a child in his arms. I approach him and bowing my head I murmur, "Tahteh, tahteh, tahte."¹³ He does not raise his eyes to me, he looks forlorn and he murmurs: I am not thy father. I woke in anguish. In the

association that followed I took the guilt of rejection upon myself. It was not my father that rejected me--but I rejected him. Before falling asleep I prayed forgiveness from the "Father who art in heaven." I thought of the Ulysses story and realized that it is not Ulysses that I was painting but the Father.¹⁴

Surrounded by an oneiric atmosphere, this powerful figure encompasses Tworikov's perception of his own father as well as the fathers of mankind.

Although they are significantly abstracted, each of these Nuance paintings remains decidedly figural. In Pink Mississippi 1954 (Plate 7), however, the identifiable central figure was replaced by an abstract mass painted with a greater intensity of color and more vigorous brushwork. Rather than being tied directly to figuration, the handling of the medium imparts certain impressions of landscape. The surface treatment of Pink Mississippi consists of nearly vertical swaths of paint applied in translucent layers combined with cross-hatched strokes of various lengths and widths. This brush technique as well as the uniform surface treatment that is suggestive of landscape are the basic characteristics of the Fields Series canvases of the late 1960s and the 1970s.

Two of the best canvases of this period, executed one year earlier than the Nuance works, are Daybreak 1953 (Plate 8) and Dayround 1953 (Plate 9). Daybreak is closely linked to the House of the Sun variations within

the Odyssey Series in its strong, abstract central image that works its way toward the edges of the canvas. But it also marks a change in Tworokov's palette. There are residual tones of mustard yellow, seen in the Odyssey works, but the canvas is primarily painted in tones of dark blue, grey, and purple with an extensive use of white in varying intensities. This use of vibrant though mellow hues will characterize Tworokov's work from the Early Geometric canvases of the late 1960s through his initial explorations with structural systems in the early 1970s. Although Tworokov entitled his works after their completion and thus, presumably, worked with no persistent theme in mind, some characteristics of Daybreak are consonant with its title. The painting captures those touches of color that emerge from a night-darkened sky at the beginning of the day. One senses a process of unfolding or becoming as the imagery of the painting seems to materialize from the surrounding substance as light is shed upon it. This materialization of forms from their surroundings is the most interesting and unique characteristic of Tworokov's works of this period, being analogous only, perhaps, to Rothko's rectangular compositions in which figure and ground oscillate within a limited depth and seem to synthesize from the surrounding space.

Dayround is perhaps the most significant painting

of this period in terms of its impact on Tworokov's style. The palette, brushstroke, and geometric forms of this painting will become the hallmarks of Tworokov's works of future years. Although the painting is abstracted, there is some suggestion of figuration that recalls works by Miró. Even though he does not appear to be a strong influence on Tworokov's work, the prominent triangle in the upper left quadrant of Dayround as well as the broken line extending from the triangle to the center of the canvas and the star shape in the upper right corner are all forms that can be seen in Miró's paintings. But unlike Miró, who might have had these figures hovering before a loosely washed background, Tworokov painstakingly integrates them in a manner that was becoming increasingly characteristic of his style. The imagery seems to come into existence before the viewer's eyes from the surrounding matter. It is then pulled back into the ground by brushstrokes of white and grey applied in sweeping diagonals. The lower half of the composition is wholly without figuration and exists as pure painting. The effect achieved is that of an unfinished composition and, in a sense, it is. The figures appear to be in the midst of taking form and their materialization is not yet complete. Their contours are reworked with an agitated diagonal hatching that reinforces this perception. From this almost uniform

surface treatment emerge odd shapes, at times soft and curving, at times harsh and angular, alternately emerging and submerging, consolidating and fragmenting, materializing and metamorphosing. This treatment of space, muted palette, diagonal, slashing brushstroke and emphasis on uniform surface were carried forward, over many series and shifts in style, to paintings executed through 1976. But in their reconciliation between structure, gesture, and geometry, Daybreak and Dayround stand as direct precedents to the Painterly Abstractions.

The interest in structure combined with spontaneity surfaced once again in the late 1950s and the 1960s and it was an obsession with these and the more concrete, intellectual aspects of his art that led Tworkov to break with Abstract Expressionism. He viewed the pseudo-spontaneity of the work at this time as fraudulent with respect to its initial aims and thus looked for something else to satisfy his desire to explore. The first works to incorporate an overt structure were not painted until the late 1960s, although structuring in terms of color, brushwork, and intersecting fields are predominant characteristics of the Painterly Abstractions, the transitional works between Abstract Expressionism and geometric abstraction.

Footnotes

¹New York, Whitney Museum of American Art. Jack Tworkov. March 25-May 3, 1964. Introduction by Edward Bryant, p. 9.

²Diary Notes. December 8, 1953.

³Ashton, Dore. The New York School: A Cultural Reckoning. New York: Viking Press, 1972, p. 27.

⁴Tworkov, Jack. "Notes on My Painting," Art in America, September/October 1973, p. 68.

⁵Diary Notes. January 27, 1947.

⁶Ibid.

⁷Diary Notes. August 28, 1952.

⁸Bryant, ibid., p. 12.

⁹Kingsley, April. "Jack Tworkov," Art International, October 1974, p. 24.

¹⁰Homer. The Odyssey. Translated by Albert Cook. New York: Norton & Company, 1967, p. 163.

¹¹Kingsley, ibid., p. 24.

¹²Bryant, ibid., p. 13.

¹³The word, "Tata" or "Tate" can be translated from Polish to "Father."

¹⁴Diary Notes. January 9, 1951.

CHAPTER 3

Painterly Abstractions

Tworikov began painting works that were idiosyncratically "Tworikovs" around 1955. At this time, a solidity and painterliness, which he admired in the work of Cezanne, and the spontaneity and brushwork he culled from Abstract Expressionism coalesced into a unique style that combined a sense of structure with the broadly brushed, slashing strokes of a gestural technique that combined emotion and restraint. His palette shifted from the subtle, pastel hues of the Nuance paintings to bold combinations of red, blue, and green. Color no longer flowed throughout the composition independent of form, but was instead synonymous with it. Assertive strokes and stripes of discordant hues thrust across the canvas in sweeping diagonals or intersected at near-right angles to form a more stable, expressionistic grid. Space in the canvas was collapsed, as the brushwork of the background gently overlapped the imagery of the foreground with feathered strokes of more muted tones. This slashing, diagonal brushstroke, extending from upper right to lower left and present in the later Abstract Expressionist paintings such as Dayround and Daybreak became a characteristic "signature" that linked all of the disparate canvases and, in fact, remained

constant through the works of the late 1970s. From roughly 1955 to 1967, Tworokov combined these techniques with two predominant compositional types: A central figure surrounded and overlapped by slashing, diagonal brushstrokes, and rectangular canvases based on striping. The "central image" compositions are closely related to the Abstract Expressionist paintings and the Nuance works in which a figure looms large in the center of a square or almost square canvas. The "stripe" paintings on the other hand, were influenced by the topography of the Cape Cod landscape, and also appear stylistically related to early works by Barnett Newman, Robert Motherwell, and Franz Kline. Canvases of both formats have in common, however, an emphasis on surface treatment and structure that remain central to Tworokov's work to the present day.

The 1964 retrospective exhibition of Tworokov's work at the Whitney Museum of American Art included, oddly enough as his "mature paintings," what will here be called his "Painterly Abstractions." These works were briefly discussed by Edward Bryant in an accompanying catalogue¹ and have subsequently been analyzed in somewhat conversational articles by April Kingsley² and Dore Ashton.³ The works have also been commented upon sporadically by Tworokov himself in various published⁴ and unpublished⁵ interviews. In all, these paintings have received

surprisingly little recognition. Whereas Tworokov is viewed as one of the first generation Abstract Expressionists, and indeed, one of its most eloquent spokesmen, and has more recently established a reputation as an artist who fuses gestural painting with geometric structure, the Painterly Abstractions that span a decade of his prolific career have not been accorded due attention. As a single body of work, they synthesize Tworokov's "anxieties and difficulties"⁶ during the Abstract Expressionist period, as well as provide the most significant link from the paintings of the 1940s and 1950s to the subsequent geometric canvases.

The keys to perceiving and understanding the veiled consistencies in Tworokov's oeuvre are his love of painting and need for an imposed structure.

Above all else, I distinguish between painting and pictures (Between Cézanne and Picasso). Where I have to choose between them, I choose painting. If I have to choose between painting and ideas-- I choose painting; between painting and every form of theater--I choose painting.⁷

Present in early canvases painted in the French, Post-Impressionist tradition, they remained throughout the Abstract Expressionist years and played a prominent role in the work of the 1960s. Watergame 1955 (Plate 10) indicates a significant change in Tworokov's style. The shimmering surface and apparitional treatment of the figure in the Nuance works, as well as color independent of form, give way to bold swaths of paint that function as

distinct and structural forms. The almost square dimensions of this canvas, and the roughly square, central image link Watergame to the earlier paintings in which a strong figure is surrounded by brushwork that overlaps its edges with feathery strokes. But in place of a figure that alternately emerges from and submerges into the background with delicate brushwork and modulated tones, slashing strokes overlap thick, boldly painted lines that intersect in an expressionistic grid. The brushwork is violently applied. Forms and colors thrust dramatically in all directions, barely contained by the perimeters of the canvas. Yet this emotion and agitation is balanced by the presence of somewhat stabilizing vertical and horizontal lines. This combination of movement and restraint can also be seen in Duo 1956 (Plate 11), painted one year after Watergame. In this work, the predominant, almost square image, now placed slightly left of center, consists of flame-like strokes of red and orange, and is surrounded by slashing strokes of white, pink, and yellow that soften the edges of the figure and draw it visually into the background. Beneath the brushwork are softly sketched lines that provide a delicate structure for the composition. Yet because their tenuous quality stands in such marked contrast to the violent application of paint in the upper layers, they appear to

have little relationship to the brushwork and imagery. Such is not the case with Games III 1956 (Plate 12), in which a sense of structure is brought about directly through the use of more regularly applied brushstrokes. The central image is now a slightly slanted square, divided into quadrants by loosely brushed vertical and horizontal lines. Two horizontal stripes run across the canvas through the upper and lower halves of the square, both stabilizing the slanting figure and integrating it with the background. Continuous hatching across the entire surface of the canvas lends uniformity to the work and forces the viewer to peer at the underlying imagery through what appears to be a translucent, textured veil of brushwork hanging in the foreground. This treatment of space and figure-ground relationships differs significantly from the alternate emerging-submerging quality of the imagery in earlier paintings. The viewer no longer waits for the imagery to materialize from the brushwork, but rather is placed in the active role of discerning the forms that are obscured by surface strokes.

In Transverse 1957-1958 (Plate 13), the central image all but disappears beneath the slashing strokes of the broadly brushed surface. Brushwork from the background overlaps the roughly square figure, integrating it with the

ground, while an overall surface treatment of loosely brushed, slanting swaths of paint partially obscures that imagery. The activity of the brushwork and the boldness of the palette override the image in their intensity, but the latter never dissolves into the background. Rather it looms large and stands firm behind the tumultuous foreground hatching.

These early Painterly Abstractions provide a link with Tworokov's Abstract Expressionist past in that the strong central image as well as the gestural brushwork are maintained. Yet one can perceive, in these works, new directions evidenced by a consistent use of structure and overall, integrative brushwork that brings the underlying imagery to the surface planes, collapsing those beneath it. The slashing strokes of varying widths and lengths, all extending from upper right to lower left, and often parallel to each other, now became a hallmark of Tworokov's style. Color was used structurally, and each brushstroke stood as a distinct form. The development of these techniques freed Tworokov of the need for referential subject matter and the psychoanalytic baggage of the automatist method, while allowing him to continue in a compositional format drawn from the European modernist tradition. Despite the use of abstract shapes and technique as subject, the compositional structure respects a tradition

of more or less symmetrically placed imagery, with the center of the canvas as the main point of focus. Despite also his protestations that it was Cezanne, rather than the Cubists, who had a marked influence on his development, Tworikov utilized precepts avowed by them concerning the collapsing of planes and emphasis on surface. Indeed, he also drew heavily on their use of a grid to define space within the canvas, and this type of structure, although expressionistically rather than geometrically rendered, was the basis for most of his paintings of the 1960s.

In 1958, Tworikov bought a home in Provincetown, Massachusetts and built a studio in which he continues to work for at least five months out of the year. Many of the paintings of the late 1950s and early 1960s were inspired by the Cape Cod topography, although Tworikov warns that it would be a mistake to read landscape, much less any specific landscape into these works. In his words, his paintings at that time sought "to abolish specific reference in favor of abstract forms that stir a sense of recognition."⁸

The fields of loosely brushed color in works such as Crest 1958 (Plate 14) appear more expansive and less agitated in execution than the 1955-1957 paintings. In Crest, the central image that was the basis for the earlier compositions was eliminated or, perhaps, can be

perceived as expanding to fill the area of the canvas. Swaths of paint function as forms, primarily diagonals extending from upper right to lower left, with several stabilizing verticals and horizontals painted throughout the composition. These more regularly painted lines are fairly distinct from the underlying diagonal strokes and presage the use of the stripe theme in canvases of the next few years. In Red Lake 1958 (Plate 15), inspired by views of the Mississippi River,⁹ the entire surface of the canvas is painted with thin, intersecting vertical and horizontal brushstrokes. Beneath this brushwork are thickly painted verticals and horizontals in contrasting colors, while atop it are broad horizontal lines of the same tone. The uppermost layer of pigment consists of slashing, thin lines extending from upper right to lower left. Although the brushstrokes of the multiple layers are densely painted, they are crisply defined and afford glimpses of each underlying layer. In few canvases of this time does Tworkov allow surface treatment to stand as the primary compositional element, replacing an expressionistically rendered abstract form. Rather, it is more common for him to allow layers of brushstrokes to veil a well-defined and structured figure from the viewer.

Around 1960, Tworkov simultaneously began to paint

extensive variations on both the stripe theme and that of the central image. From the latter, he developed a compositional format in which the prominent image was placed off-center and was balanced by horizontal lines extending from the figure to the opposite side of the canvas. These works have been termed the "Barrier Series" after the painting entitled West Barrier, although the compositional type can be found two years earlier in Height.¹⁰ The paintings of the Barrier Series have in common an assertive, asymmetrically placed image consisting of, or overlapped by, slashing diagonal brushstrokes. Later canvases in the series are more dependent on the contrast of color fields with distinctly painted stripes. In both types, however, there is emphasis on surface with diagonal strokes slashing across the picture plane and, as the title suggests, cancelling pictorial depth. The immediacy of the strongly painted prominent image assaults the viewer's space and prevents him from "entering" the picture. As it is placed off-center, its contrast to the limited depth of the background invites the spectator's eye to travel around this "barrier" to points beyond. It is an intriguing use of form and void space that readily succumbs to the constancy of an overall surface treatment.

In Height 1958-1959 (Plate 16), one of the first

canvases of the Barrier Series, a prominent, near-vertical stripe is painted in the midst of one of two broadly brushed color fields that overlap each other with slashing diagonal strokes. The blue brushwork on the left side of the canvas is perceived as "figure," while the maize-colored strokes on the left appear to fill the remaining space, or ground, of the composition. As in all of the Barrier Series paintings, the prominent, off-center image is balanced visually by a diagonal stroke extending from the image to the opposite side of the canvas, thrusting across the neighboring color field. Aside from this single, prominent brushstroke and some complimentary diagonal strokes in the lower portion of the canvas, all imagery and brushwork in the composition lean toward the right as if caught under the pressure of a stiff breeze. Although the subject, as such, is the technique and the relationship of forms constructed of color, the composition may have, in fact, been inspired by the marshes in back of Pilgrim Heights on Cape Cod.¹¹ In addition, the palette chosen is more subdued in comparison with the discordant hues Tworikov had been favoring at this time. He does, however, use a bright red stripe against the solid blue brushwork of the prominent image, calling attention to this half of the composition, and placing it in marked contrast to the subtle gold tones of the right side of

the canvas. This use of a bold stripe overlapping or surrounded by expressionistic slanting brushstrokes was elaborated by Tworlov in the later Barrier Series canvases and provided a springboard for paintings based on the stripe theme.

In 1960, Tworlov painted two pendant pieces entitled East Barrier and West Barrier (Plates 17 and 18). The works are asymmetrical in composition; the prominent image in East Barrier is painted on the right, or "east" side of the canvas, while that of West Barrier is painted on the left, or "west" side. A dark image originates in either the upper left or upper right corner and sweeps downward in slashing diagonal strokes toward the center of the canvas. The downward movement of the brushstrokes that define the image is halted, in West Barrier, by a strong horizontal line, beyond which the slanting strokes become less dense and taper off into feathery strokes. In East Barrier, diagonals end abruptly in their intersection with three, short, horizontal lines. Elsewhere in both paintings, thin, near-vertical and near-horizontal lines can be perceived through layers of translucent pigment, lending stability to the asymmetrical composition.

Day's End 1958-1959 (Plate 19), painted the same year as Height, is related to the Barrier Series canvases. Like the other works, a massive, expressionistically

brushed image lies to one side of the composition, against what appears as a void space. Also, as in the other works, the prominent image is visually connected to the opposite side of the canvas through the use of horizontal and diagonal lines, thus balancing the weighty form. Within the broadly brushed image, which now occupies three-quarters of the canvas space, an expressionistic grid of intersecting verticals and horizontals can be detected, adding more stability to the work. Because the "image," as such, is less defined in Day's End, and is more easily interpreted as a color field, it bears similarity to certain works by Barnett Newman, in which vertical fields are divided and stand in sharp contrast to one another. The relationship to Newman and to other Abstract Expressionist artists is clear in several of Tworkov's stripe paintings and will be discussed below.

At the same time that Tworkov was producing variations on the Barrier theme, he began painting a series of canvases which he entitled "Brake." These compositions are based on bluntly painted, near-vertical strokes closely aligned to form a fence-like image which moves across the width of the canvas. Although their prominent images differ markedly from those of the Barrier Series, the Brake Series paintings have in common with them the sense that the viewer is not permitted to enter

the picture space. In both series, either by strong horizontal barriers holding back the imagery or by figures that appear to "fence-off" the background space, the viewer is forbidden to invade the painting. He must, rather, be contented with surface, form, and color. In Brake I 1959-1960 (Plate 20), strong structural lines brushed almost vertically and closely together, are intersected by a few horizontals. These strokes resemble slats of a fence that stands precariously on an uneven surface. The image spreads across the entire width of the canvas and is expressionistically rendered. Unlike canvases of the Barrier Series, however, the ends of the brushstrokes are squared off rather than feathered. This reinforces the impression of some type of structure and denies the suggestion of landscape which is so strong in the Barrier Series works. Brake II 1960 (Plate 21) is stylistically almost identical to Brake I, although in the later canvas Tworkov worked with more severe vertical and horizontal relationships. Once again the image looms large in the canvas and is integrated with the background by feathered, overlapping brushstrokes. In both canvases, strokes applied in subtle diagonals from the upper right to the lower left function as distinct forms. Along with the choice of a bold palette, this technique was also characteristic of the Barrier paintings, and can be seen

as an important thread running through all of the canvases of the 1960s.

While Tworikov was working on the Barrier and Brake Series, he returned now and then to the "central image" theme. In Red Lode 1959-1960 (Plate 22) a prominent image, similar to that in Games III, is confined to a small area along the bottom of the canvas and is nearly obscured by dark, slashing strokes that pervade the entire composition. This bright, red shape emerges from the richly textured darkness and, in contrast to it, is almost iridescent. The title of the work, no doubt given after its completion, reinforces the imagery's suggestion of a lode, or vein containing a metallic ore that fills a crack-like area in a rock. In addition to the bright, red rectangle and broadly brushed brown and black strokes, a superimposed blue, horizontal line runs across the top of the canvas, from which extend two stripes to create a Pi shape. This image, with its visual relationship to the red image in the lower part of the canvas, brings the otherwise formless composition under control. In Untitled 1960 (Plate 23) the central image all but disappears in an overall surface treatment of thinner, and more densely hatched lines. The bright red shape that appeared in Red Lode is reduced to intersecting vertical and horizontal lines in an inverted Pi shape. This

disintegration of the image in favor of a uniform surface texture is uncharacteristic of Tworlov's work at this date but stands as an important predecessor to the "Fields" of several years later.

More closely related to the stripe theme while utilizing the central image format is Thursday 1960 (Plate 24). Rather than dissolving into a field of brushwork, the imagery in this painting is solidified by brushstrokes that stand as distinct forms in a loosely painted grid. The square, prominent image is placed slightly off-center and rests on the bottom of the canvas. Thickly brushed stripes, as well as thinner, vertical lines, overlap and integrate figure and ground. Although Thursday is clearly related to the earlier central image works such as Games III and Transverse, the prominent use of both striping and a grid structure permit it to stand as an important transitional painting in the development of the stripe theme. In this work, Tworlov began to grapple with stylistic problems that were carried forward to their resolution in works such as Homage to Stefan Wolpe, the later Barrier Series canvases, and the forthcoming red, white and blue paintings, RWB.

The stripe that had appeared amidst heavily painted brushstrokes in canvases such as Height, became the basis for several groups of works throughout the 1960s. Its

use is prominent for the first time in Homage to Stefan Wolpe 1960 (Plate 25), a contemporary composer and fellow member of the Black Mountain College circle. The composition is a diptych consisting of two panels of unequal width. The right, narrower panel is painted essentially in thick, vertical strokes of red, green, and white pigment. The left panel, less rigidly painted, is divided horizontally into three segments. White and red vertical stripes interrupt the fields of pale blue, green and pink, and visually integrate both panels of the diptych. The brushwork is less agitated and more deliberately applied than that of the earlier canvases, and the structure imposed by the horizontals and verticals lends stability to the expressionistic painting and vibrant color. This use of a bold palette came about as a result of Tworikov's desire to work with difficult, discordant, hues,¹² a task he often still sets himself.

After Homage to Stefan Wolpe, Tworikov executed several paintings in which he combined the stripe/grid format with the discordant color combination of red, white and green. Script 1962 (Plate 26) combines these elements with a structure that recalls the earlier central image canvases such as Games III and Thursday. The center of the composition contains an expressionistically painted, disassembled grid, broadly brushed in swaths of bright

red and blue pigment. Surrounding this image are thickly painted green strokes, while a white horizontal line from which vertical stripes progress downward extends across the top of the canvas. These white lines are actually the negative space of the canvas, around which have been painted brushstrokes of green. Thus the image originates from the background, being determined by what is not painted. This technique, used often by Tworokov, was noted by April Kingsley in a discussion of a pencil sketch of 1958.¹³ She stated that the lines do not actually form the figure, but rather "hover in its vicinity, the shape itself being negatively (almost negligently) left as the area where the lines aren't." She further stated that Tworokov's lines "are always more concerned with their direction or hypothetical destinations than with settling into actually being or shaping forms." This description also seems appropriate to Script, in which the central image is discerned through a perception of the "gestalt" of the composition. Script II 1963 (Plate 27) utilizes the same central image surrounded by slashing brushstrokes and duplicates the palette of Script, though with markedly different results. In Script II the central, square image is reduced to an H-shape painted in thinner, more regular vertical and horizontal lines. Surrounding the image are stripes of green and blue, this time superimposed on the

white ground of the canvas. Unlike the image in Script, which spreads toward the perimeters of the almost square canvas, the figure and brushstrokes of Script II, in their near-vertical alignment, appear to progress from left to right in a horizontal band. Green, slashing strokes originating along the top border of the canvas, extend downward and overlap the band of red and blue stripes. They appear to be in the foremost plane of the composition and bear little visual relationship to the imagery underlying them.

The use of the stripe theme along with the red, white, and green palette coalesced in one of the most successful paintings of the series, West 23rd 1963 (Plate 28). Thinly drawn black lines divide the canvas into rectangles and squares of various sizes which are then filled in with or superimposed by layers of thick, near-vertical and horizontal strokes. As in Script II, the imagery progresses from left to right across the width of the canvas. Thinner, slashing diagonals of white pigment contrast strongly with the thicker, more regularly painted green and red strokes of the expressionistic grid. A horizontal line is painted across the bottom of the canvas, over which the verticals are rarely brushed, and this element, along with the underlying, thinly drawn black lines that define segments of the composition, suggest a row of houses on a city block.

The vertical strokes are readily interpreted as long, narrow windows within a multiple story tenement structure, and the forms blend with light and color to create an expressionistic, dream-like image that "stirs a sense of recognition."

This use of bold striping and a grid structure is dramatically simplified in two additions to the Barrier Series in which Tworikov once again returned to the use of color fields comparable to those in Height. Yet, having been painted after the stripe theme variations, these works bear closer relationship to them than they do to the earlier Barrier Series canvases. They have in common with East Barrier and West Barrier the use of an underlying structure of thin verticals and horizontals, but the prominent image is eliminated. In Barrier Series #4 1961 (Plate 29), broadly brushed, slanting strokes of red and blue are superimposed on thin white lines that divide the two-panel canvas horizontally and vertically. Elsewhere in the composition are randomly drawn and intersecting horizontal, vertical, and diagonal lines whose movement across the canvas is impeded only by the densely applied brushwork. In Barrier Series #5 1963 (Plate 30) the imagery and compositional structure are more tightly controlled, although it bears close resemblance to Barrier Series #4. The composition is divided

into four, roughly equal vertical strips painted in solid tones of red, brown, and purple. These fields are overlapped by two vertical stripes, intersected by a horizontal line to form an H-shape. As in all of Tworkov's works, the strokes and imagery appear to strain toward the right side of the canvas, creating a sense of movement within the otherwise stable composition. This extreme simplification of the stripe theme format and the reduction of the palette to a few bold colors are both characteristic of Tworkov's works of the middle 1960s.

Nightfall 1961 (Plate 31), painted in the same year as Barrier Series #4, is stylistically related to the Barrier works, although they are more heavily dependent on brushstroke. The canvas is divided into sections, not by stripes as in the Barrier compositions, but by the distribution of color in roughly rectangular blocks. Underlying these heavily brushed areas are thick, near-horizontal lines, barely perceivable beneath the slashing strokes. A green stripe is painted loosely along the bottom of the canvas, merging with the feathered strokes of the painted rectangular blocks, a compositional device Tworkov later adopted in West 23rd. This combination of shapes and lines suggests a city block with buildings slowly fading into an approaching darkness. In only one other canvas of this period, West 23rd, does Tworkov allow abstracted imagery to

serve as a highly suggestive subject.

The emphasis on the stripe as the predominant image was expanded in a series of works entitled "RWB," begun in 1961. Unlike the Script canvases which also utilized the red, white and blue palette, the RWB Series works are based on a horizontal format and lack a central image. In this respect, they are closer in style to the later Barrier canvases. In RWB #3 1961 (Plate 32) thick horizontal lines of red, white and blue pigment thrust across the width of the canvas and are intersected along the top and left side by thinner, vertical lines. For the most part, the white pigment seems to block out the underlying imagery consisting of blue and red brushstrokes, but in some areas of the composition, the white serves as ground for the bold striping. This ambiguous use of positive and negative space provides tension among the elements and is stabilized only by the assertiveness of the unimpeded progression of horizontal bands. The shape of the canvas and the choice of palette along with the horizontal striping suggest an abstracted flag. This sense of the patriotic is further suggested in Souza 1961 (Plate 33). In this composition the grid is more distinct and more regularly brushed with thick, opaque, horizontal lines tearing across the canvas amidst calligraphic swaths of paint. These strokes overlap vertical stripes of uniform

width placed at regular intervals. The use of red, white and blue as well as the rigidity of the imagery corresponds to the rigor of a patriotic march such as those composed by John Philip Sousa, to which the canvas is a tribute. The patriotic reference is carried further in Oh Columbia 1962 (Plate 34) which perhaps takes its title from the name used for the personification of the United States as a woman. Resembling a flag in format, a blue rectangle is placed in the upper left corner of the canvas in which are painted two circles whose spaces are divided into grids. The remainder of the composition consists of alternating red and white horizontal stripes that curve upward and down, suggesting the rippling of a flag in the wind. This movement is somewhat restrained by the presence of red, white and blue vertical stripes that originate in the upper right quadrant of the canvas and thrust downward over the horizontal stripes.

The red, white and blue palette was relieved of referential subject matter in Lane: RWB #4 1963 (Plate 35), although the title of the work invites interpretation of the imagery. The composition is divided into a pictorial rectangle, or rectangle containing the imagery or brushwork, within the larger rectangle of the canvas borders. This inner rectangle is filled with continuous stripes of equal width, progressing in a horizontal band across the canvas,

that are interrupted only by the painting, in the center, of a wider vertical stripe that extends from the top to the bottom of the canvas. In light of the title, this center stripe can be interpreted as a "lane" between the consecutive, thinner stripes. This increased interest in bold vertical lines used as imagery was carried forward into the Fields Series, providing the basis for the subject and structure. Shield 1961 (Plate 36), painted two years prior to Lane: RWB #4, exhibits Tworlov's obsession with the stripe theme, while indicating his continuing affinity to expressionistic painting. In this work the imagery is reduced to strong pairs of white and blue verticals intersected along the top and bottom of the canvas by white, horizontal lines. It is a bold statement in discordant colors that pushes the concept of the stripe and grid to the limits of simplicity. Yet with all of its directness, boldness, and simplicity, the painting lacks the grace and totality of expression characteristic of other 1960s works. It does, however, reassert the importance of this theme to Tworlov at this time. His obsession with the vertical stripe is most clearly evident in Variables 1963 (Plate 37) in which he isolates different vertical lines in squares and rectangles of a precisely delineated canvas. The subject matter of the composition is, quite simply, variations on the vertical stripe theme. Some are thin and densely

compacted, others are broadly brushed. Most are vertical or slightly slanted, but some are scribbled irregularly. Variables, while not a superior painting, stands as the ultimate representation of stroke as subject for Tworkov, a concept that was the major basis for the Fields Series canvases.

Two paintings of this phase of Tworkov's work stand as direct predecessors to the Fields Series. In 1964 Tworkov painted a composition entitled Fall's Edge (Plate 38), based on the stripe theme, in which the canvas is divided horizontally into two sections by a crisply drawn, white line along the bottom one-fourth of the canvas. Beneath this line the canvas is painted uniformly with no discernible brushstroke. The larger section of the composition, which occupies approximately three-fourths of the canvas, is divided into three vertical sections by thick, black stripes. White stripes, loosely and irregularly brushed, are painted randomly between these dividers. The use of the stripe as a predominant image rendered with a minimum of gesture recalls Lane: RWB #4, or the late Barrier Series canvases. But the crispness of the structural divisions and the severe reduction of expressionistic painting mark a point of departure for Tworkov's geometric works. The emphasis on surface and overall patterning, also prevalent in the later works,

have their roots also in paintings such as Strait 1967 (Plate 39). In this composition vertical lines extending the length of the canvas are painted at regular intervals. They are superimposed on swelling, almost biomorphic abstract forms painted in the background. The rigidity of the screen of translucent stripes is alleviated by an overall painting of thin, slanted strokes that glisten on the surface of the canvas. Although not a highly successful painting in itself due, in part, to the lack of integration of figure and ground, Strait provides an important link between the Painterly Abstractions of the late 1950s and the 1960s, and the Fields Series, begun during the latter part of the decade.

Although Tworkov adopted the stripe theme and adapted it to his unique style, an examination of works by his fellow Abstract Expressionists executed in the 1940s and 1950s indicates a rather extensive use of vertical striping. Specific works may have influenced him, but due to the widespread use of the stripe as a compositional element among these artists, it is more likely that the form made its way to Tworkov's canvases by virtue of his general exposure to contemporary works. Although Tworkov today denies any particular influence on his various styles, he has always believed that an artist cannot be an

autonomous figure.

. . . the painter does not live in the studio only. Not all the influences on his work originate there, obviously. Outside the studio the painter's autonomy encounters challenge and resistance. The forces that impinge on him are not in his control and these have incalculable effects on the conditions which envelop and shape his work. The consciousness which is his in the studio is immediately modified when he steps outside. . . It would take enormous vanity to pretend that these forces do not affect a painter's development.¹⁴

The most important artist of the Abstract Expressionist movement to consistently utilize the stripe theme is, of course, Barnett Newman. As he progressed to his mature compositions, the vertical stripe, or "zip," was increasingly well defined within expansive fields of color. The later stripes, in their crispness and lack of expressionistic gesture, differ markedly from their origins in works such as Untitled 1945 (Plate 40) and The Euclidian Abyss 1946-1947 to which Tworlov's stripe paintings are similar. In Abandoned 1962 (Plate 41), for example, a prominent image consisting of a small, expressionistic grid, is painted with feathery and diaphenous brushstrokes as if hovering in an indeterminate space. This image is balanced by two vertical stripes abutting the left side of the canvas, and a thinly sketched horizontal line extending from the verticals to the opposite side of the canvas, passing

through the grid. Whereas the prominent image is similar in technique to Gottlieb's spheres, whose edges are softened by a thinning and rubbing of pigment along the perimeter of the image, the balancing of the image with loosely painted stripes on the opposite side of the canvas is closely related to Newman's Untitled. In this work loosely brushed stripes of varying thicknesses abut the left border of the canvas and angle inward toward the bottom, providing a solid and stabilizing element corresponding to the floral image on the right. Tworikov's Abandoned also appears related to Newman's Untitled in its placement of imagery within the void space of the unpainted canvas.

The canvas divisions and distribution of imagery in Tworikov's Elements 1962 (Plate 42), on the other hand, is similar to works by Gottlieb such as Frozen Sounds II 1952 (Plate 43). In Gottlieb's painting, the canvas is divided into two unequal segments and a horizontal band running along the bottom of the composition is expressionistically painted with various shapes derived from his complex system of ideograms. The upper portion of the canvas, by contrast, is a thickly painted field in which shapes progress from left to right. In Tworikov's Elements, the canvas is also divided into segments, but by neatly brushed, horizontal stripes. Likewise the imagery

proceeds from left to right within a loosely brushed field. In Tworokov's work, however, the imagery moves forward from the background of the composition, taking shape from areas of the canvas which have been spared the opaque overlapping brushwork. As in the charcoal sketch of years earlier, the imagery exists where the lines and the brushstrokes are not.

Tworokov also used striping in a manner similar to that of Robert Motherwell, who used the theme alternately to provide a structural basis for his compositions and to shield imagery from the viewer. In early works such as The Little Spanish Prison 1941-1944 and Spanish Prison 1943-1944, the striping suggested prison bars, and this iconographic element was later elaborated in such major canvases as the Elegy Series. Although Tworokov's stripe paintings are not symbolic, they are stylistically not far afield.

Of more significance to Tworokov's Painterly Abstractions and compositions based on the stripe format is the work of Franz Kline. Categorized as a "later gesture painter,"¹⁵ Kline looked to the founding fathers of Abstract Expressionism for technique. Like Tworokov, who nonetheless is considered one of the first generation Abstract Expressionists, Kline's unique style came into being in the 1950s. Early sketches, such as Untitled

c. 1950 (Plate 44) indicate the importance of striping to Kline's subject, structure, and technique. In their intersection of thrusting verticals, horizontals, and diagonals within an open field, Tworokov's later Barrier Series paintings appear related to works by Kline such as Pennsylvania 1954 or Mahoning 1956. Similarly, in the use of a bold palette and swaths of paint as structural forms, Tworokov's Painterly Abstractions bear resemblance to color compositions by Kline such as King Oliver 1958 (Plate 45). Yet in few of Kline's works can one detect the stable, Post-Impressionist structure that forms the basis for Tworokov's compositions. There is often little continuity of imagery and forms, for the most part, appear to be abbreviated by the slicing borders of the canvas. Whereas Kline's supports can barely contain the imagery he pours onto them, Tworokov's imagery swells within them. He remains, very much, an easel painter.

Tworokov reached an idiosyncratic style in the later 1950s and the 1960s which had coalesced from the spontaneous technique adopted from Abstract Expressionism and the structure adapted from Post-Impressionism and Cubism. As far as Tworokov was concerned, the former played the most decisive role in the development of his style, and

his affinity to Cézanne, and interest in the surface treatment of earlier Impressionism carried him forward to another new decade and yet another new style.

Footnotes

- ¹New York, Whitney Museum of American Art. Jack Tworkov. March 25-May 3, 1964. Introduction by Edward Bryant.
- ²Kingsley, April. "Jack Tworkov," Art International, March 1974, pp. 24-27.
- ³Ashton, Dore. "Jack Tworkov and the Passion of Meditation." Jack Tworkov: Paintings 1950-1978. Glasgow: Third Eye 1979, pp. 7-8.
- ⁴Tuchman, Phyllis. "An Interview with Jack Tworkov," Artforum, January 1971, pp. 62-68.
- ⁵Conversation with Jack Tworkov. October 4, 1979.
- ⁶Ashton, Dore. The New York School: A Cultural Reckoning. New York: Viking Press 1972, p. 27.
- ⁷Tworkov, Jack. "Notes on My Painting," Art in America, September/October 1973, p. 69.
- ⁸Bryant, ibid., p. 15.
- ⁹Ibid.
- ¹⁰According to Bryant (Jack Tworkov, 1964, p. 16) this theme goes back to a 1954 oil sketch and canvases such as Games III and Transverse. In these works however, the central image theme is pursued rather than an asymmetrical composition characteristic of the Barrier Series. In later paintings of the Barrier Series, the influence of the stripe theme can be detected but the central image is rarely used.
- ¹¹Bryant notes (Jack Tworkov, 1964, p. 15) that this was one aspect of the Cape Cod landscape around Tworkov's home that interested him. This scenery may have stirred "a sense of recognition" in Tworkov and provided a basis for the painting's colors and forms.

¹²Tuchman, ibid., p. 64.

¹³Kingsley, ibid., p. 25.

¹⁴Tworkov, ibid., p. 67.

¹⁵Sandler, Irving. The Triumph of American Painting: A History of Abstract Expressionism. New York and Washington: Praeger 1970. p. 233.

CHAPTER 4

Fields

Tworokov's affinity to the process of painting and desire for structure and rhythm in his compositions led, in 1966, to the development of the Fields Series. The use of striping and grid structures can be seen in transitional works such as Souza and West 23rd and in later works this vertical striping was more densely compacted and rhythmic in placement. It was at this point, with works such as Strait, that the patterning and overall surface treatment characteristic of the Fields began to dominate. With a refinement in brushstroke and a meticulousness of execution, Tworokov consistently began to paint works whose subject was technique.

. . . I was looking for an overall surface with very little emphasis on an isolated shape. In fact, I was trying to avoid anything that you might call "ground" or figure-ground relationships. . . I think that generally, Abstract Expressionist painting tried to emphasize the total surface and I think that by and large I stuck with that. . . Even when I changed from the stroke to a more or less plain surface, the main direction in the painting was to read the entire surface almost equally--not to over-accent. . . . The word "field," of course, occurred again and again. . . meaning to emphasize the total surface--something that began with Pollock to a large degree, but. . . also goes back to Impressionism. It's apparent in Cézanne and in Monet, Pissarro and especially in Seurat. Pointilism describes the total field, not just the object.¹

The Fields, to a degree, suggest abstractions of

landscape imagery and many of the titles of works in the series reinforce that interpretation. Yet for the recognition they stir, the subject remains subservient to the technique. Indeed, in the Fields Tworokov appears to have accomplished what, in 1947, he had hoped to achieve:

. . . The crisis in my painting now is a crisis of subject. A painting must be handled with a considerable amount of dominating force--the subject must not sap the energy of the painting--you must make no sacrifices for the subject--which subtracts from the energy of the painting.²

Tworokov had experimented with an overall surface treatment of slashing strokes and cross-hatching as early as 1958 in sketches such as Untitled Drawing (Plate 46), but it was not until 1966 with compositions like Trace (Plate 47) that he was able to transfer the style to a more permanent medium. In both compositions, layers of finely hatched brushstrokes move delicately in opposing directions. The entire surface of the canvas is consumed by these strokes, applied in varying thicknesses and densities. At first glance the technique or gesture seems to subsume all else, but in areas of the composition heavy concentrations of brushstrokes consolidate into non-descript forms underlying the surface treatment. Lights and darks are readily perceived through the mesh of hatched strokes, affording a sense of space and lightness.

During the same year Tworokov painted his first Field, Ground 1966 (Plate 48), which determined the compositional format and brush technique for the entire series. The canvas is divided into two parts by a thin, white horizontal line in roughly the lower one-fifth of the composition. This lower portion is painted with thick vertical strokes in densely compacted layers, while the upper segment consists of vertical stripes placed at regular intervals, superimposed on a field of hatched brushwork. In the upper field an arched shape, originating on the upper left border of the canvas, extends to the center of the horizontal line that divides the upper and lower portions of the composition. The image seems to "materialize" from the concentrated brushstrokes and more intense color behind a rigid screen of stripes. The contrast between underlying imagery and bold surface striping was further exaggerated in Strait, painted one year later and discussed earlier in the context of Tworokov's RWB Series.

Within the Fields Series there are approximately five compositional formats. Some of the canvases are divided into two unequal segments by a line and/or increase or decrease of density of brushwork as in Ground (Plate 49: a, b, c). Others consist of an overall patterning of thin, slashing strokes (Plate 49: d). At least three of the

formats have a strong vertical emphasis communicated by the presence of regular striping or a dominant vertical hatching. Some of the Fields have been stratified while others begin with a grid pattern underlying the brushwork and within the strata or individual squares of the grid is rhythmic vertical hatching, cross-hatching, or other patterning (Plate 49: e, f, g, h).

Redfield 1972 (Plate 50) combines the compositional format of Ground with variations in the background structure and a pronounced refinement of brushwork. The major divisions of the canvas are defined by lightly sketched, black horizontal lines, while minor divisions can be perceived through an increased density of brushwork and the use of contrasting color and tonal modulations. It is similar to Ground in its vertical striations and division of the composition into two unequal parts, but in Redfield the large form underlying the screen of stripes is eliminated. In addition the darker stripes are thinner and allow more of the loosely painted field of brushstrokes to be visible. As in Ground, the rigidity of the compositional format is alleviated by a different treatment of the horizontal band across the bottom of the canvas. In Redfield this division is perceived by a decreased density of brushwork and lightening of the palette. The stripes and strokes thin out, as if dripped, toward the bottom of the canvas while the entire

composition changes subtly in tone in a progression of lights and darks from top to bottom. Dark green stripes are regularly, though loosely painted on the surface while the remainder of the field consists of a richly textured combination of pink, orange, and red strokes that trail off in streamers of thinned pigment. Once again, Tworokov used the color combination of red, green and white, but with markedly different and far more subtle results. The palette was modified to include tonal variations that corresponded to the increased refinement of brushwork. The subtlety of hues and delicacy of brushwork would be maintained throughout the Fields and, coupled with a more pronounced use of geometry, would become the hallmarks of Tworokov's mature geometric works.

In D.A. on P #8, Q2-73 1973 (Plate 51) Tworokov simplified the format and brushwork of this basic Fields composition to an extreme while complicating the underlying structure. The canvas is divided horizontally into unequal segments and vertically by white lines placed at regular intervals. The surface is also stratified by thin, black horizontal lines and is further subdivided by lightly sketched diagonals. The lower one-third of the canvas retains simple, horizontal stratification while the upper portion of the composition is, in essence, divided by a grid structure. The vertical emphasis of the major section,

however, is asserted by the presence of stark white, irregularly drawn lines, interrupted by the seemingly random placement of points along each line. In actuality, the points are placed at the juncture of a horizontal and vertical line and follow a specific pattern. Nine white vertical lines divide the upper segment of the composition and the center line connects three points: one each at the midpoint of the top and bottom borders of the segment, and one that marks the center of this line and is also the midpoint of the top segment. A diagonal line--not visible--extends from the lower left corner to the upper right corner of the segment and at each point of intersection between the diagonal and the existing vertical lines, Tworokov placed a white dot. The same placement of points occurs on the diagonal drawn from the upper left to the lower right corner of the top section. Tworokov then connected the midpoints of each border of the segment with diagonal lines, forming a diamond-shape. Once again, white dots were placed at the intersection of these diagonals with the nine verticals. Although this painting is a logical extension of the basic compositional format of the Fields discussed earlier, it must be noted that the use of the perimeters of the canvas to determine the imagery within the work links it to later series. Tworokov arrived at this point within the Fields Series

having executed a myriad of paintings whose imagery was derived from the connection of points along the edges of the canvas.

Thicket 1967 (Plate 52) and Bloomfield 1971 (Plate 53) are based on another format within the Fields Series in which Tworkov eliminated the horizontal line dividing the canvas into two segments as well as the vertical striping. Instead the emphasis is on surfaces that dissolve into richly woven tapestries of thinly brushed strokes. Because of the lack of structure in these works and the suggestive titles, they are readily interpreted as magnified segments of lush foliage. One feels in looking at these paintings that one is peering through tall grasses, some of which are swaying in a gentle breeze. The multiple layers of densely brushed strokes tend to be perceived as through a camera, that is, one is able to focus on the background or "grasses" in the distance, forcing the closest brushwork "out of focus." One can also concentrate on brushstrokes in the foreground and, as a result, the background is perceived as less distinct. These perceptual shifts also provide a sense of movement in the composition which pleasantly reasserts the landscape reference.

Of the two canvases, Bloomfield is more clearly related to Redfield in terms of structure. The composition

is divided horizontally into two unequal sections by means of the decreased density of brushwork toward the bottom of the canvas. The composition is also divided lengthwise by vertical lines of varying thicknesses which become more distinct toward the lower half of the painting, where they are not obscured by overlapping thin, slashing strokes. The thicker "stripes" are interspersed with finer, lighter vertical brushstrokes that appear to rise from the bottom of the canvas, curving to the right as they proceed toward the top. Here and there, throughout the painting, are touches of dark pigment peering through the wispy surface brushwork. As in Thicket, the observer appears to be looking at very close range into a field of grain or tall grasses that are sent rippling by the slightest breeze and offer glimpses of small images or creatures nestled securely within.

The overall application of paint in thin, vertical strokes and the division of the canvas by means of stratification led to the most abstract and rhythmically patterned works of the Fields Series. The earliest and most severely simplified of this group is Note 1968 (Plate 54), which is divided horizontally by uneven white lines into seven strata of approximately equal width. Within the strata, densely compacted vertical lines are

superimposed on a solid ground, extending from one white horizontal to the one immediately below it. The brushwork is dark and the contrast between strokes and ground is minimal. There is no sense of depth and the emphasis is clearly on uniform surface treatment, even at the expense of a more gestural "signature."

One year later, in Idling 1969 (Plate 55), Tworokv eliminated the pronounced horizontal dividers and loosened up the short vertical hatching in a manner more consistent with his style. It is one of the few compositions to have an overall surface treatment independent of structure. Tightly brushed, vertical strokes, equal in length and running across the canvas in roughly horizontal bands, are superimposed on a light and uniformly painted background. Thinned pigment is allowed to trail off the bottom of each of these short brushstrokes, dripping the length of the canvas. The resultant vertical emphasis is exaggerated by the painting of thin, vertical lines between the strokes and drips which are, in fact, difficult to distinguish from one another. In Idling II 1970 (Plate 56), the color contrast is reversed. Lighter brushstrokes are superimposed on a dark background that has been divided by a grid of black lines. The thinned paint is rhythmically applied in short, vertical strokes across the width of the canvas and again allowed to drip,

trailing off the lower edges of the thicker, shorter strokes. Like Redfield and Bloomfield, the Idling canvases are unusual in their overall surface treatment, yet unlike the earlier works the brushwork stands as subject rather than being referential.

Most of the Fields discussed thus far have in common certain canvas divisions, a strong vertical emphasis, and a surface treatment consisting of a rhythmic play of controlled brushwork that is liberated from the structured background. The use of vertical striping that began with the later Painterly Abstractions became more regular and rhythmic in its progression across the canvas. Likewise the brushwork was refined and took on characteristics of a rigid calligraphy, continuing from left to right, line after line. For the most part, the strokes are vertical although in the more suggestive compositions such as Bloomfield there is some diagonal hatching.

The Fields Series also contains a group of works that, while maintaining the compositional formats of the series, are based primarily on a distinctive patterning of the surface. The majority of works within this subset were executed in 1973. In SS #4 1973 (Plate 57), a serigraph, the background consists of a grid structure in which each square is filled in with loosely painted brushstrokes. Superimposed upon this grid is yet another grid of larger

dimensions, each square in the foreground grid occupying the space of four smaller squares of the background grid. Within each square of the larger grid, Tworkov painted diagonals extending to opposite corners of the squares and superimposed a spiral brushstroke on the X-shape. The resultant pattern is far more complex and visually more difficult to decipher than the Fields based on vertical hatching but shares with the earlier works a rhythmic cadence.

In D.A. on P #1 1973 (Plate 58) the canvas is divided by a strong black horizontal line into two unequal parts in a manner similar to Ground. The visual "weight" of the composition, as in most works with this structure, is in the lower segment, accented by an increased density of brushwork and darkening of the palette. The entire canvas is subdivided into fourteen strata, complementing the major horizontal divider. Within the strata Tworkov painted a series of four vertical strokes on which a diagonal stroke is superimposed. Although the composition is not divided into a grid, the impression is such due to the pattern of brushstrokes within each horizontal band.

P-73-#4 1973 (Plate 59) is a tightly painted and structured work with an extremely complex pattern. The canvas is divided into two unequal sections and further

subdivided into a fine grid. Each square in the lower portion of the composition is painted with an X superimposed with a spiral as in SS #4, while the squares in the upper segment of the canvas are painted in two tones, creating an overall checkerboard effect. Tworokov then took three vertically adjacent squares and superimposed on them an X-shape to connect the corners of these resultant small rectangles. The dark Xs can also be read as diamond shapes, the centers of which house a single, light square. Tworokov further complicated the pattern by merging several of the lighter squares of the grid into groups forming a T or cross pattern. This consolidation of squares forms a pyramid design, barely discernible, originating along the horizontal divider line and moving toward the top of the canvas. The pattern shifts perceptually to alternately form this pattern and to dissolve it into the overall checkerboard design.

Some of the most structured paintings, as well as those with the loosest, most gestural brushwork within the Fields Series are the Crossfields. The same year that Tworokov painted Idling, one of the few canvases of the series that was independent of structure, he painted Crossfield II 1969 (Plate 60), whose structure is one of the most pronounced of any of his works. The canvas was first divided into six horizontal bands of equal width.

Tworokov then divided the band just below the center line of the composition into squares from whose corners were extended diagonal lines. This pattern of diagonals was then repeated in the consecutive bands, sketched slightly off from the one immediately preceding it. Superimposed on this elaborate structure are slashing strokes that obscure the white structural lines and once again pull the imagery to the surface. In Crossfield IV 1970 (Plate 61), painted one year later, the structure and brushwork are integrated and equally strong. The canvas is divided into six strata of equal width, as in Crossfield II, but the composition runs horizontally rather than vertically. The structure is more regular, with alternate bands divided into squares interspersed with bands containing diagonals that extend from the corners of the squares immediately above and below them. The strata divided by verticals are filled in with complimentary vertical hatching, while the diagonally divided bands contain slanting strokes. These strokes are applied in many layers, creating a richly textured surface with a lush tweed effect. It is this brushwork that ties the imagery to the picture plane, foreclosing the recession into depth that is suggested by the diagonal lines.

Although the structure of the Crossfields is not determined by any complex geometric format involving

mathematical systems or relationships between points, lines and planes, there is a strong emphasis on drawing in conjunction with expressionistic painting that establishes a turning point in Tworokov's style. From the mid-1960s onward, not only did he begin to rely increasingly on some form of geometric constant as a basis for his painterly compositions, but he began to execute extremely detailed preparatory sketches for all of his oil paintings.

What I wanted was a simple structure dependent on drawing as a base on which the brushing, spontaneous and pulsating, gave a beat to the painting somewhat analogous to the beat in music. I wanted, and I hope I arrived at, a painting style in which planning does not exclude intuitive and sometimes random play.³

This shift toward a more contemplative execution based on meticulous drawings in concept, further isolated Tworokov from the notion of spontaneity trumpeted by the automatist Surrealists and Abstract Expressionists, for whom freedom in painting was synonymous with freedom from thought. For Tworokov, however, spontaneity did not preclude the more meditative, intellectual aspects of painting, and freedom in execution was linked to technique and pure gesture--the more mechanical elements--rather than being tied, first and foremost, to the purging of the unconscious.

Tworokov has always insisted that spontaneity need not be synonymous with a lack of preconceived notions about

subject or technique. Rather, he has maintained that art, regardless of its degree of automatism, is not free of preconceptions:

How often have I heard artists say, "I want to come to the canvas without any preconceptions." This is the bravest note sounded by the young painters. But it is an absurd statement. Just as a person crying, "Silence!" necessarily violates the silence, so one of their preconceptions is to work without any preconceptions. It seems to me that all that is important in (a) work is preconceived. To approach the canvas without any preconceptions is impossible. Many painters approach their canvas without any preliminary drawing, or any preliminary image, yet they each end up with a characteristic work that cannot be mistaken for anyone else's. Because they are, however freely they approach the work, already committed to certain forms, to certain colors, materials, and to a certain manner of manipulation. Klines always come out Klines and Pollocks always come out Pollocks.⁴

Rather than insisting that some degree of control or studied manipulation must be at odds with the definition of spontaneity, Tworkov worked to reconcile these concepts in the works of the mid-1960s to 1970s.

The subconscious seems to produce more or less the same material all the time, does not seem to throw up terrifically new revelations. Why it doesn't, I don't know. Maybe a grown person is already too circumscribed. A grown person is already too established before he deals with painting. The only other way in which you can open up the path is by permitting the mind to work on the material the subconscious throws up. And therefore you really need a kind of unique process, a combining of the unconscious, unpremeditated search with the conscious use of the material which comes up. So, I have deliberately turned toward planning, toward working from drawings, and to following drawings. There,

too, I have to eliminate a lot of things and settle on some choices that seem to be more necessary than others.⁵

Though lacking the rigidly drawn, skeletal structure of the Crossfields, the remainder of the canvases within the series, with the exception, perhaps, of Redfield and Bloomfield, are structured in terms of brushwork, relegated to specific areas of the canvas and consolidated to form definite patterns. The imposition of a program of design in the Fields Series canvases and the introduction of drawing as a powerful compositional element point toward future stylistic preoccupations. Yet these aspects of the works are subservient to an obsession with stroke and a commitment to maintain a Post-Impressionist or Abstract Expressionist-influenced emphasis on surface. In the works of the later 1960s, he is most concerned with the process of painting--with the manner in which he applies his material to the canvas.

If you turn towards abstraction, you are always concerned with the means of the paint itself. Paint itself became important, became a subject for exploration. The way paint was put on became an important thing, as important for the painter as a gesture is for a dancer. Instead of reading meanings from references to nature, you had to read meanings directly from the artist's gesture, from the sensibility with which he used paint or color (because that's all there was to deal with). In other words, there was a reduction of the artist's means to relatively few components and it was the way he handled those few components that made the expressive quality of the painting.⁶

It is this emphasis on surface and stroke that will remain Tworokov's first "constant" in the extensive exploration of geometric structure that will form the core of his works after 1966. It is also during these years that Tworokov developed the idiosyncratic slashing stroke that will provide a stylistic thread running through the late 1960s until 1976.

Certain types of brushing meet the mood, maybe the need, of the body the way certain kinds of motion meet the mood and need of a dancer. These brushings, these motions and their rhythms are, therefore, not always the same. They vary naturally. Within any given series under the dominance of a given theme, variation takes place in the individual paintings attributable to purely ephemeral but recurring and characteristic moods. Color may show similar variations--subject to theme and modified by the mood of the moment. Always and everywhere there is the interplay between the projected theme and the play of the moment as paint is brushed on the surface.⁷

Although there are strong precedents for the Fields in Tworokov's later Painterly Abstractions based on the stripe theme, many of the basic elements of the compositions may also be noted in contemporary works by other artists. The extent to which Tworokov was influenced or inspired by these works is uncertain and, according to Tworokov, negligible. Further, even though there are relationships between him and 1960s artists

in terms of formal elements, the concept of the work and the manner of execution differ significantly. For example, there is a certain degree of structural similarity between the format of several of Tworokov's Fields Series canvases and a work such as Pure Elements Concentrated in Rhythmic Groups 1949-1956 (Plate 62) by Richard Paul Lohse, in which the canvas is divided horizontally into three bands of equal width and vertically into stripes whose tones change as they proceed down the canvas. Likewise, the consecutive vertical striping theme characteristic of Tworokov's Fields can also be seen in such works as Moon Dog 1966 by Gene Davis, consisting of a parade across the canvas of rigidly delineated vertical stripes of varying widths. Yet the anonymity of execution and hard edges of the precisely drawn imagery speak of a mechanical rather than emotional or spontaneous brush response. It is indeed always tempting, in retrospect, to link seemingly similar styles because of their contemporaneity. In fact, the rhythmic cadence of the progressive strokes that characterizes a work such as Idling, is not unlike the steady "beat" of the repetitive arrangement of Coca-Cola bottles or Campbell Soup cans in a work by Andy Warhol. Yet, it seems more profitable to examine Tworokov's work at any period of

time as a consequence of what had directly preceded it. It is more likely that the Fields developed as solutions to problems encountered in the striped works of a few years earlier or as extensions or gradual refinements of that theme than as a result an assimilation of a variety of somewhat compatible styles. To be sure, Tworkov has often spoken about his feelings concerning the position of the artist in relation to his peers:

No artist is by himself an artist. He is an artist only by virtue of the fact that he voluntarily commits other artists to act on him and that he has the capacity to react in turn. The artist who acts as if he could have conceived his art by himself, sealed off from other artists and their work and their authority is stupid. He merely tries to conform to idiotic romantic images of the artist as a primal energy... The continual interaction of ideas among artists is the very condition for the existence of an artist. There could no more be one artist than there could be one human being. It is inconceivable for a person totally outside the "field" of art to (be) an artist. An artist can invent something only within the realm of the artist; instead of trying to evade the ideas of others in order to be more himself, he ought perhaps to acknowledge that all outside ideas are really part of him. He ought to accept the others as facets of himself, thus he becomes free to use whatever he can in whatever way he can. By releasing himself from the struggles with what he considers not himself, he becomes richer at once. More possibilities loom up for him. Instead of being in a constant state of anxiety he can be in a constant state of absorption.⁸

Yet, since he has specifically chosen the series format in the belief that he thus has the opportunity to correct,

expand and explore a theme, it is of more interest and significance to view his solutions in the context of the parent problems.

The Fields Series developed directly out of the striped Painterly Abstractions in terms of structure and imagery and was an extension of preoccupations with uniform surface treatment that were carried over from Tworikov's Abstract Expressionist paintings. In order to achieve this emphasis on surface, depth was eliminated with the elimination of form and form was dissolved by the elimination of broad strokes and strong colors that functioned as shapes in the Painterly Abstractions. Color exists in the Fields to communicate a uniform surface energy that pulsates across the canvases, whereas the overlapping of broadly brushed strokes that could not guarantee a lack of illusionistic space were translated into a tapestry of thin, woven strokes that proceed predictably and rhythmically across the face of the canvas. This significantly refined brushwork de-emphasizes the role of stroke as form and relegates it to a position secondary to surface.

As in all of his compositions combining spontaneity and some degree of structure from 1966 to 1976, there is an emphasis on painterliness and artistic "signature." Tworikov's gesture, be it the diagonal slashing stroke or

patterned vertical hatching, is as individual and spontaneous, controlled and manipulated as Gottlieb's ideograms or Pollock's drips. The role of accident in the creation of the work, a love of the painting process, and the insistence on artistic participation rather than anonymity of execution links Tworlov's Fields unequivocally with Abstract Expressionism.

Footnotes

- ¹Conversation with Jack Tworokov. August 9, 1980.
- ²Diary Notes. January 27, 1947.
- ³Tworokov, Jack. "Notes on My Painting," Art in America, September/October 1973, p. 68.
- ⁴Diary Notes. September 27, 1953.
- ⁵Tuchman, Phyllis. "An Interview with Jack Tworokov." Artforum, January 1971, pp. 62-68.
- ⁶Ibid.
- ⁷Tworokov, ibid., p. 66.
- ⁸Diary Notes. September 23, 1953.

CHAPTER 5

The Shift to Geometry

In the late 1960s, Tworkov's work underwent an abrupt stylistic change. The shift in emphasis from gestural Abstract Expressionism to compositions combining a solid geometric structure with overall painterly brushwork was almost an immediate one. While indications of a preoccupation with structure were already present in some of the later gesture paintings, it was subservient to the uniform surface texture and the predominant role of the brushstroke. Throughout the Painterly Abstractions and the Fields, residual ties to Abstract Expressionism are evident, either in the broadly brushed swaths of primary colors that tear across the canvas, or the de-emphasis of form in favor of an assertive two-dimensional surface. Yet the perennial presence of an underlying structure, though expressionistic, and the use of a diagonal, short brushstroke to obscure the contours of the shapes within the painting revealed Tworkov's technique as unique among his contemporaries and point toward specific preoccupations in the later, geometric works.

The reasons for the shift from the spontaneous, automatist works to paintings with a solid structure were

many. Tworkov believed that the style called Abstract Expressionism was being vulgarized on a universal scale, and thus, he reacted against it.¹ At the time, he also felt a degree of disappointment in the style for all its claims of freedom and spontaneity:

There was, I think, at that time, a belief that you could reach some kind of psychological truth that way, just the way you do in psychoanalysis. . . . By actual freedom you would uncover aspects of the unconscious in your work. Well, frankly, I've never seen it happen, or happen in such a way that it was really important or inspiring. I think that that was one effort in which it failed. I don't think that you can set a trap for the unconscious and say, "This is what is going to get at it." The fact is that by setting such a trap you become too conscious of the unconscious and therefore you really miss it. In the end, you have to ignore that problem and then the unconscious will express itself anyway it wants to--maybe it expresses itself in geometry! By the time I gave up the idea, it seemed to me, intellectually, a failed idea . . .²

Tworkov has been quoted many times in the art historical literature³ as having been satiated with the style and rhetoric of Abstract Expressionism. He found that its automatic aspect had "reached a stage where its form had become predictable and automatically repetitive."⁴ By the end of the 1950s, Tworkov began to crave more contemplative forms whose inspiration would come from the intellect rather than the emotions. By the mid-1960s, he had begun to study elementary geometry and number systems

and the relationship between points, lines, and planes began to filter into his canvases. As the resources of geometry became available to him and the possibilities for subject matter and compositional format became more apparent, seemingly endless variations on a multitude of themes characterized his production.

I became fascinated with the little I learned, and found in some aspects of the geometry of a rectangle, a new starting point for composing a painting. An example of the kind of naive question that was a starting point for me is the following: Given any rectangle, what line can I draw that is not arbitrary but is determined by the rectangle? I soon arrived at an elementary system of measurements implicit in the geometry of the rectangle which became the basis for simple images that I had deliberately given a somewhat illusionistic cast. From then on, all my paintings began with carefully worked out drawings and measurements that I could repeat at will.⁵

This desire for structure and stability through the use of geometry was not an uncommon sentiment among 1960s abstract artists, but, as already noted, their resultant formalism and emphasis on artistic anonymity was alien to Tworikov. Regardless of the severity of the structure in any of his works--and this is really only characteristic of his latest canvases--the artist's gestural "signature" and his unabashed love of painting are never lost.

Other artists were similarly discontented with the style of Abstract Expressionism during the 1960s and their

rebellion against it manifested itself in a break from the emphasis on the individual brush-gesture and the act of painting itself. Even within the ranks of the Abstract Expressionists there was some shift from gestural brushwork to a more simplified canvas with a single, dominant image that was later adopted and expanded by "hard-edge" painters such as Albers, Kelly, and Polk-Smith. Central to these latter artists' philosophy was anonymous execution, a notion that found little sympathy with Twor- kov. In addition to the removal of the artist's "signature" they reduced the forms to few and kept the surface free of extraneous strokes. They avoided the interaction between figure and ground and worked toward the unification of the whole painting, including the support. Although many of Twor- kov's paintings emphasize surface and reduce the importance of a distinction between figure and ground, he allows for spatial depth and the illusion of three- dimensions rather than excluding them as possibilities. Perhaps most significant however is the fact that Twor- kov uses geometry as a point of departure or a constant in his work rather than as an end in itself.

Twor- kov's stylistic change came at a time when sympathies lay against expressionistic painting and when there was a lean toward geometry. Although his own philosophy of painting could not accomodate the anonymous

quality of a work of art that many of his contemporaries sought, and although his painting could not by any means be termed "hard-edge," he does seem to have much in common with other painters working in the Constructivist vein in the late 1950s and the 1960s. Kingsley has spoken of Tworokov's work as being comprised of the two major poles of modern art--constructivism and expressionism⁶ and Douglas Crimp has linked both Tworokov's drawing and use of imagery to Constructivism.⁷ In fact Tworokov's work appears most closely related to the expansionist tendencies of Constructivism of the 1960s in terms of style, chronology, and philosophy.

George Rickey has pointed out that by 1960 there was a "strong undercurrent of Constructivist art that began to be felt among the postwar generation;" it was evident in their use of "hard, precise, and preconceived geometry" and the "implication of impersonality" in their works.⁸ In his discussion of this phenomenon, Rickey assesses many aspects of the legacy of Constructivism, several of which bear direct relationship to that which Tworokov is seeking at this time. One of the major aspects that Rickey discusses is that of the "Classic Order," which consists of an intellectualized ordering of forms found in geometry. Another is the notion that the artist is driven by "inner necessity,"

but nevertheless obeys an outer necessity which is imposed by deliberate choice and by the artist's will. Thus, as is also the case in Tworkov's advanced geometric works, a preconceived plan is utilized and elaborated upon through a combination of choice and chance. Rickey has stated that a work proceeds with a "preconceived plan, adjustment, and refinement of proportions . . . Still there is room for 'inner necessity,' for originality, for valid development, for depth."⁹ This combination of structure with allowance for artistic creativity was also at the core of Tworkov's geometric works.

The ideas concerning space within a painting set forth by the classic Constructivists included no dominance of figure over ground, volume over void, or positive over negative.¹⁰ The painting and the space were mutually and fully involved and both were interchangeable, neither stopping at the edge of the canvas.¹¹ Although this is sometimes the case with Tworkov's works, he also allows in others for the suggestion of three-dimensional space, the illusion of overlap, or traditional figure-ground relationships. Unlike many other artists, styles, or movements, Tworkov's philosophy accomodates. It is a complex combination of theories and methods that best suit his needs. He never forces himself into a philosophy that would be detrimental to his work in its exclusivity.

An emphasis on the perimeter of the canvas which preoccupied Tworokov from the early 1970s onward can be seen also in earlier works in the Constructivist idiom. Rickey has stated that "tensions are created on the perimeter of the picture where a vertex of lines falls on the edge on each of the four sides and also on five separate points within the composition."¹² Thus the forms are forced into a certain position and relationship with one another by the borders of the canvas. Rickey termed this relationship between the imagery and the perimeters of the canvas the "Centered Image" phenomenon. Although the images in Tworokov's works are not necessarily centered and at times seem to be deliberately skewed, there is an overall balance of imagery within the perimeters of the composition that has the stabilizing effect of a "Centered Image" format.

Tworokov also shared with 1960s Constructivist artists an interest in mathematics. He developed a 3:5:8 canvas division format from the concept of Fibonacci numbers introduced to him by a student, Jennifer Bartlett.¹³ From that initial exploration he expanded the concept, enlarging or shrinking the proportions but maintaining the same numerical relationships. Tworokov found these relationships to be, in fact, that of the "Golden Mean" and concepts such as dynamic symmetry soon became of

interest to him. But the use of mathematical laws did not tyrannize Tworokov as it did other artists. Rather he was able to use it as a tool or constant much in the way that Pollock used the dripping of enamel. Always there was the combination of a pre-determined structure with selection and chance.

Although many of the Constructivists disregarded the notion of chance as one that necessarily precluded logic and concreteness, Tworokov relied most heavily on it to create his geometric compositions. Chance remained at the center of his execution although it was a concept of chance that differed somewhat from that of Dada, Surrealism, and Abstract Expressionism. In the latter movements the concept of chance is, in a sense, introspective; it was supposedly linked with the unconscious. In Tworokov's later work, on the other hand, the element of chance is linked to external factors, such as an existing geometric structure. In Surrealist chance, the unknown is derived from the unknown. In Tworokov's work the unknown is derived from the known. In both cases imagery that results from the automatist exercise suggests certain forms to the artist which can then be elaborated. Whether the vehicle for chance be a block of wood, scraps of paper, an automatist trance, or a mathematical formula, it gives

rise to suggestive forms that are then manipulated according to the will of the artist. The element of chance, or the unconscious need not always manifest itself in melting color fields or sweeping, swirling lines. As Tworkov has stated, "perhaps the unconscious expresses itself in geometry."

In retrospect Tworkov feels that one of Abstract Expressionism's greatest legacies was, in fact, its use of random activity and its resultant revelation of new forms. He is keenly aware of the importance of this random activity and the role of accident or chance in his work to this day and sees his adoption of an underlying structure, seemingly ironically, as a means to that end.

. . .I depend a lot on (accident). One of the reasons for adopting (a) system is that it opens (the work) up to imagery--to forms--that I never, in a million years, would think of if they didn't derive out of the system itself. So the system is a way of letting outside things come at me. Accidents come at you from the outside, not from the inside. And you get, sometimes, a new twist in the work that you could never have invented yourself, consciously or unconsciously.¹⁴

He has further refuted the notion that geometry, or the use of structure in a composition, precludes spontaneity, random activity, and artistic participation, both intellectual and emotional:

. . . The strange thing is that when I turned

to formal structures, to geometricized forms, the implication was that that excluded random activity. But that is absolutely not true, because I use a certain constant in my painting--certain guidelines. But within those constants, the variations are infinite. So that what you then choose, by instinct, is again always a random activity because it's partly dictated by your choice but a great deal dictated purely by the structure with which you work. So forms enter that you could never have invented. They simply come out of the particular structure that you've set up to work with. You could never have invented them if you did not have that structure as a preliminary--as a guide. So my work now does not, by any means, exclude random activity, that influence that I say comes from the outside, that is not willed. The constant is something that you've adopted, that you've willed, that you've organized, but what develops out of it is already willed by the structure itself. And you would never have come about it, you could never have invented it, except as the structure itself reveals itself that way. And because, as I said, the variations are infinite.¹⁵

It is this combination of choice and chance, spanning different styles and techniques, that characterizes Tworokov's work from the late 1960s to the present day.

Tworokov's work during this period consists of variations on one compositional format or another, based on the geometric relationships of points, lines, and planes, often deriving from a predesigned "system." He is fond of series painting because it affords him the opportunity to rework an idea or to, in his words, test variables with a controlling factor--the geometric system. It is a method of working that he began in the

1950s with the House of the Sun Series and has carried forward to no less than a dozen compositional schemes spanning nearly two decades.

Because Tworkov returns to individual themes now and again over a considerable span of time, it appears more fruitful to analyze his geometric works thematically, or compositionally, rather than chronologically. In this manner one is able to see the way in which Tworkov matures within a particular style or compositional format over time. Problems inherent in a theme can be more easily observed and solutions to those problems in subsequent compositions more readily perceived. Finally, the sheer quantity of compositional schemes that are a part of Tworkov's oeuvre at a particular time would make a chronological analysis of his work disruptive and incoherent.

Tworkov's work from about 1967 to 1979 can be divided into two major groups. The first consists of paintings that combine a uniform or patterned overall surface treatment with some mathematically or geometrically derived structure. These compositions, here called the "Structural/Geometric" works date from 1968 to 1974 and include such thematic sub-categories as "Jag," "Interchange," "Bisections," and "Screens." The second major group is comprised of works in which Tworkov employed some type of system or structural constant, deriving

imagery from a specific set of organizational principles. This group is referred to as "System Works" and can be further subdivided into two groups, the first of which consists of works that Tworokov has labeled the "Knight Series." The imagery in these paintings is derived from connecting points within the canvas. These points are determined by rules governing the movement of the knight in the game of chess. The second sub-group derives its imagery from the perimeters of the canvas. Points are placed along the edges of the canvas according to various sets of proportions and the connection of these points with lines yields the geometric imagery within the painting. The most extensive and complex of the geometric compositional formats, this series was begun with canvas divisions based on a 3:5:8 proportion and thus will be termed the Three-Five-Eight Series.

Footnotes

¹Conversation with Jack Tworokov. October 4, 1979.

²Ibid.

³Kingsley, April. "Jack Tworokov," Art International, March 1974, pp. 24-27; Tuchman, Phyllis. "An Interview with Jack Tworokov," Artforum, January 1971, pp. 62-68.

⁴Tworokov, Jack. "Notes on My Painting," Art in America, September/October 1973, p. 69.

⁵Ibid.

⁶Conversation with Jack Tworokov. January 12, 1980.

⁷Ibid. October 4, 1979.

⁸Rickey, George. Constructivism: Origins and Evolution. New York: George Braziller, 1967, p. 90.

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid. p. 129.

¹³In Fibonacci numbers each number in a series is the sum of the preceding two. Thus 3, 5, 8 is a Fibonacci number. Tucker, Marcia. "Interview with Jack Tworokov," Jack Tworokov: Paintings 1950-1978. Glasgow: Third Eye 1979, p. 11.

¹⁴Ibid., Conversation, January 12, 1980.

¹⁵Ibid., Conversation, October 4, 1979.

CHAPTER 6

Experiments with Geometry

During the same year that Tworokov painted Thicket, one of the earliest compositions of the Fields Series, he combined an overall layering of vertical hatching with a geometric division of the canvas. Whereas the majority of the Fields were based on gesture independent of structure, the geometric works of the late 1960s were moving toward structure that included, but was independent of gesture. It is true that in the paintings of the early 1960s there was some movement toward structure and away from automatist, gestural painting. In the Painterly Abstractions, for example, broad swaths of color often function as structural forms or provide a kind of grid for the loosely brushed strokes. The Fields themselves, with their emphasis on a tweed-like surface texture are divided into major sections or extensive grids. Both series, however, are linked to the process of painting and differ markedly from the detached and predetermined structure of the precisely measured lines in subsequent geometric paintings.

Situation L (SP-67-3) 1967 (Plate 63) is divided into two unequal parts by a vertical line drawn slightly

to the right of center that forks in the lower third of the composition, sending out diagonals to the lower corners of the canvas. The surface of the painting consists of layers of brushstrokes through which may be seen glimpses of the background. The strokes are primarily slanted and move away from the vertical dividing line in a manner suggesting branches of a fir tree, overlapping the forking diagonals and running off the upper and lower edges of the canvas. To emphasize the verticality of the composition, Tworokov painted two black vertical strips along the left and right edges of the canvas, accented by parallel white lines. Situation L is similar to Thicket, and other Fields canvases, in its richness of surface texture and similarly can suggest a magnified view of dense foliage, but the underlying geometric structure of the composition denies the interpretation of landscape, so strong in the Fields. Throughout the later 1960s, Tworokov solidified his commitment to geometric structure with variations on this particular structural format. He consistently combined this new-found constant with a free and highly gestural spilling and dripping of paint in vertical strokes, a technique carried forward from Fields.

In High 1969 (Plate 64), Tworokov toyed with the illusion of a three-dimensional form that arose from a structure derived from Situation L, and combined it with

an overall dripping of paint that recalls works such as Idling II. The canvas is divided just right of center by a vertical line that now extends the length of the canvas. Diagonal lines are drawn from the point of intersection of this vertical line with the top edge of the canvas to points on the right and left edges of the work, directly across from one another. These diagonal lines form the slopes of an architectural figure in the foreground which stands against a background of layers of vertical drips of thinned, light-colored pigment. The left side of the shape is painted in light strokes on a dark background, while the right side is painted in light strokes on a medium ground. This treatment allows both sides of the form to recede into space at different angles, with the "corner" formed by the vertical line closest to the spectator. Despite the almost uniform surface treatment, the three-dimensionality of the image is asserted by its contrast to the background and appearance of its recession into depth. With this work, Tworlov had advanced, within a short period of time, from a simple geometric structure underlying overall gestural brushwork to the introduction of forms in an illusionistic, three-dimensional space. Needless to say, this increased the number of possibilities inherent in this basic compositional format.

In 1969 there were two offshoots of the series that began with Situation L--groups that shall be called "Jag" and "Interchange," after compositions by these titles within the groups. In Jag (SP-69-4) 1969 (Plate 65), Tworokov combined a vertical, off-center division with two sets of diagonals that fork downward, one set from the top-most point of the line, as in High, and, in the lower one-third of the composition, toward the corners of the canvas, as in Situation L. The resultant "Jag" form, having the shape of a slightly skewed, inverted V, is painted with layers of thick vertical strokes, contrasting sharply with the thinly washed background.

Tworokov's interest in geometric shapes, derived from the basic linear structures within the first Jag canvases is further elaborated in the charcoal drawing, DRG #5-70 CH#5 1970 (Plate 66). Tworokov began, in this work, with the characteristic "Jag" division of the canvas, but eliminated the structural lines. He then filled in the background with tightly cross-hatched lines, dotted with small dashes and Xs, and, except for some lightly rubbed charcoal, left untreated the right side of the jag, formed by a vertical line and two sets of diagonals. Although the hatching is a strong compositional element, the void space of the jag holds the viewer's

attention and forces him to contemplate the relationship of the form to the surrounding space, rather than surface treatment or brush technique. This is also the case in another sketch of the same year which is more complex in its derivation of forms. The background of DG-10-#5 CH9-70 1970 (Plate 67) is divided by a loosely structured grid, the individual squares of which have been filled in with a rhythmic cross hatching. Superimposed on this grid is a series of slanted strokes, some of which cross the canvas diagonally. Two parallel vertical lines, drawn slightly left of center, divide the canvas into two unequal parts and the top and bottom endpoints of these parallel lines are connected by diagonals to the corners of the canvas. A sharp geometric form is derived from the intersection of these diagonals and the resultant enclosed shape is free of strokes though thinly rubbed with charcoal. This shape can be perceived as "cut out" of the dark, hatched surface, or as superimposed upon it. There is a strong sense of three-dimensionality suggested by the segment of the composition that lies to the right of the void shape which can be seen as a plane moving back into space, hinged along the right edge of the canvas. The figure at times thus suggests a door opening away from the viewer through which a wedge of light makes its way to the surface. This use of void space to enhance the

illusion of three-dimensionality was elaborated by Tworokov in his "Screens" of the 1970s.

In S'r-P't-70 #4 1970 (Plate 68) Tworokov translated this compositional format to oil on canvas with only slight modifications. Once again, the background of the work is divided into a barely discernible grid, with cross-hatching placed within the individual squares. Superimposed on this network of short, vertical and horizontal lines are equally short, diagonal, light-colored strokes interspersed with flecks of dark pigment. As in the earlier charcoal drawing, two parallel vertical lines are drawn down the center of the canvas, dividing it into two equal parts. In S'r-P't-70 #4, however, they begin at the top of the canvas and proceed downward to the lower fourth of the composition. The lower endpoints of these lines are connected to the lower left corner of the canvas by diagonal lines, and the space within these lines is then painted in with dense layers of thickly brushed, white strokes. Once again, the relationship between lines and shapes, between structure and brushwork, can be perceived in a variety of ways. The lightning-like jag shape can be seen as superimposed upon a uniformly painted ground or as cut away from it to expose a thickly brushed background. On the other hand, as in DG-10-#5, the left segment of the canvas can be interpreted as "hinged" and

opening away from the viewer.

This three-dimensional perception, which is sometimes elusive in these works, is solidified in Tilt (NY-Q1-72 #1) 1972 (Plate 69). The canvas is divided into an overall grid and each horizontal band consists of densely brushed vertical strokes. Superimposed on this uniformly painted background are structural lines characteristic of the Jag canvases, to which are added two diagonal lines extending from the lower corners of the jag to a point along the vertical divider. The resultant geometric figure is that of a cube, seen from below. Two faces of this cube are brushed in a color combination of dark strokes on a light ground, and a third face is brushed in light strokes on a dark ground, causing it visually to move forward toward the viewer. The background surrounding the cube is painted in medium-toned strokes on a light ground, providing a subtle contrast to the darker faces of the cube. Thus the suggestion of three-dimensional form, so tentative in High, became assertive in Tilt. The structural lines that hesitantly divided the canvas in Situation L, now determined a strong geometric image. Finally, the overall brush technique developed in the Fields, in which it had dominated structure, now served to lighten the otherwise heavy and broad expanses of the sides of the geometric form. Tworokov had used the small stroke in these works to

distribute color and to disintegrate form. By maintaining the same kind of tension to the edge of the canvas and by overlapping structural and connective lines, their importance and the prominence of the form was somewhat reduced. Although the structure is assertive, the emphasis still appears to be on a uniform, integrated surface.

The second offshoot of Situation L is a group of works based on Interchange 1969 (Plate 70), in which Tworkov overlapped two jag forms while maintaining the brush technique of earlier works in the series. The left jag consists of layers of slightly slanting strokes in medium and dark tones, while the right jag, excluding the area of overlap, is brushed in paler hues. The background of the composition is loosely washed in horizontal swaths of light pigment, on which are superimposed chalky, white structural lines defining the edges of the jag. The entire surface is painted with slanting strokes of light pigment, standing in contrast to the jags and blending harmoniously with the background. Because the forms and lines dissolve in the overall surface treatment, the tendency to perceive the forms in relation to a suggested three-dimensional space is minimal. However, when the shapes are interpreted as architectural or three-dimensional, they move forward and back into space, with

the broad planes shifting alternately toward and away from the viewer. This phenomenon of perceptual shifting is described in psychology by the Necker Cube (Plate 71) and was used periodically by Tworkov throughout the 1970s.

In Partitions (Q3-#2-71) 1971 (Plate 72), Tworkov began with the structural lines of High and overlapped, or interchanged, three geometric forms. Unlike the earlier works, however, he filled in only the left sides of the jags with overall brushwork, leaving the right halves of the form to share the brushstrokes of the background or to assume the colors and strokes of the planes that they overlap. The background is painted thickly in dense layers of pale-toned strokes, while the space within the faces of the jags is treated with a rhythmic, patterned brushwork. Superimposed upon the richly textured background are thick, short, slanted brushstrokes applied in horizontal bands within the jags. The paint is allowed to trail off the ends of these strokes, dripping to the bottom of the canvas and emphasizing the vertical aspect of the composition. The areas of overlap between the forms display an increased density of brushwork and are darker in tone than the forms themselves. Because the structural lines are barely discernible, and because much of the composition dissolves into a decorative surface treatment, the emphasis in the painting is on technique rather than form, illusion-

istic space, or geometric structure. Partitions is thus strongly linked to the more gestural works of the series, as well as being a direct descendant of the Fields canvases.

Bend 1970 (Plate 73) is based on still another variation of the jag figure. In this work, Tworokov delineated a more severely angled jag with thicker, white lines and extended the shape by drawing horizontal lines from the endpoints of the right plane of the jag to the right border of the canvas. A rectangular form, resting along the right bottom edge of the canvas is then perceived as parallel to the picture plane. The center plane recedes into space away from the viewer, bends at a ninety-degree angle, and moves forward into the viewer's space once again. The movement of planes can also be reversed, as they were in Interchange. Although the structural lines play a more prominent role in Bend than in other works of the series, they still succumb to the strong, overall vertical brushwork held over from the Fields. Yet the structure, and the movement of planes in a zig-zag fashion provide a springboard for future works. In Untitled (R. CH#1) 1972 (Plate 74), for example, the overall surface treatment is maintained, though more tightly controlled, but the emphasis is clearly on forms and their movement in space. The zig-zagging rectangles present in Bend

are now perceived as sliding back into space, away from the viewer, in a more complex relationship to the surrounding space. Colored Pencil #5 (3.12.74) 1974 (Plate 75) is of similar structure but increases the number of planes, beginning and ending with rectangles that are parallel to the picture plane. The shapes zig-zag away from the viewer in a convincing illusion of three-dimensional space that is, ironically, enhanced rather than destroyed by an overall treatment of patterned lines. Finally, in Colored Pencil #2 (Q1-74) 1974 (Plate 76), the extended jag structure of Bend is further complicated by the addition of diagonal lines that suggest the form's recession into space. As time went on, technique and form were successfully reconciled, working to mutually enhance rather than exclude.

Two additional works related to Situation L that were painted within this period are based on a similar, though more suggestive structure and surface treatment. Top 1970 (Plate 77) is closely related to High and Interchange, painted one year earlier. Superimposed on a background of densely layered and dripped brushstrokes are thin diagonal lines that divide the canvas into a pyramid shape. The point of convergence of the four triangular faces of this pyramid is placed well to the left on the square canvas, significantly distorting the angle of perception. Although the structural lines are boldly drawn and stand

in high contrast to the ground, the surface treatment subsumes the structure, as in the earlier works based on Situation L. In 1971, however, Tworokov used the same pyramid structure with a surface treatment that enhanced the form rather than dissolving it. In Pyramid (Q3-71 #3) 1971 (Plate 78) the space within the triangular faces is stratified and the horizontal bands are then filled in with a cross-hatching of very fine strokes. The viewer's eye is forced to rest at the midpoint of the diagonal that runs to the lower right corner of the canvas and to perceive the pyramid shape from this vantage point. The three-dimensionality is reinforced by the foreshortening of the horizontal bands along the top and left sides of the composition. As in Tilt, the stratification and hatching break up the solid surfaces of the pyramid faces. In addition, this particular surface treatment, used in conjunction with the stratification, suggests the layering of rough-hewn stones in an actual pyramid structure.

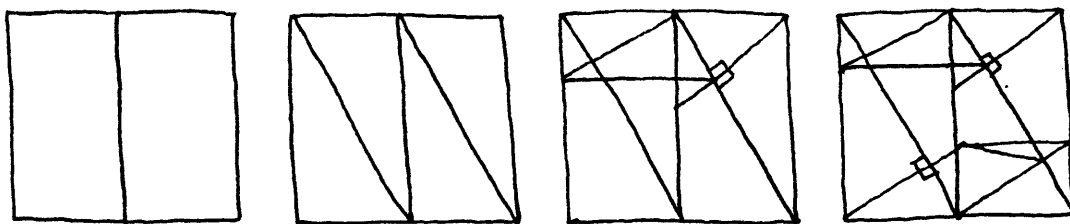
CHAPTER 7

Bisections

After Tworikov had combined a simple geometric structure with overall gestural brushwork, the possibilities available to him, working within a certain system, must have seemed endless. Until 1977 Tworikov's canvases with a geometric basis were linked to his gestural past. After that date he changed his brushstroke, experimenting with different surface treatments. In these later compositions the system is his constant, just as the paintings prior to this date retain overall gestural brushwork as a constant in the midst of structural and geometric experimentation.

In 1972 Tworikov painted a series of canvases that once again attempted to reconcile geometry and spontaneous brushwork. The works of this and the following year have in common the bisection or vertical division of the composition into equal segments, regardless of the size or shape of the canvas or the number of divisions. In addition, the segments of all the canvases are bisected from the upper right to the lower left corners by a diagonal line, and perpendicular lines are dropped to the bisecting diagonal from the upper right and lower left corners of the segments. They also share

the use of stark white structural lines and a dense layering of vertical strokes in various color combinations. Most of the works are painted to the borders of the canvas, with the points from which lines are drawn placed along the edges. Q3-72-#2 1972 (Plate 79) is a small rectangular canvas divided vertically into four equal segments. Following the basic structural format described below, diagonal lines were drawn to connect the upper left and lower right corners of the segments and additional diagonals, originating in the opposite corners, were drawn perpendicular to the major bisecting diagonal. A horizontal line perpendicular to the left and right edges of the canvas was then drawn to connect these points. Additional points marking the point of intersection between diagonal and vertical lines were, in turn, connected to corner points by diagonals:



The shapes derived from the intersection of these relatively few lines are large rectangles that slant from left to right echoing the position of the diagonal bisectors of the

segments. These large shapes are almost equal in size to half of the canvas rectangle. The shapes are divided vertically by a line that doubles as the bisector of the segments, and each half of this inner rectangle is approximately equal in size to each of the segments. The background of the composition consists of loosely painted and dripped vertical strokes of pink and yellow pigment over a white ground, with flecks of green scattered throughout. The interior spaces of the slanting rectangles are rendered in deeper pink strokes superimposed on these background hues, suggesting an overlapping translucent plane. The geometric structure of the composition is fairly uncomplicated and straightforward. Most lines intersect at right angles, and the resultant forms are balanced and regular. A diagonal line connecting the lower left and upper right corners of the canvas, sweeping across the central imagery, brings the forms forward to the picture plane, and de-emphasizes the depth of the overlapping parallel planes. The stability of the imagery is enhanced by the rhythmic application of paint which echoes the serenity of the forms. Only occasionally do yellow background strokes pull loose from the streams of paint and snap back like broken twine, coiling amidst the vertical drips.

In Q3-72-#3 1972 Tworlov began with the same

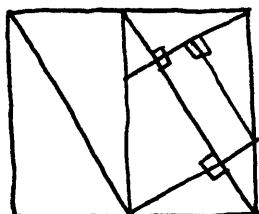
geometric structure as his constant, but altered the patterned brushwork. The background of the composition is composed of purple and white brushwork and the space within the slanting rectangles contains a combination of these colors with strokes of pink. The area of overlap between the rectangles is so densely painted that the ground beneath it is barely visible. The brushwork consists of short, thick vertical strokes that move across the canvas in horizontal bands. These thick strokes are allowed to drip, to trail off in the thinnest of vertical lines. Once again the rhythmic beat of the strokes, like an engine idling or the steady fall of rain, echoes the stability of the lumbering rectangles. But the more painterly and dynamic strokes provide "emotion" to balance the restraint of the forms.

In Q3-72-#4 1972 (Plate 80) Tworokov utilized a square canvas which was divided into two equal sections. Diagonals were then drawn to bisect these segments, followed by perpendiculars characteristic of this format. By altering the shape of the canvas while keeping the structural format of the rectangular works in the series intact, Tworokov derived quite different imagery. The diagonal lines bisecting the two sections of the composition delineate a slanting rectangle in the center of the painting, as in the earlier Bisections, but the horizontal line

connecting the endpoints of the perpendicular lines form another rectangle that functions as the face of a cube. The background is brushed in light purple strokes over a mottled brown ground, and the spaces within the rectangles are painted so that one may read the forms in two ways. The slanting rectangle can be viewed as an overlapping parallel plane since the area within it combines the colors and strokes of the background with the addition of light and dark purple strokes. This treatment is also used in the rectangle that can be perceived as the front face of a cube. The other face of the cube that is visible, lying in the right half of the composition, is painted in indigo M-shaped strokes; this deeper tone encourages the viewer to perceive this plane as receding into the background. The connective lines are drawn thinly in white and serve only to define planes rather than to form the contours of the shapes. The surface is tightly controlled with dense M-shaped strokes applied in horizontal bands and the limited number of images, dark palette, and thick brushwork give the sense of a highly compressed composition. There is no spilling or dripping of paint, nor does much of the background force its way forward through the mesh of strokes. Little interferes with the serenity and stability of the geometric shapes.

In Q3-72-#6 1972 (Plate 81), Tworokov divided a rect-

angular canvas into five equal parts, proceeding with the basic diagonal and perpendicular divisions of the Bisections format. The canvas is further divided into an overall grid, although it is barely discernible. In addition to those lines that reiterate the basic structure of the earlier compositions Tworlov intersected the already present perpendicular lines with yet another perpendicular:



The derived imagery thus consists of slim rectangles within the larger, slanting rectangles. The rectangular canvas divided in this fashion offers interesting perceptual shifts. Divided into five equal sections, the progression of vertically aligned rectangles is balanced, with the third rectangle from the left serving as a center point. Ordinarily this progression would be symmetrical and more visually stable than, for example, an even number of rectangles, the progression of which would offer no real center point. However in Q3-72-#6 the slanting rectangles formed by the bisecting diagonals of the segments are six in number and proceed off the left and right edges of the

canvas. The continuous, slanting rectangles negate the stability of the vertical segments and the imagery is viewed as an infinitely progressing series of slanting rectangles with no center point. The slanting movement and left to right progression in the painting is enhanced by the use of deep tones and dense brushwork applied in horizontal bands within the forms. The slim rectangles within the slanting figures echo the latter's progression and accent the continuous horizontal movement.

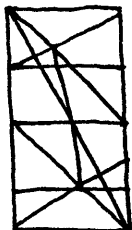
A similar treatment of forms in continuous progression can be seen in Untitled (Q4-72-#3) 1972 (Plate 82). The canvas is divided into five segments and the last segment that borders on the right edge of the canvas is slightly narrower than the others. In this work the symmetry that might be perceived in any series having an odd number of forms or sections is destroyed by the derivation of only four rectangular shapes. The imagery appears to be a progression of cubes of which the viewer can only see two faces. Beginning within the canvas borders on the left side of the composition, the cubes progress toward the right, abutting one another. The viewer is only allowed to see the front face of the last cube, suggesting a continuous progression of these forms beyond the borders of the canvas. The rectangular canvas accents the horizontal progression of images, but the

same sense of infinite continuation can be perceived in canvases of similar treatment that are square.

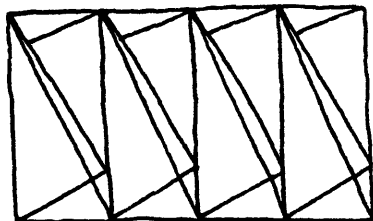
Untitled (Q3-72-#5) 1972 (Plate 83), for example, is divided in half by a vertical line and each segment is bisected by a diagonal line running from the upper left to the lower right corners of the segment. The remaining divisions follow the basic format of perpendiculars characteristic of earlier works in the series. But as in Q3-72-#6 and Q4-72-#3 the delineation of an even number of geometric shapes with some extension off the left and right borders of the canvas suggests infinite progressions to either side. This sequential perception is thus independent of canvas dimensions and related to the situation of the derivative shapes.

These derivative shapes can become extremely complex despite the fact that the connective lines are few and largely verticals or diagonals intersecting at right angles. In 1973 Tworokov combined the same basic points and lines to derive two new shapes: a trapezoid and opposing triangles formed by the intersection of two diagonal lines. P-73-#7 1973 (Plate 84) is divided into four equal segments and maintains the subdivisions of the Bisections format. In this work, however, Tworokov also divided the two halves of the composition diagonally into four segments, establishing a center point through which he drew a horizontal

line. It was from this additional point and line that Tworokov would derive his triangular figures in the future:



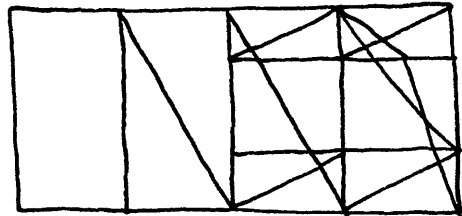
In this painting, however, slanting rectangles are replaced by slanting trapezoids by the connection of two more points with an additional diagonal line:



As is often the case when Tworokov begins working with a new structure or with new geometric forms, his palette is monochromatic. This is due to the fact that he works from preliminary sketches in charcoal or graphite on paper which are then translated to oil on canvas directly. The background of the composition is painted in the finest light grey vertical strokes on a dark grey ground, while the area within the forms is rendered in a reverse of this

tonal combination. As always the areas of overlap between forms combine the colors and the brushwork of the underlying planes and are thus very dark and densely painted. The narrow triangles formed along the top of the canvas are painted in light strokes over a dark ground, while the lower ones are painted in deeper tones and are densely reworked. Both stand in contrast to the trapezoids in which they are placed. Although the imagery is far more elaborate and thus tends to draw the eye to the center of the composition, the slanting of the forms and their progression off the right edge of the canvas forces one to perceive the composition as a continuous, repetitive series of shapes extending beyond the perimeters of the canvas.

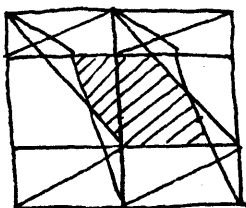
In P-73-#10 1973 (Plate 85) Tworokov based the imagery almost wholly on the opposing triangular shapes of the earlier canvas. The painting is divided vertically into four equal segments and each individual rectangle is bisected by a diagonal composed of opposing triangles. Each vertical segment is also divided horizontally into three parts, the connective lines having been derived from the endpoints of the perpendiculars:



In this work, Tworokov used color as well as brushwork to distinguish the shapes. The topmost horizontal strip, extending the width of the canvas, is painted in very thin, slightly slanted strokes of blue and tones of pink while the strip running across the bottom of the canvas is painted in light and medium tones of purple over a pink ground. The four inner rectangles aligned in a thick strip running across the center of the canvas function as translucent, overlapping planes and are rendered in thick purple strokes over a streaked, essentially pink background. The light tones of the bisecting triangles force these forms into the foreground and thus they are read as superimposed on the four vertical segments of the canvas. The sequential quality of the imagery comes from the repetition of shapes that move rhythmically and predictably across the canvas. This perception is enhanced by the tonal variations of the derived shapes, which are also used rhythmically. As in other compositions of this

format, the last shape abuts the right edge of the canvas, suggesting the continuation of the segments, rectangles, and bisecting triangles beyond the borders of the composition.

In P-73-#11 1973 (Plate 86) Tworokov used the imagery of P-73-#10 but accented different shapes by altering their color and density of brushwork. The canvas is vertically bisected; the left side is painted in dark blue, M-shaped strokes in horizontal bands over a pink ground, while the right side is rendered in similar brushstrokes of blue over a deep yellow ground. The composition is divided into four segments and opposing triangles serve as the diagonal bisectors of each of the segments. As in P-73-#10, the canvas is also divided horizontally through the endpoints of the perpendiculars. Tworokov then derived two hexagonal slanting shapes whose perimeters consist of segments of these horizontal lines and of the two triangular bisectors:

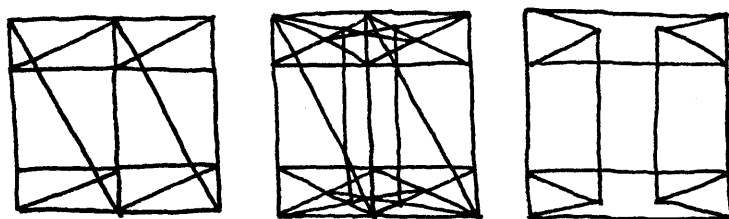


These shapes are painted, on the left, in heavy blue strokes over a ground of red and pale purple and, on the right, in blue strokes over a purple and yellow ground. The hexagons also contain the densest brushwork and the darkest tones and thus are distinct from the rest of the lushly painted surface. The two shapes read as sequential imagery and suggest continuation beyond the canvas borders, but this perception is weakened through the use of a different background color in each half of the composition. Nonetheless, P-73-#11 is related to the other works in the Bisections Series in its adoption of a similar geometric structure and the repetitive progression of its central imagery.

As was often the case, a particular painting within a series would inspire Tworokov to derive an entire group of works. In P-73-#2 1973 (Plate 87), working within the basic divisions of the Bisections format, Tworokov delineated a central figure that seemed to double back on itself and zig-zag away from the viewer into the background. In a group of works painted in the fall of the following year, Tworokov combined this quality of folding and overlapping with the vertical and diagonal divisions of the P-73 Bisections, and simplified the shapes, palette, and number of collective lines. In addition, for the first

time he used expanses of primed but unpainted canvas as compositional elements. If there is a specific emphasis in these works, it is on transparent shapes within an architectural space, although a marked attention to surface treatment prevails in all of the paintings.

In Q3-74-#2 1974 (Plate 88) a screen-like image, derived from the now standard structural divisions, pulls away from the background, folding in upon itself and moving across the viewer's space, parallel to both:



A continuous translucent "screen" is painted in horizontal bands of uniform grey strokes with the areas of overlap, caused by the folding of the screen, exhibiting an increased density of brushwork. The background from which the screen pulls away and folds toward the foreground is left unpainted, the imagery standing in high contrast to it. The underlying structure for this continuous expanding image is complex, and thus the composition appears to be less simple and straightforward than it actually is. Tworokov often combined a simple structure

with complicated color schemes and highly gestural brushwork, or incorporated seemingly endless networks of lines with simple shapes that are flatly painted in somber hues. Q3-74-#4 1974 (Plate 89) and other canvases of the Screens Series consist of a simplified presentation of compositional elements. The complex structural lines are eliminated for the most part, and replaced by logical, predictable geometric shapes. The brushwork is tightly controlled and largely uneventful, and the simplicity of the works is accented by the use of a monochromatic or dichromatic palette that contrasts to large areas of void space.

In Q3-74-#3 1974 (Plate 90) Tworokov temporarily abandoned the notion of a continuous and overlapping figure in order to concentrate on the interaction of simple geometric forms in space. The canvas is divided in a manner similar to that of Q3-74-#2, but the shapes derived from the structural lines are simpler and discontinuous. The emphasis is not on shapes unfolding in planes parallel to the viewer, but on three-dimensional forms receding into space. As with many of Tworokov's works, the forms can be perceived in a variety of ways. Because of the high contrast between image and ground, there is a strong temptation to perceive the forms as superimposed on the ground and connected to one another by tenuous

lines. But after looking at the painting for a while, one begins to perceive the architectural forms as receding sharply into the background. The spectator is forced to view the canvas from a point slightly left of center, and is encouraged to perceive a three-dimensional rectangular form on the right side of the composition as receding toward a partially visible square within the background plane. This square is overlapped by another vertically aligned quadrilateral on the left side of the canvas. The two major shapes are painted in tightly hatched grey strokes in horizontal bands over a ground of tan and white, while the square in the background plane is filled with dense brushstrokes of tan and grey. The sense of space evoked from the starkly contrasting figures is the principle accomplishment in this work, although the perception of three-dimensionality is somewhat compromised by the assertive two-dimensionality of the left quadrilateral. In Q3-74-#4 Tworlov eliminated the angled top of the vertical strip on the left and strengthened the architectural aspect of the shapes. One now appears to be looking through a corridor at a sunlit aperture, and, although the entire surface is painted with vertical hatchings of different colors, the contrast between the foreground images and background space remains strong and reinforces this sense of three-

dimensionality.

In Q3-74-#5 1974 (Plate 91) Tworokov returned to the technique of overlapping and unfolding planes similar to that of Q3-74-#2, and eliminated the use of void canvas in favor of a uniform surface treatment. The screen image spreads across the canvas in what appears to be a background plane and seems to rest on a cream-colored strip along the bottom of the canvas. This strip can be perceived as perpendicular to the screen even though it is rendered in a hatching treatment similar to that of the background. Translucent screens that appear to be situated in the foreground plane are "hinged" on the right and left borders of the canvas and "open away" from the viewer. The background screen and cream-colored strip are separated by a thin red line, and are rendered in thin, dense, slightly longer vertical lines painted in horizontal bands. As always, the areas of overlap are deeper in tone and denser in brushwork. Also, in a manner similar to that of other compositions suggesting three-dimensionality, he adhered the image to a two-dimensional surface by allowing the vertical brushstrokes to overlap the bottom-most horizontal strip. The imagery thus oscillates between two and three dimensions, creating an "impossible perspective."

In Q3-74-#6 1974 (Plate 92) Tworokov combined the

overlap technique of Q3-74-#2 and Q3-74-#5 with the extensive use of void space and architectural forms of Q3-74-#3 and Q3-74-#4. The right side of the canvas duplicates that of the corresponding section of Q3-74-#3, although it is painted in dense vertical strokes similar to those of Q3-74-#5. This form recedes into the background toward a square while the white portion of the composition doubles back on itself to reveal what appears to be an "underside" that is rendered in the same color and brushwork of the other forms. An alternate interpretation of the forms is offered by concentrating on the overlap between the square of the background plane and the folded portion of the left side of the canvas. The intricacy of the geometric structure and relationship of forms in space, as well as the tension experienced by the task of identifying logical relationships among all of the elements, mounts with the shifting perspectives and perceptions, creating a composition of dynamic simplicity. Tworokov continued this format through the beginning of 1975, although the variations became more baroque and less successful. The structural lines became too complex and the derivative geometric forms were less fluid and less pleasing to the eye. With the more gestural, patterned brushwork that did not echo the quiet simplicity of the forms, it became evident that the compositional

type ceased to fit into Tworkov's changing formal concerns.

CHAPTER 8

Knight Moves

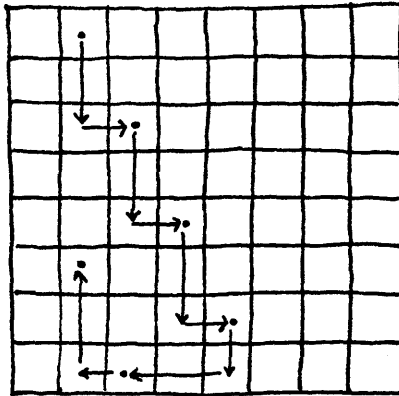
In 1974 Tworkov began a series of works based on imagery derived from lines connected to predetermined points within the composition. Labeled the Knight Series, these canvases consist of variations on the possible continuous moves of the knight in chess. According to the rules of chess, knight moves are L-shaped, proceeding one square vertically and two squares horizontally, or one square horizontally and two squares vertically. The color of the knight's square changes with each move; that is, the piece moves from a dark square to a light square or vice versa. Unlike other pieces, the knight may move over other pieces, whether they are his own or those of the enemy. The knight captures the piece on the end-square of his move, although he may have leapt over other pieces in order to arrive at his destination.

In the Knight Series Tworkov determined the points in his compositions by tracing a sequence of knight moves. He then connected these points with lines that indicated the direct paths of the knight. The patterns thus derived differ widely from painting to painting, just as the patterns of chess games differ widely from one another, even though they are delimited by the confines of the chess-board structure and the rules that govern the movements

of the pieces. As in other series Tworokov proceeded with a combination of choice and chance. In each of the works the first point was placed in the upper left square of the board that would actually be occupied by the knight at the start of the game. The second point is determined by one of three possible moves, and the third point, while related to the second, reflects yet another set of possibilities, and on and on. In each case the end-point of the preceding move determines the range of options for the subsequent move.

The earliest Knight Moves compositions are paper sketches dating from 1974, and these provide the basic format for works in acrylic on paper and oil on canvas until 1976. 39 Continuous Knight Moves, N.Y. 12-31-74 #7 1974 (Plate 93) is a highly detailed pencil sketch based on this standard format. Tworokov began with an overall grid, each square of which contains a delicate vertical hatching in four horizontal rows. Within this grid structure, occupying roughly the lower three-quarters of the composition, is a pictorial square or "chessboard" of light and dark squares painted with the same vertical hatching as that of the background. Each light square is divided into quarters by means of diagonals intersecting at the center point of the square. After defining the grid, or board, Tworokov began to establish points for

his connective lines:



Starting at the upper left knight's beginning position, Tworkov moved two squares downward and one square to the right to establish a point in a dark square. He then again moved two squares downward and another to the right, this time establishing a point in a light square. He repeated this move a third time, as far as the board would allow. Tworkov's directions for the movement of the knight in this composition are indicated at the bottom of the paper, reading as follows: "Move in straight lines as far as the board will allow. Make right angle turns when possible. No move into the same square twice." Thus the fourth move was a right-angle turn: one square down and two to the left. The fifth was another right-angle turn. After the points had been established Tworkov connected them with straight lines that followed the path the knight would have taken. The spaces within the resultant rectangles, triangles, and quadrangles are left untreated with the exception of barely visible, thinly

sketched lines that delineate the basic underlying grid. Because these large geometric shapes in effect "bleach out" the portion of the chessboard that they overlap, they appear to hover in the foreground plane, attached to one another only by the thin thread-like lines that link the endpoints.

In Knight Series OC #2 (Q3-75-#3) 1975 (Plate 94) Tworikov translated the 39 Continuous Knight Moves format to a work in oil on canvas of considerably larger proportions. The background is built up of loosely hatched strokes in tones of blue, yellow, and white on which vertical hatchings of medium grey are superimposed in a rhythmic pattern to create a grid effect. The fairly opaque grey strokes are painted just loosely enough to permit glimpses of the underlying blue and yellow brushwork, lending a shimmering quality to the ground. The board consists of alternating pale blue and gray squares. The established points and connective lines are drawn in white. The two major parallel rectangles derived from the connection of endpoints are rendered in relatively loose overall grey hatching superimposed on a mottled background of yellow and shades of blue. Because of their affinity to the background in terms of color and technique, these shapes at times appear to be free from the ground, hovering in the foremost plane, or to visually

embed themselves into the background. The resultant tension between planes exaggerates the thinness of the connective lines such that the lines appear to strain against the oscillation of the shapes that they bind together.

Within the basic grid or chessboard structure, which is eight squares by eight squares, Tworokov's "moves" can show considerable variation. Hence the central geometric imagery derived from the connective points in other compositions is markedly different. In Knight Series OC #1 (Q3-75-#2) 1975 (Plate 95) the knight begins in the same position at the upper left. The first move is down two squares and one square to the left, reaching the end of the board. There is a right-angle turn to the left and three moves again bring the knight to the end of the board. Most of the remaining moves follow the pattern of making right-angle turns to the left and permitting the knight to proceed forward as far as possible, with the artist again preventing the knight from "landing on" the same square twice. This last requirement results in a couple of interesting variations on the theme. The imagery derived consists of large squares and rectangles, and is considerably simpler than that of Knight Series OC #2. The color scheme of the later canvas is also similar to that of Knight Series OC #2, but the surface is far more opaque. The background consists of pale blue and

orange hatching applied freely, on which a grid pattern of short, vertical blue-grey brushstrokes is superimposed. The board consists of alternate dark and light blue squares. The endpoints are blue and the connective lines are white. The spaces within the forms are treated differently in this painting. They do not "bleach out" the segments of the board serving as the interior spaces of the shapes. Nor are they filled in with an overall gestural brushwork. Rather, the grid remains and the colors of the squares within the major shapes are changed. The light squares consist of pale blue hatching, while the dark squares are painted in deep blue strokes, and both are superimposed over a pale orange ground. Because the squares are retained within the larger geometric shapes, the forms do not detach themselves from the background, nor do they visually recede into it. Rather they are, and remain, one with the background. The effect is that of a slightly tinted translucent film with sharp white delineations placed over the board, modifying the color of the underlying squares. At times the colors are heightened; at times they are dimmed. Only one small shape appears to stand away from the background--that of a square painted bright green, located in the second row from the top, fifth from the left.

In Knight Series OC #3 and Knight Series OC #4,

both painted in 1975, the proportion of board to background remains the same, but the pattern of alternate dark and light squares is eliminated. The background of Knight Series OC #3 (Plate 96) consists of green-blue vertical hatchings superimposed on a medium grey ground which has been divided into a grid. The board, which also retains the grid without alternate dark- and light-toned squares, is painted with blue-green vertical hatchings on a white ground. Dark blue points and connective lines determine geometric shapes which are left untreated or are filled in with various colors, and which fall into three parallel planes. The white shapes appear to be superimposed upon the board; a large yellow square overlaps the more irregular light forms; and grey, loosely painted shapes appear to hover in the foremost plane. The connective lines function to delineate the more expansive white forms as well as to overlap the yellow square and restrain its movement. The smaller grey forms are not bound by the connective lines and are visually the most free of the shapes--due both to this detachment and to the more gestural brush treatment of their interior spaces.

The initial move of the knight in this composition is one square down and two to the right. The knight continues to move in this direction until it reaches the end of the board. There is a right-angle turn to the right

and the knight continues until it again reaches the end of the board. After yet another right angle and journey to board's end, the artist begins to zig and zag the path of the knight so that it will not land on the same square twice. This pattern predetermined the emergence of the large geometric shapes that were derived by connecting the endpoints of the knight moves. Tworokov then chose to elaborate and distinguish particular rectangles, quadrangles, and triangles with contrasting colors or different brushstrokes.

In Knight Series OC #4 (Q3-75-#5) 1975 (Plate 97) loosely brushed and regularly patterned dark grey vertical brushwork is superimposed on a pale grey ground. The individual squares of the board are rendered in more densely applied dark grey strokes, through which only a glimpse of the white background can be seen. Once again the geometric shapes originating from the connections of endpoints appear to exist in different planes, two of which can be readily discerned. Yellow, blue-green, and white shapes are collapsed into a single plane; they lie adjacent to one another and are overlapped by a form whose interior is rendered in dark grey hatching over a yellow ground. The imagery within the board is fixed and stable; there is no interchange between or overlapping of multiple planes. The sense of movement in the work results from the

relationship between background and board. Because there is little color contrast between background and board, perceptual shifts occur, creating a sense of emerging and submerging.

Another variation on this basic format is found in Knight Series A. on P. #1 (Q3-75) 1975 (Plate 98), a work in acrylic on paper. Possibly because of the added ease of handling afforded by acrylic on paper and because of the composition's considerably smaller dimensions, this work is much more intricate in pattern and complex in the knight's movements. This work also exhibits a greater fluidity of brushwork and intensity of color. The background consists of dark brown hatching superimposed on a pale orange ground. The board is divided into a grid with thin black lines, and is further divided by parallel diagonal lines that intersect the centerpoints of the individual squares. The alternating light and dark squares are painted in pale blue and a combination of pale blue and purple over an orange-brown hatched ground. The layers of pigment are built up in such a way that the underpainting of the background is clearly visible through the strokes overlapping it. Rather than offering a fleeting glimpse of the ground, as is the case in other compositions within the series, the layers of strokes suggest a lush tweed. The treatment of the position points through

relatively large dabs of red paint rather than fine points reflects the fluidity of the brushwork throughout the composition. The connective lines are also rendered thickly. The geometric shapes derived from the connective lines are fairly simple, although when one views the entire work the overall impression is one of intricacy and complexity.

If Knight Series A. on P. #1 appears to be the most complex of the compositions within the series, Knight Series A. on P. #2 1975 (Plate 99) is clearly one of the most concise. The entire composition is reduced to the fewest and simplest shapes and strokes possible. The tones are harmonious and the pigment is applied in such a way that the colors and brushstrokes appear to dissolve into one another. The alternate light and dark squares of the traditional board are eliminated in favor of a uniform pale orange grid, and the central geometric images are sparse and, for the most part, simple parallelograms. The largest shape is executed in loosely painted pale orange strokes on a mottled background of white and yellow, with touches of bright orange. Adjacent to this shape are a square and two rectangles painted in bright orange. These smaller forms accent the large shape and lie in the same plane. In both Knight Series A. on P. #1 and #2 the movement of the knight follows the same pattern

as in Knight Series OC #1: it proceeds in a straight line, making right angle turns as required to avoid going off the chessboard, and not landing on the same square twice.

In 1976 Tworokov made several changes in the Knight Moves Series. The entire space of the canvas was divided into a grid, eliminating the distinction between background and pictorial square or chessboard. This change increased the number of squares within which the knight could move from sixty-four to one hundred twenty. Alternate light and dark squares were eliminated entirely in favor of a uniformly colored ground. The grid was further subdivided by diagonal lines sloping from the upper left to the lower right, intersecting and connecting the center points of the squares of the grid. The brushwork within the geometric shapes was also altered slightly: instead of providing differentiation between shapes through the use of various color combinations, Tworokov increased the density of brushwork in order to distinguish planes. Finally, in these later compositions the path of the knight does not necessarily extend as far as it can without "going off the chessboard"; rather Tworokov breaks free from the earlier restrictions on turning, as well as of the restrictions imposed by an eight-by-eight square chessboard, and permits the path of the knight to saunter back

and forth according to the dictates of artistic will.

In Knight Series #5 (Q3-76-#6) 1976 (Plate 100), the knight again begins in a square near the upper left hand corner of the composition. It then moves one square up and two squares to the right, followed by one square down and two squares to the right. It continues in this zig-zagging manner to playfully hug the upper border of the extended ten-by-twelve square chessboard. When it arrives near the upper right hand corner it makes a right angle downward and briefly continues this zig-zagging pattern along the right edge of the composition. But near the center of the right edge it suddenly departs from this coy edge-hugging procedure and darts diagonally across the canvas toward the lower left in three moves that follow the same line. This diagonal dash stops before it would have been confined by the canvas edge, and from there undergoes a pattern of right-angular turns and multi-move dashes as directed by the artist's will rather than the confines of the canvas or the rules of previous works. However, Tworokov still allows himself to be governed by the rules of an individual knight move (that is, two squares horizontally or vertically followed by one vertical or horizontal square), and still refrains from permitting the knight to land on the same square twice. The resultant geometric shapes lie in two overlapping planes that are

parallel to the background. The grid delineations of the washed background are allowed to form the substance of the polygons that were chosen from the lines depicting the path of the knight. The areas within the polygons that immediately overlap the background are painted in loosely hatched, continuous M-shaped strokes. Additional geometric forms, including a triangle near the center of the composition, are defined by the apparent overlapping of this first layer of planes, and these additional polygons, which appear to lie closer to the viewer, are defined by hatching that contains twice as many M-shaped strokes. Thus the two polygons lying in the plane that appears closest to the viewer are more densely painted and richer in texture.

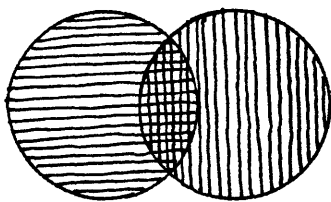
With Knight Series #5 Tworikov begins to delineate polygons that appear to lie in overlapping planes. Each plane appears to be translucent, and the repeated hatching that signifies their intersections creates an illusion of depth. In Knight Series Numbers 5 through 8 the more densely hatched the polygons, the greater the numbers of planes that appear to lie beneath them.

In Knight Series #6 (Q3-76-#7) 1976 (Plate 101), the background is divided into an overall grid and the individual squares are painted with continuous M-shaped strokes in horizontal layers. The points are connected with white

lines that in turn determine the bolder geometric shapes within the composition. Once again these various forms lie in several planes. The plane nearest to and overlapping the background is painted in a pale orange wash and is superimposed by numerous shapes in which the grid is retained and brushed with short, rust-colored, vertical hatchings. The foremost plane contains a single geometric shape whose individual grid squares consist of a combination of purple and rust-colored brushstrokes over a pale orange ground. The imagery can be perceived as overlapping planes in which the pigment application becomes progressively, or collectively denser; the darkest image appears to be in the foremost plane. On the other hand, the solid washed areas of the composition have a tendency to move forward and to determine the interior shapes by defining their perimeters. This shifting perspective creates a sense of movement between the planes that can alternately be perceived as distant from one another, tightly overlapped, or integrated into a single, larger plane.

In 1977 the grid structure of the Knight Series compositions was reduced to eighty squares, the central imagery continued to expand toward the perimeters of the canvas, the palette was more subdued, and the brushwork was more opaque. In Knight Series #7 (OC-Q3-77-#1) 1977

(Plate 102) the background consists of nearly opaque and richly textured brushstrokes on which are superimposed thin white lines defining a grid. Two large geometric figures lying in overlapping planes loom large in the canvas, expanding toward the edges. A large, pale orange shape, exhibiting faint traces of grid lines, lies in the middle-ground while the foreground plane contains a simpler shape rendered in rust-colored hatching superimposed on a pale orange ground. The area of overlap between the shapes incorporates the colors and brushwork of the individual forms. This treatment is similar to examples of Venn diagrams used in mathematics and symbolic logic to show relationships between sets by overlapping circles that are often shaded or cross-hatched:



This technique of overlapping as well as the use of flat color and opaque brushwork is more apparent in Knight Series #8 (OC-Q3-77-#2) 1977 (Plate 103). The overall grid of the background is maintained but is now barely discernible due to the increased density of brushwork

within the individual squares. In an interesting variation on this background grid, Tworkov stopped the patterning near the bottom of the canvas and allowed paint to drip off the lower edge. This treatment is reminiscent of several Fields Series canvases and affords visual relief from the densely compacted brushwork of the remainder of the ground. In this composition the polygons are similar to but more complex than those of Knight Series #7 with increased areas of overlap and sharp, jutting angles that are derived from the movement of the knight in continuous right angles. The complexity of the composition is further enhanced by the diagonal bisection of the individual squares of the overall grid. The palette is bold and somewhat disconcerting: the intricate geometric form is painted in a dull, olive green while the simple, superimposed shape is rendered in more translucent strokes of red on an orange ground. This latter form retains the grid structure as does the area of overlap, which is a richly textured combination of red and orange strokes over a green ground.

In none of the Knight Series canvases is the texture richer and the color more dynamic than in Tworkov's smaller compositions utilizing this theme. Knight Moves (OP-Q2-77-#3) 1977 (Plate 104), an oil on paper sketch, combines the fluidity of the acrylic on paper works with the bold,

flat colors of the 1977 Knight Series oil paintings. Superimposed on a vibrant orange background are thick, black vertical strokes that are overlapped in turn by more loosely painted deep grey brushstrokes. The grid structure is obscured and the bright orange ground tears through the rich, dark overlying strokes in a manner not unlike that of Clyfford Still. The geometric forms derived from the knight's relatively limited number of continuous moves are few and related to one another by simple parallels or right angles. The area within a single rectangle adopts the solid orange tone of the ground while the remaining five shapes are built up of multiple layers of black strokes, so dark and densely applied that they are velvety in appearance. Only occasionally does the bright orange ground shimmer through the lushly painted surface strokes.

When Tworkov broke free from the confining and predictable mold of Abstract Expressionism, he longed for the imposition of the intellect on his art. Yet in examining transitional works such as the Fields Series and the Screens it is apparent that he was not, at that time, ready or willing to restrain his love of painting or exclude his gestural signature from his mathematically derived structures. The solution to the reconciliation between structure and spontaneity, between choice and

chance, lay partially in the development of the Knight Series. In these canvases, Tworkov was able to work within the limits of a predetermined structure as well as existing criteria for the placement of points and yet was free to choose certain paths, directions, and geometric forms. Both the board and the L-shaped movement of the knight in the game of chess became his constants; all else resulted from artistic will and conscious decision. Ironically, these seemingly rigid constants were a source of accident and spontaneity for Tworkov in that working with them provided fresh and unexpected lines and forms in each new work. Tworkov then capitalized on these "chance" elements, altering them according to his discretion or predispositions.

A stylistic survey of the many variations in the Knight Moves Series indicates that the works fall into three basic categories corresponding to the years in which they were executed. The first works, painted in 1974, are clearly divided into background and board or pictorial square, and the geometric imagery is derived from the connection of the endpoints of the knight's moves. The boards consist of alternating dark and light squares, eight across and eight deep, corresponding to the format of an actual chessboard. The second group of canvases, executed a year later, maintains the division of the

canvas into background and board but the latter does not always consist of alternate light and dark squares. The imagery within the board is more complex and extends to the perimeters of the board. In 1976 the board-background division was eliminated and the entire canvas was divided into a grid consisting of one hundred and twenty squares, ten across and twelve deep. The imagery looms large in the composition, expanding toward the perimeters and touching the centerpoints of the outlying squares. This format corresponds to some simultaneously painted canvases of the Three-Five-Eight Series in which imagery is derived from connecting points that lie on the perimeters of the canvas. The Knight Series works of 1977 are closely related to the Three-Five-Eight Series, both in the enlargement and simplification of the central imagery and in the use of opaque colors and flat brushwork. However, the L-shaped movement of the knight in the Knight Series paintings also influenced the paths and directions of lines and figures in the Three-Five-Eight Series canvases, as we shall see in the following chapter.

CHAPTER 9

Three-Five-Eight

In the fall of 1975, Tworokov executed a work entitled Three-Five-Eight #1. The painting took its name from a system of points, constructed by Tworokov, which lay on the perimeters of the canvas in a ratio of 3:5:8. Opposite sides of this square canvas had corresponding points which were connected by vertical or horizontal lines intersecting the canvas edges at right angles. The resultant "units" of the canvas were in a proportion of 3:5:8, whether read horizontally or vertically. This single painting, with its simple three-five-eight division, was a springboard for an elaborate series painted over a span of five years thus far, and continues to be the constant, or "system" with which Tworokov works.

Three-Five-Eight #1 1975 (Plate 105) adopted the harmonious color combinations and M-stroke hatching of the Knight Series preceding it. These idiosyncratic strokes were applied in closely compacted, horizontal rows within the individual squares and rectangles of the composition. Unlike the geometric forms of the Knight Series works, these regular shapes appear to lie adjacent to one another in the same plane. Despite the highly textured brushwork, the overall impression of the

composition is one of flatness. The only suggestion of overlapping of planes occurs with the intersection of the vertical and horizontal "strips" of the five-unit dimension of the ratio 3:5:8. In these segments, the brushwork is applied more densely and incorporates the colors of the other shapes of the composition, recalling similar treatment of overlapping planes in some of the Knight Series canvases.

The first elaboration of the three-five-eight system occurred in Untitled (Q1-76-#1) 1976 (Plate 106). The points are first established along the perimeters of the canvas according to the ratio 3:5:8 and then connected by vertical and horizontal lines in a manner similar to that of Three-Five-Eight #1. The canvas can also be read as divided into quarters by single vertical and horizontal lines intersecting at the midpoint of the composition. In this case, the quadrants are equal in proportion since three plus five equals eight. The composition divisions, as well as the colors accenting the various shapes corresponding to the proportional divisions, are repeated on a smaller scale in the lower left quadrant of the painting. This "square within a square" contains yet a smaller square in its lower left quadrant, which in turn is demarcated by 3-, 5-, and 8-unit points along its perimeters. From the lower left corner, Tworikov then

sketched diagonal lines connecting all of the 3-, 5-, and 8-unit points on the top and right edges of all the squares. These angles fan out across the canvas, resembling spotlights, originating in the lower left corner. This interpretation is reinforced by the painting of alternate angles with densely applied hatching that combines the colors of the underlying squares and rectangles. The composition is at once elegantly simple and surprisingly complex. From a distance, it appears as though the composition consists of three overlapping squares of white, yellow, and purple which have as common borders the top and right edges of the canvas. Superimposed upon these "simple" shapes is the same "composition" on a smaller scale. It is only on closer inspection that the complex proportional divisions and the delicate, superimposed diagonals are visible. Of the many variations on this format, despite oversimplification or extensive elaboration, few have the monumentality and harmonious repose of Untitled (Q1-76-#1).

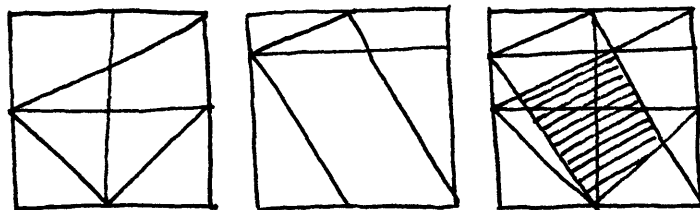
From this basic "three-five-eight" system, Tworikov moved simultaneously in two directions. In one group of works he maintained the 3:5:8 ratio within a square canvas, and in another series, he extended the format such that the latter canvases are rectangular and divided in half, each section then being divided according to

the 3:5:8 ratio.

Untitled (Q2-76-#1) 1976 (Platel07) is a square canvas which combines the three-five-eight system of point placement with the overall grid structure of the Knight Series paintings. In this work, Tworokov sketched a "pictorial square" within the canvas borders, on whose perimeters the points were placed. Although the space between the borders of the canvas and the pictorial square is painted in pale blue (the background color for all of the derived shapes in the composition) there is no sense of overlapping. Rather, this space is perceived as a simple "frame-within-a-frame." This became a constant in Tworokov's compositions from this point onward, although the space between the canvas edge and the image was gradually reduced and painted in a manner identical to the background of the image. Thus it ceased to be a design element. Tworokov has stated that he began doing this so as to ensure that the endpoints would be clear and to facilitate stretching the canvas and keeping the points in proper relation to one another.¹

The background of Untitled (Q2-76-#1) is divided into an overall grid, and the individual squares are painted with layers of dark and pale blue brushstrokes over a pale blue ground. Points were then placed along the perimeter of the canvas, marking the three-five-eight

division, after which Tworokov connected them to derive his imagery and delineate overlapping planes, as shown below:



The spaces within the forms retain a grid structure, the squares of which consist of dark blue strokes superimposed on the pale blue ground. The area of overlap between these geometric shapes incorporates the brushwork of both and is consequently more dense in application and deeper in color. With the sparse placement of points and few connective lines defining large, simple shapes, Tworokov was able to present clear and concise relationships between these geometric images with few additional elements present to lessen the impact of a dramatic, simple statement. The technique does not overpower the form, and the forms are harmoniously related to the surrounding space. From a distance, the shapes appear to move in tilting planes, sliding back into space or pushing forward to the picture plane. This is due to the shapes of the quadrilaterals, which narrow and broaden on opposite sides to create the

impression of recession into the background. However, upon closer inspection, the surface treatment tends to keep the images in planes parallel to and not distant from the picture plane.

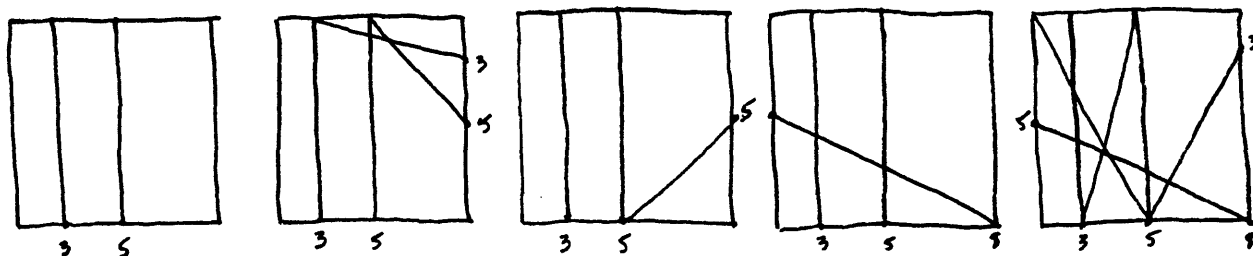
Untitled (Q3-76-#4) 1976 (Plate 108) is a complex variation on Untitled (Q2-76-#1), although it begins with a smaller background grid (one hundred rather than two hundred squares) and repeats the two simple geometric shapes of the earlier work as the central imagery. Similarly, the background squares are painted thickly and densely, providing a notable surface texture, and the spaces within the quadrilaterals are rendered in the same color and brushwork. Their overlap, as in the earlier work, is indicated by an increased density of strokes and deepening of color. The complexity of Untitled (Q3-76-#4) stems from the connection of each of the points to all of the others along the perimeter with the thinnest of black lines. These lines stand in contrast to the lushly painted strokes of the background and quadrilaterals. The result is an intricate, orderly, and symmetrical web of taut, wire-like lines that both determine the shapes of the geometric forms and stretch their corners toward the edges of the canvas. The space which Tworokov creates is disconcerting. The quadrilaterals may be perceived, as in Untitled (Q2-76-#1), as receding into space at sharp

angles, and intersecting with one another in the lower right quadrant of the composition, along its bisecting diagonal. The connective lines first appear to be in the foremost plane of the composition, because they are superimposed upon the quadrilaterals. However, the lines may also be perceived as moving in three-dimensional space at their points of convergence. Also, since they function to define the perimeters of the quadrilaterals, and the latter can be perceived as tilting planes, the lines may also be perceived as moving back into space. Because neither of these interpretations can remain "correct" for any length of time, there is a dramatic tension between the lines and the forms which contrasts with the more stable and deliberate movement of the large quadrilaterals. The shapes and lines at once suggest large, patterned pieces of fabric stretched by their corners by unrelenting strings, or, perhaps, a type of geometric marionette urged to move in one direction or another by the tugging of the thin wires.

Throughout 1976, Tworokov continued to paint variations on this general theme, dividing the canvas into an overall grid, connecting all of the 3-, 5-, and 8-unit points with thin black lines, and ensnaring a variety of simple shapes within these complex webs. In 1977, although the square canvas was maintained and the three-five-eight system

remained the basis for deriving the geometric imagery within the composition, several major changes occurred. In a group of works entitled "Alternatives," painted from the fall of 1977 through the winter of 1978, Tworkov eliminated the background grid, painted his connective lines white, or removed them altogether, increased the number and variety of geometric shapes and changed his palette and brushstroke.

The background of Alternative I (OC-Q3-77-#3) 1977 (Plate 109) is densely painted with three layers of thick vertical strokes in horizontal rows. This richly textured brushwork of light and dark tones of purple-grey is superimposed on a bright red-orange ground that shimmers through the dense strokes of the upper layers. The 3-, 5-, and 8-unit points are distributed along the top, bottom, and right edges of the square canvas, but in this composition there are no superimposed connective lines. Instead, the only lines drawn to connect various perimeter points are those that also define the contours of the central geometric imagery. The canvas divisions were made as follows:



After the points had been connected, Tworokov derived only three major shapes: the narrow rectangle of the 3-unit vertical strip, and two quadrilaterals. The interior space of the rectangle is painted in dark grey vertical strokes over a red-orange ground while that of the two quadrilaterals is dark grey and green over red-orange. Their area of overlap incorporates these individual layers of colors and brushstrokes, providing a richly textured surface. Because the central images are not bound or superimposed by connective lines, their relationship to the surrounding space can be more freely perceived in a variety of ways, undergoing a number of perceptual and perspectival shifts. Most simply, the shapes can be read as overlapping one another in parallel planes. However, because the quadrilaterals narrow toward their bottom edges, they can be perceived as jutting out into the viewer's space and intersecting the background at approximately a forty-five degree angle. However, two compositional elements tie them to the surface of the painting and deny this three-dimensional interpretation: The overall surface treatment and the standard frame-within-a-frame, into which the 3-unit rectangle extends. Tworokov painted the narrow horizontal strip between the canvas edge and pictorial square with dark grey brushstrokes over a light ground, thus effectively tying the shape to the

two-dimensional surface.

In the first variation on this format, Alternative II (OC-Q3-77-#4) 1977 (Plate 110), Tworlov maintained the same distribution of 3-, 5-, and 8-unit points and geometric forms while making a dramatic change in both color and brushwork. The canvas consists of two separate fields of color--pale orange and green--arranged symmetrically on opposite sides of a vertical line which bisects the composition. The bilateral sections are painted with a loose, gestural, overall brushstroke of no particular pattern which allows glimpses of the underlying, light, primed canvas. A large quadrilateral overlaps both color fields and consists of similarly painted grey brushstrokes through which the green and orange grounds of the bilateral sections can be seen. Superimposed on this quadrilateral is a translucent, pale blue geometric form that diffuses the light in such a way that the quadrilateral and background are less distinguishable. Because the lines defining this shape converge at a single point at the center of the top edge of the canvas, the form can be perceived as a tetrahedron that straddles the background as well as the quadrilateral. This forces the quadrilateral to lie in a plane parallel to the background, whereas, were it not for the tetrahedron, it might appear to intersect the ground at a right angle, as in Alternative I. Although

this perception of geometric forms is at times very convincing, Tworokov once again worked to destroy it by tying the imagery to the surface with the connective lines. These lines are no longer crisp, nor do they appear to be superimposed upon or to underlie the forms. Rather they function as actual dividers of the canvas and define the edges of the various shapes resulting from their intersection. These shapes were then filled in with different colors or combinations of colors that were brushed in a gestural fashion, at times overlapping the lines. These restrictive lines, along with the uniform surface treatment, tend to link the forms to the picture plane. But the tension between the perceptions of two- and three-dimensionality remains strong and active in viewing the composition.

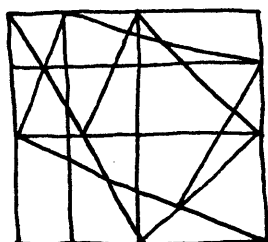
The most striking characteristic of Alternative III (OC-Q4-77-#1) 1977 (Plate 111) is the extremely flat application of paint idiosyncratic to this work and indeed uncharacteristic of Tworokov's technique in general. This flatness is accentuated by an unusual palette of muted, almost murky hues of pink and grey. These background colors extend to the edges of the canvas; the frame-within-a-frame exists only to provide a clearer perimeter for the placement of points. Superimposed on this background is a dark grey quadrilateral whose interior space is painted

so thickly and flatly that the underlying pink and grey grounds are all but invisible. This minimizes the extent to which overlapping forms can be perceived and, in fact, at times is read as a darkened void. What was interpreted in the earlier Alternative canvases as an intersecting plane, perpendicular to the background, or as a straddling tetrahedron, now appears as a translucent shape superimposed upon the dark quadrangle and lying in a plane parallel to it. This interpretation is reinforced by the connective lines which bind the shapes to the surface of the canvas, as in Alternative II.

In the fourth, fifth, and sixth variations in the Alternative series, Tworkov maintained the same combinations of shapes and similar planar relationships, superimposing them on variously painted backgrounds. Alternative V (OC-Q1-78) 1978 (Plate 112) is divided vertically into three sections according to a 3:5:8 ratio, while Alternative VI (OC-Q1-78-#2) 1978 (Plate 113) is divided into two sections along the 3-unit division. The interior spaces of the rectangles within these canvases are painted in varying colors and densities of brushwork. The compositions repeat the white tetrahedron visible in Alternative III, painted in varying degrees of translucency. The white connective lines are now more crisply drawn and appear to be superimposed upon the shapes lying in the foremost

plane. Tworokov also returned, in these works, to an overall surface treatment of patterned, cross-hatched strokes that are tightly controlled though loosely brushed.

The most dramatic variation in the series is Alternative VII (OC-Q1-78-#3) 1978 (Plate 114) with its changes in both brushwork and the relationship between geometric forms and the surrounding space. The most discernible canvas division is vertical and defines the 3-unit rectangle. The space within this rectangle is painted opaquely in a color combination of pale blue and tones of purple with touches of green randomly placed throughout the field. The 5-unit rectangle is loosely painted in strokes of dark purple hatching over a light purple ground, with touches of green shimmering beneath the dense brushwork. The handling of the background and the geometric shapes is the most calligraphic of all of the canvases in the series, suggesting a reference to Tworokov's gestural painting of the 1950s and 1960s. The connective lines were eliminated in this work, with the exception of a vertical line delineating the 3-unit, although the two major geometric shapes can be readily recognized as derived from the same structural lines as were used in earlier canvases within the series:

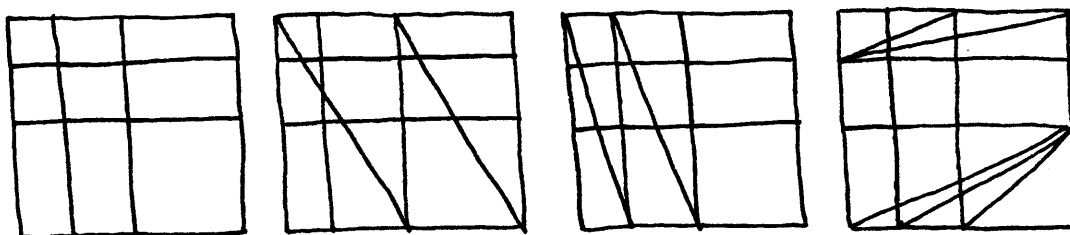


However, the relationship between the shapes differs markedly. Instead of perceiving the forms as lying in parallel, overlapping planes, or as a tetrahedron straddling the background and quadrilateral, it now appears as if the quadrilateral both overlaps a portion of the tetrahedron and intersects it at an acute angle. The tension of varying perspectives present in earlier works is exaggerated in Alternative VII, and the lack of connective lines that had linked the shapes to the surface of the picture, leave little to interfere with a three-dimensional perception.

In the fall of 1979 Tworlov began another series based on the three-five-eight system which he entitled Indian Red. Whereas in the Alternative series each of the compositions consisted of the same connective lines and geometric shapes with variations, the works of the Indian Red series for the most part, in color and brushwork, derive from the same palette, but they differ significantly

from one another in terms of lines and forms. Within the group of seven works there are no fewer than three different combinations of shapes, and within each compositional type the works differ in degree of complexity.

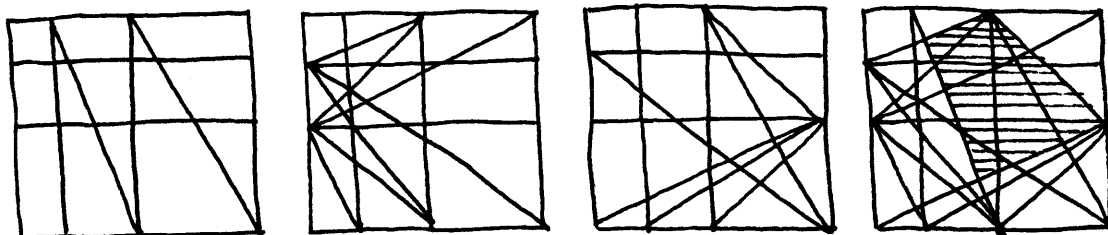
Indian Red Series #1 (Q3-79) 1979 (Plate 115) is a square canvas divided according to the 3:5:8 ratio, and is further subdivided as follows:



The background is divided into bilateral fields of opaque grey and brown pigment in a manner similar to that of Alternative II. The brushwork is thickly applied and its pattern is discernible only through the play of light across the richly textured surface. The palette consists of murky tones of grey, brown, and Indian Red (from which the series takes its title). With regard to the use of color in this series, Tworikov set himself the task of applying one color directly out of the tube and deriving from it all other tones in the composition.² The white connective lines stand in contrast to the ground they superimpose and serve either to define the borders of

the shapes or to delineate sections of the canvas that would then receive overall brushwork. Although a large, translucent quadrilateral appears to be superimposed on the faceted and multi-colored ground, there is no real sense of three-dimensionality. The perception of overlap is not so much that of shapes in different planes as of a painted overlap of delineated segments within the canvas. The muted tones and highly textured brushwork, along with the flatness of the fields and the superimposed connective lines, enhance the two-dimensionality of the painted surface.

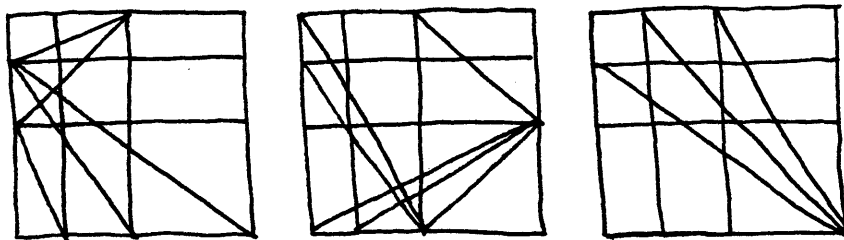
Indian Red Series #2 (Q3-79) 1979 (Plate 116) is similar to Indian Red Series #1 in the placement and connection of points with thin white lines, but the quantity and complexity of these lines is increased. In general, in works in which Tworkov superimposed a greater number of diagonals to connect the 3-, 5-, and 8-unit points, there is a greater tendency to perceive the shapes as three-dimensional, regardless of the manner in which their interior spaces are painted. In Indian Red Series #2 the imagery suggests folded paper, or a series of planes that fan out from a single line along the bottom of the canvas:



These forms appear to overlap even though they are individually opaque, and this perception is reinforced by a large translucent blue-purple quadrilateral that lies in the foremost plane and distorts the color of the black quadrilateral immediately beneath it. The two black quadrilaterals in the composition can also be perceived as two segments of a single geometric form that intersects an orange plane to merge with the pale blue quadrilateral. These differing perceptions or perspectives are puzzling, for when the eye tries to check their "correctness," it finds that certain lines presumed to be continuous, save for the area of the intersecting plane, do not in fact meet; what was thought to be a single quadrilateral painted in a solid color is fragmented by a connective line and no longer functions as a solid plane. The white connective lines, while suggesting an intricate scaffold supporting a variety of planes, also reassert the two-dimensionality of the canvas by their superimposition

on the forms. Despite the strong suggestion of three-dimensionality afforded by the many diagonals, the flatness of the composition is retrieved by the major verticals and horizontals of the three-five-eight canvas division. They persistently assert themselves, reminding the viewer of the construction of the composition through the surface connection of points and lines.

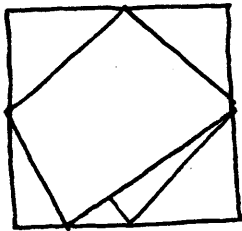
In Indian Red Series #3 (Q3-79) 1979 (Plate 117) little interferes with the perception of the forms as hovering in a three-dimensional space, although the colors and brushwork are more opaque and translucent overlapping planes do not exist. The solid black, thickly-painted background is divided in the following manner:



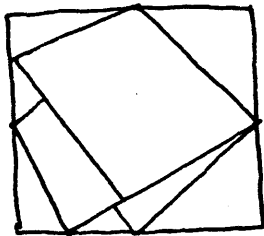
There are few extraneous connective lines; most function to define the edges of the geometric shapes. In Indian Red Series #3 Tworikov changed the color of these lines from stark white to a neutral tan, and the contrast between them, the background, and the geometric forms is subdued. As a result, the connective lines are seen less as entities

fighting their way to the foreground or constricting the geometric imagery. The viewer also feels less need to visually reconcile the relationship between the lines and the forms.

The composition consists of several layers of geometric shapes with interesting spatial relationships. The large brown quadrilateral appears to be folded along a diagonal line connecting the center points of the top and right sides of the canvas:



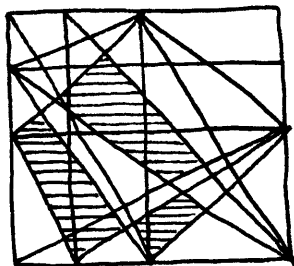
An orange quadrilateral is then superimposed upon one of its sides, joining the brown form along the same diagonal:



Overlapping this shape are two translucent blue-purple quadrilaterals that lie in parallel planes and bear no

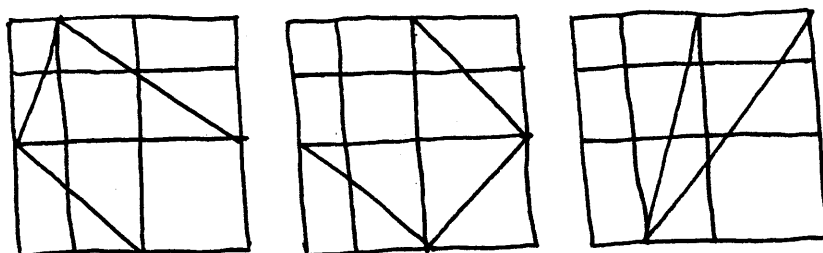
relationship to the brown quadrilateral. This perception is encouraged by the minimal role of the connective lines and the choice of brightly painted geometric forms on a solid black background. The 3-, 5-, and 8-unit structural lines contribute to the two-dimensionality of the composition, as does the forced discontinuity of the brown quadrilateral which is overlapped by a black wedge. But their effects are minimal, and the perception of three-dimensionality remains strong.

Indian Red Series #6 (Q3-79) 1979 (Plate 118) is similar to Indian Red Series #3 in its connection of points and delineation of major shapes, but the composition is extremely simplified. For the first time in the entire Three-Five-Eight Series Tworkov removed all the connective lines. The geometric forms were reduced in number to two, and they intersect one another rather than overlap. The forms are derived from the connective lines in the following manner:



They are thickly painted in pale purple and Indian Red on a velvety black background, and intersect in a discontinuous manner, with the red quadrilateral overlapping the purple shape along one line. This small area in which intersection and superimposition are alternately perceived, as well as a right angle notched into the side of the purple quadrilateral, lend a certain instability to the forms and their otherwise ordinary spatial relationship. In this composition the structure is subservient to the form and the form is subservient to color. In no other work of this series does the imagery consist of dynamic fields of color in dramatically simple collision.

The third compositional type within this series is a slight modification of Indian Red Series #1:



In Indian Red Series #4 (Q3-79) 1979 (Plate 119) a translucent ultramarine-blue tetrahedron straddles an Indian Red quadrilateral, both overlapping a thickly painted black background. The brushwork is built up of layers that provide a rich surface texture through which can

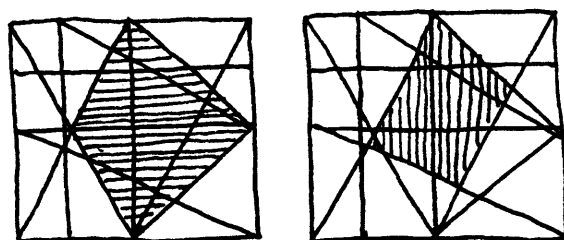
be seen glimpses of the light brown background. Once again a gestural pattern can be perceived through the play of light across the impasto. The connective lines are painted in neutral tan, also the color of the frame-within-a-frame and the background of the canvas. Diagonal lines are few and function only to define the borders of the geometric shapes. Although these borders are proportioned slightly differently, the resultant shapes are very similar to the quadrilaterals and tetrahedrons first observed in the Alternative Series. Also, in Indian Red Series #4, the area of overlap between the two shapes incorporates the colors and brushwork of both geometric forms in a manner similar to that of the Alternative canvases. Because of the slightly different contour of the quadrilateral in Indian Red Series #4, it may also be perceived as a three-dimensional, tent-shaped form that abuts the tetrahedron, suggesting a crystal-like formation. However, this perception of two adjacent three-dimensional forms is quickly superceded by that of a tetrahedron straddling a quadrilateral due to the discontinuous contours of the red figure. The perspectival shift is nonetheless strong. As is the case with many of the Indian Red Series canvases, the imagery is recalled to two dimensions through the presence of 3-, 5-, and 8-unit structure lines that are superimposed. The forms

are then subordinated to the lines, and the lines, in turn, reassert the technique.

Indian Red Series #5 (Q3-79) 1979 (Plate 120) is a more radical simplification of Indian Red Series #4. It is the only work of the series in which Tworikov limited his palette to two colors and in which the geometric forms are rendered in the same hue. The two simple geometric shapes are painted in opaque black on a red ground. The area of overlap between the forms, which provides only a hint of translucency, is thickly brushed in an even deeper black. The connective lines are faintly drawn in light red and do not play a primary role in the composition. The shapes themselves can be perceived as adjacent and three-dimensional, or as a tetrahedron overlapping a quadrilateral, but neither perception predominates. Rather, the perception of these shapes derives from the "expectation" of their presence after having viewed other canvases in the series, especially Indian Red Series #4. The individual colors are so strong that one struggles to alleviate their impact by forcing the barely visible structural lines to play a more active role. The use of black pigment in the central images in a sense negates them, but because an overlap can be perceived they cannot be forced to function as voids. The difficulty encountered in interpreting the composition is

in itself somewhat captivating, but it is not on the whole a viable portrayal of forms, structure, or spatial relationships.

However, Tworikov used the same color combination and major forms more successfully in Indian Red Series #7 (Q3-79) 1979 (Plate 121), in which he introduced a bright orange quadrilateral that enlivens the composition and once again focuses on the interplay of the shapes and the surrounding space. The geometric imagery in this work is reversed so that most of the space within the quadrilateral underlies the straddling tetrahedron:



The translucent Indian Red tetrahedron can be perceived as superimposed upon the bright orange quadrilateral, or as joined along the diagonal that extends from the lower right corner of the canvas to the midpoint of the left edge. The shapes can also be read as quadrilaterals in overlapping parallel planes, although the convergence of diagonals that forms the vertex of the tetrahedron tends to weaken this interpretation. The connective

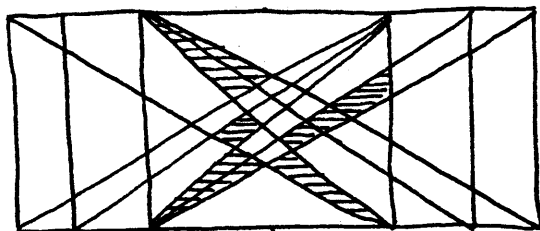
lines are grey and, despite the presence of the horizontal and vertical 3-, 5-, and 8-unit structural lines, they do not interfere significantly with the perception of three-dimensionality. It is one of the most powerful and interesting variations in the Indian Red Series with its combination of a reduced palette, simplicity of shapes, and reconciliation between the functions of lines and forms.

Tworokov began connecting specific points within a square composition in the Knight Series canvases. Throughout that series the imagery continued to expand toward the edges and to fill the space within the canvas, establishing the format for the Three-Five-Eight Series. Throughout the Three-Five-Eight, Alternative, and Indian Red Series there had been a tendency toward a simplification of palette, structure, and imagery. But with this simplification of components there was an increased complexity of spatial relationships stemming from the shifting perceptions of the two- and three-dimensionality of the individual shapes, and their relationships to each other and the surrounding space. In these square compositions Tworokov tirelessly explored the multitude of possible relationships between points, lines, and planes.

In the spring of 1976 Tworkov began to use systems of points and connective lines within a rectangular format, and in the winter of that year he extended the canvas divisions from a ratio of 3:5:8 to one of 3:5:8:3:2. In Untitled (Q4-76-#1) 1976 (Plate 122) Tworkov began by inscribing a rectangle within the larger rectangle of the canvas, recalling the board and background format of the Knight Series works. He then placed points along the two sides of the inner rectangle, marking the 3-, 5-, 8-, 3-, and 2-unit divisions. Unlike the earlier square canvases of the Three-Five-Eight Series, each point along one line was connected to all points on the opposite edge of the rectangle, making the web of diagonals more complex. There are no horizontal 3-, 5-, 8-, 3-, and 2-unit dividers, and since the verticals are seen as only one line of many emanating from a single point, they do not tie the imagery to the surface as they did in the square canvases. After the points were connected Tworkov derived quadrilaterals from the intersections of connective lines in a seemingly arbitrary or random manner. The connective lines, though nonassertive, divide the canvas and provide borders within which to paint, rather than outlining the geometric imagery. The spaces within the forms are rendered with short vertical strokes of pink and purple that are allowed to drip within the

borders. Because of the greater distance between points, the shapes that result from the intersection of the connective lines change considerably from the stout quadrilaterals of the square Three-Five-Eight canvases; they become streamlined triangles and quadrilaterals of various sizes. Because the lines are drawn lightly and delicately in contrast to the densely painted geometric forms, these forms are not constrained and, as a result, appear to move in a three-dimensional space. Nonetheless, the composition is perceived most strongly as two-dimensional due to the lack of background differentiation or overlapping of forms.

In Untitled (Q4-76-#2) 1976 (Plate 123) Tworikov began with the same 3:5:8:3:2 ratio and marked these points along the top and bottom of a pictorial rectangle within the canvas borders:

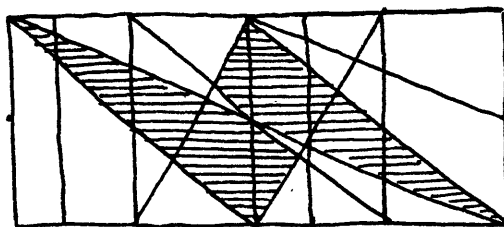


As in Untitled (Q4-76-#1), he then connected all the points and delineated various triangles and quadrilaterals formed by the intersections of the connective lines. In Untitled

(Q4-76-#2), however, the selection of shapes was less random. The largest, 8-unit segment of the canvas contains two sets of intersecting triangles aimed in opposite directions. These triangles are given substance either through short, vertical hatching or through M-strokes rendered in deep shades of pink, blue, and yellow. Their areas of overlap reveal the background of the pictorial rectangle, which is loosely washed in lighter tones of the same colors. The rainbow-colored palette, paler in tone, is used also in the background of the larger rectangle of the canvas. The remaining shapes in the composition that fall into the 3-, 5-, and 2-unit segments are almost bilaterally symmetrical: the narrower 3- and 2-unit segments to the right of the canvas contain smaller versions of the shapes that are present in the 3- and 5-unit segments on the left. Once again it is not the relationship between forms and their surrounding space that attracts the viewer, although in Untitled (Q4-76-#2) there is more of a suggestion of "atmosphere." These canvases are interesting for their relationships between points, lines, and forms that lie within a canvas divided according to an extended 3:5:8 ratio. The shapes of the images change dramatically when the 3:5:8 ratio is applied to a rectangle rather than a square, and these shapes and their relationship to the diagonals that sweep across

the wide fields are intricate and intriguing.

Several months earlier, in the spring of 1976, Twor-
kov painted Air Game (Q2-76-#3) (Plate 124), a composition
that is based on the same principle of connecting pre-
determined points along the top and bottom sides of a
rectangle and deriving triangles and quadrilaterals from
the intersections of the connective lines. But in Air Game
and in three compositions of the same type painted during
the summer of that year, Twor-
kov changed the ratio of
the canvas segments from 3:5:8 to 2:3:5. The impression
of the points and the connective lines is the same, but
the new ratio changes the contours of the geometric imagery:



Unlike Untitled (Q4-76-#1) and Untitled (Q4-76-#2), Air Game is a diptych in which Twor-
kov once again placed a
smaller pictorial rectangle. The background of the can-
vas is washed in streaks of light blue, pink-orange, and
yellow that run from the top to the bottom of the compo-
sition over a white ground. The neighboring colors are
subtly blended. The background of the pictorial rectangle

repeats this color combination and brushwork. The hues are more intense. Tworokov divided each half of the diptych according to a 2:3:5 ratio and placed them next to one another. Thus the entire rectangle of the composition is divided according to a 2:3:5:2:3:5 ratio. The reference points marking this system are established along the top and bottom edges of the pictorial rectangle, and the points are connected with thin black lines. The geometric imagery derived from the intersection of these connective lines consists of two major roughly triangular shapes and a myriad of smaller quadrilaterals that appear to have been derived by chance. The large figures are juxtaposed quadrilaterals, each of which seems a slightly shaved triangle, whose longest sides bisect their respective panels diagonally. Their interior spaces are executed in vertical strokes of deep blue, pink-orange, and yellow, which are allowed to drip to the borders of the figures. Smaller quadrilaterals in the painting are rendered in even deeper tones of the same hues, while their brushwork is less dense and more freely applied. The connective lines seem to form a delicate snare for the geometric figures, gently restraining the larger quadrilaterals and enframing the smaller quadrilaterals. Because the lines are barely discernible and subordinate to the forms, the quadrilaterals appear to move freely

in space or in the air, as the title suggests.

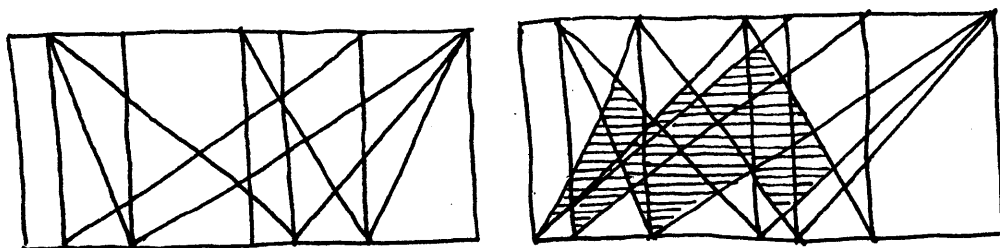
Air Game is similar to Untitled (Q4-76-#1) and Untitled (Q4-76-#2) in its uniform surface placement of quadrilaterals, although the main focus in the earlier composition is on the large juxtaposed triangular forms. In Mounting Olympia (Q3-76-#1) 1976 (Plate 125) Tworokov concentrated on more substantial geometric imagery and eliminated the patterning effect of small quadrilaterals. The canvas is divided in half by a vertical line that runs both through the canvas and pictorial rectangle, and each half is then subdivided into a grid that is ten squares across and ten squares deep. Reference points for the 2-, 3-, and 5-unit segments are placed along the top and bottom sides of each square or half of the pictorial rectangle, the entirety of which is a grid of two hundred smaller squares. After the 2-, 3-, and 5-unit divisions were made within the two major squares, the points along their perimeter were connected, with some diagonals extended across the entire width of the rectangle. The imagery derived from the connective lines moves across the squares and thus the entire composition is perceived as rectangular in shape. The resultant quadrilaterals are overlapped and "mount" in an ascending pattern from left to right. The background of the pictorial rectangle is washed in an array of vertical stripes in the light tones of pink,

yellow, and blue used in Air Game and the Untitled works painted later in that year. These colors overlap and at times blend into tones of bright orange and green. The interior spaces of the shapes are stratified, corresponding to the underlying grid, and within each horizontal band are short vertical strokes applied in a color sequence of yellow, blue, pink, and blue. The areas of overlap combine these colors and strokes, suggesting transparency, and are therefore more richly textured and saturated in terms of color. The quadrilaterals are overlapped in such a way that most of the contours are obscured by neighboring shapes, and the areas of overlap tend to stand out as distinct shapes in the foremost plane. This overlapping and the ascending pattern of the imagery suggest a mountain range, to which the title is perhaps a reference. In light of Tworkov's interest in Greek mythology, it may refer specifically to Mount Olympus or to Olympia, an ancient site on the western Peloponnesus that housed a temple complex dedicated to Zeus. In any event there is a strong suggestion of a double entendre in the title Mounting Olympia, when it is viewed in the context of its companion piece, Olympia (Q3-76-#2) 1976 (Plate 126). In this work the geometric shapes are simplified and consist mainly of elongated quadrilaterals that approach triangles in form. The background of the pictorial rec-

tangle is loosely painted in broad translucent swaths of pink, blue, and yellow. Although the background is also divided into a grid, the interior spaces of the geometric shapes do not adopt this pattern. Rather they are painted with loosely vertical strokes that are allowed to drip within the borders of the connective lines. The imagery consists of three or four major intersecting shapes rendered in the same combination of pink, yellow, and blue strokes, with pink or blue predominating in any individual shape. The areas of overlap display an increased density of brushwork and an increased intensity of color. Once again the overlapping of the shapes along with the angles of the "peaks" and the diagonals of the "slopes" can suggest a mountain range; but the title Olympia brings to mind classic reclining nude compositions of the same name. In this case Tworokov's geometric imagery can be readily perceived as figural, though highly abstracted. And so it became a simple matter to infer that Mounting Olympia may refer to a sexual encounter with the "reclining nude" of the later work.

In Hymnos (Q3-76-#3) 1976 (Plate 127), the last work in this sub-series, Tworokov combined the compositional elements and palette of previous works, while altering the geometric shapes and brushwork. The background is divided into a more prominent grid and is washed with

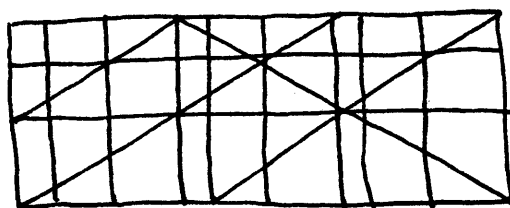
blended tones of yellow, pink, and blue. The connective lines from the 2-, 3-, and 5-unit points define quadrilaterals that are grouped together in a manner similar to that of Mounting Olympia:



But the spaces within the quadrilaterals are treated with a markedly different, more complex pattern of vertical striping in rhythmic groups of colors including pink, yellow, and blue. The repetitive patterning of subtle colors reflects the title of the work--the Greek word for hymn. Thus the composition may be viewed as a part of a trilogy of works thematically related to the Olympians.

Tworokov has more recently become excited by the widened range of possibilities provided by working with an extended rectangular rather than a square canvas,³ and has thus added a third square module that is divided into 2-, 3-, and 5-unit segments. Diagonal lines connect the reference points within the squares and, at times, extend across consecutive modules, carving out large

parallel chunks of the pictorial rectangle. In OP-Q3-78-#1 1978 (Plate 128), an oil-on-paper sketch, there is a shift of emphasis from geometric forms to the connective lines from which they derive:



The lines now function as the predominant structural and design elements. The rectangular composition, consisting of three square modules divided according to the 2:3:5 ratio, is divided vertically and horizontally by the connection of the 2-, 3-, and 5-unit points. The horizontal strip of the 2-unit segment that runs across the top of the composition is painted in tones of purple and blue, while the remainder of the background is loosely and thickly brushed in tones of purple. The connective lines are relatively thick and stark white, standing out crisply against the mottled tones of the ground. Seven quadrilaterals are derived from the intersecting lines and are scattered randomly across the canvas. Their interior spaces are painted opaquely with dark purple strokes that are harmonious with the background, though

they contrast with it. In OP-Q3-78-#2 1978 (Plate 129) the entire background is painted primarily in pink, blended with touches of blue and yellow. Once again the strong white connective lines play a primary role in the design of the composition. A large number of quadrilaterals are derived at random from these lines, and are painted in subtly modulated tones of purple, blue, and yellow. In both paintings the diagonal lines and resultant quadrilaterals appear to be moving in a variety of planes and directions beneath the network of vertical and horizontal lines defining the 2:3:5 ratio. These structural lines do not compel the composition into two dimensions as they did in other works; rather they function as a sort of screen through which the web of lines that ensnare the fleeting quadrilaterals can be perceived. These works stand chronologically between the Alternative and Indian Red Series paintings. They elaborate the role of line in the former and presage the flatness of color and brushwork and emphasis on figure-ground relationships in the latter.

Footnotes

- ¹Conversation with Jack Tworokov. January 12, 1980.
- ²Conversation with Jack Tworokov. August 9, 1980.
- ³Ibid. Conversation, January 12, 1980.

CONCLUSION

This dissertation attempts to provide a complete analysis of a specific portion of Tworokov's work, which has never been done, and to avail the reader of a significant collection of artist's statements culled from a variety of sources including Tworokov's own diary notes, art historical literature, and personal interviews with the author. The analysis of the works would have to be considered contextual, although it is made with respect to the framework of Tworokov's career itself rather than being set into a larger art historical, historical or social context. Tworokov is as old as the century and his career parallels some of the most important developments in the history of modern art. Therefore it would have been tempting to proceed with a study of the artist's work in terms of his reactions to social, economic, political, historical, or even psychological phenomena of the Twentieth Century. Such a methodology can provide fascinating information about the artist in the context of the history of art as well as providing insight into the practical issues that may have influenced the artist at any particular time. Yet in studies which engage in such divergent thinking, the artist's "role"-- as one of many--in the development of a style or movement

is often emphasized at the expense of a meticulous analysis of the very works which gained him the reputation. It has long been an art historical obsession to categorize or "pidgeonhole" artists into a specific movement or style despite the fact that in many instances the relationship of an artist to a single, distinct period is at best tenuous. In Tworikov's case one can divergently assess the movement called Abstract Expressionism, as well as the body of styles that evolved in the 1960s and 1970s, and determine how the artist "fits" into this chain of events. On the other hand one can think convergently, focusing on Tworikov's career as its own most interesting context and, after intensive study of his work, then determine whether or not the current critical framework of a particular movement can accommodate him. If the existing critical framework cannot accommodate the artist it becomes necessary, in future research, to change the parameters of the criticism. The artist cannot be fashioned to the "Procrustean bed" of the critic; the critical framework must be altered or expanded to accommodate the artist. Tworikov's oeuvre defies the "pidgeonholing" that necessarily excludes artistic anomalies while inflating the reputations of a select few. In truth, it is not the context which is of prime significance but the artist around whom the context develops. Over the span of more than half

a century, Tworokov's art has offered its own context¹ and for this reason it has been deemed most appropriate and fruitful to evaluate his work in this way.

Although the present study is essentially formalist in methodology, it does not fail to recognize Tworokov's art as a reflection of his life and times. Tworokov's obsessive need to move on, to encounter new problems and new situations, his lack of defeatism and his willingness to adjust and grow without sacrificing honesty to self and artistic integrity indeed parallels the passion for exploration and experimentation, intense pride and sense of forward motion that characterizes post-war America. Although Tworokov has repeatedly stated that he tries to remove, as far as he can, any outside influences when he is at work, and although he feels that the context itself is not as important as the individual artist or work of art, he has also asserted that an artist is not an autonomous figure but rather exists by virtue of the fact that other artists exist. He continues to see his work and the major movements that he has witnessed in Twentieth Century art very much as part of a larger art historical context, although to this day Tworokov has denied having been consciously influenced by anyone but Cézanne. One is reminded of Whitman's assertion in Song of Myself:

Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain multitudes.)²

It is the fact that Tworokov contains multitudes, that he lives in what he has called "a constant state of absorption,"³ which affords his resistance to "pidgeon-holing" and makes him a controversial or, at least, critically uncomfortable figure.

Over the period of 1955-1979, there are three, strong, identifiable influences on Tworokov's work: Cézanne, Abstract Expressionism, and mathematics. To one degree or another these three "elements" have shaped his style and determined its course over the past fifty years or more. As discussed in Chapter 2, Tworokov appears to have been attracted to Cézanne primarily because of the artist's ability to reconcile spontaneity and structure and to evoke form and space with simple strokes without sacrificing his insatiable desire to paint. To this day Cézanne's influence remains strong as Tworokov's works continue to exhibit a classical balance between emotion and restraint, spontaneity and structure, chance and choice. As was noted throughout the study, these polarities form the basis of Tworokov's works regardless of style. His is a highly complex and intellectualized concept of art that centers, at any

particular time, around a resolution of opposites. Kingsley, for example, has spoken of Expressionist/Constructivist tendencies⁴ while Bryant has enumerated such opposing concerns as form/subject, line/painterly mass, movement/solid structure, and surface/depth.⁵ Tworokov himself has wrestled with formalist polarities inherent in his concept of style, seeking, at one point, the combination of the calligraphic and the structural, of movement and meditation.⁶ Attempts to work toward a resolution of these opposites came during the late Abstract Expressionist years as Tworokov began creating idiosyncratic works. The Painterly Abstractions clearly show the influence of Cézanne as well as the residual effects of the rite of passage of Abstract Expressionism. Absorbing styles or techniques that complimented his philosophy of painting, Tworokov fused lessons from his past with exciting new formal concerns. As he began to structure his compositions with geometric elements, he maintained the use of random activity or accident, the spontaneous execution, the emphasis on stroke, and the assertive two-dimensionality of the surface that were part and parcel of the Abstract Expressionist credo. Yet unlike the other Abstract Expressionists, who could conveniently be divided into either the gesture or color field camps, Tworokov's work could be classified as

neither. In Tworikov's paintings stroke was never subordinated to sensuous, absorbing expanses of color but instead visibly created them in a manner distinct from Rothko or Newman. Likewise, Tworikov's stroke, or brush-trace, played a predictable structural and surface-descriptive role that differed from the almost form-descriptive drips and swaths of Pollock and de Kooning. This is especially noticeable in Tworikov's post-Abstract Expressionist works such as the Fields or the early geometric canvases. Until the later Three-Five-Eight series, stroke takes precedence over all formal elements within the composition and this stroke is relegated to surface description. With the development of a structural constant, or system, the burden of surface description was divided between stroke and line--the connective lines that assert the structural system and pull the imagery back to two dimensions by flatly overlapping it in the foremost plane. With the development of the system works, Tworikov's art became more intellectually stimulating and provided the solid direction in his art that was lacking after his abandonment of a totally expressive style. In one form or another, a system has provided the basis for Tworikov's compositions from 1965 to the present. The comfort of a systematic framework for his continuing need for spontaneity has,

in some respects, has been a disadvantage for Tworikov as he works toward a return to a totally unstructured, freely expressive style based on gesture. Efforts in this direction are presently manifested in a group of pastel sketches that are impressionistic in concept and palette yet unique in their calligraphic stroke. By his own admission the past several years have been a frustration for Tworikov as he has tried to break free of his self-imposed system into a completely free style. He finds he is not yet ready; the canvases he arduously prepares for his coming retrospective are derived from further extensions of the Three-Five-Eight series. At present it appears as if Tworikov is inextricably bound to a self-perpetuating style, compensating, as it were, for his inability or unwillingness to break into a free style by continuing to inflict the structural system on his works. It is possible that the will is there but the artistic spirit has weakened. Yet Tworikov has never been willing to compromise his artistic principles in order to resolve his restlessness. The works will come; the seeds of expressive originality are there. For Tworikov it is the struggle that is intellectually stimulating--the process is most significant--and one would have to predict that these transitional gestural sketches will soon lead to a

transformation in Tworikov's style.

Tworikov is indeed unique among his contemporaries and if he is not now recognized as a somewhat controversial figure, he promises to be seen as one after his Guggenheim exhibition. Tworikov not only represents two major trends in Twentieth Century American painting-- his career serves to illustrate what is wrong with the exclusivist criticism on these movements. At the very least, in future research, the existing parameters of the seemingly "ivory tower" criticism of Abstract Expressionism need be tested and perhaps changed to accommodate other active participants and to elucidate their contributions.

Within the context of Tworikov's oeuvre itself several interesting issues arise as a result of the intensive analysis of his works that merit future research. For example, the significance of his relationship to members of the Black Mountain College and his stylistic affinity to the Yale art department coterie, of which he was a part remain untouched issues of great interest. In a more formalist vein, the role of drawing in the evolution of Tworikov's paintings must be assessed, while the integration of drawing and painting throughout his oeuvre can draw interesting parallels with other artists

whose works depend on a fusion of these elements, in a larger art historical context.

The years since Tworikov's last retrospective exhibition have provided successes and failures. They trace the evolution of a gestural Abstract Expressionist and his adaptation of lessons learned during his early years to compositions based heavily on structural limitations, integrative brushwork, and uniform surface treatment. They stand witness to the successful fusion of automatism with a geometric structure.

Tworikov's work does not offer ultimate statements, and that perhaps is why he has suffered a lack of critical acclaim. To him the process of personal growth as an artist and not the product of the day is paramount in importance. Rather than producing endless variations on the solution to a single artistic problem, Tworikov has always felt compelled to generate new problems.

. . .as an artist, I have the sharpest appetite for ideas around painting. I love the play of ideas, they stimulate and excite me. They make me go to the easel in a fever.⁷

Footnotes

¹Carter Radcliff has also commented on Tworkov's career as offering itself as its own context in comments made on the artist in Art International, Summer 1971, p. 105.

²Whitman, Walt. Song of Myself, 51.

³Diary Notes. September 23, 1953.

⁴Kingsley, April. "Jack Tworkov," Art International, October 1974, p. 24.

⁵New York, Whitney Museum of American Art. Jack Tworkov. March 25-May 3, 1964. Introduction by Edward Bryant, p. 13.

⁶Diary Notes. August 28, 1952.

⁷Diary Notes. February 28, 1952.

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Plate 1
Jack Tworikov, Nausicaa, c. 1950



Plate 2
Jack Tworikov The Sirens, 1950-1952



Plate 3
Willem deKooning, Attic, 1949



Plate 4
Jack Tworikov House of the Sun, 1952-1953

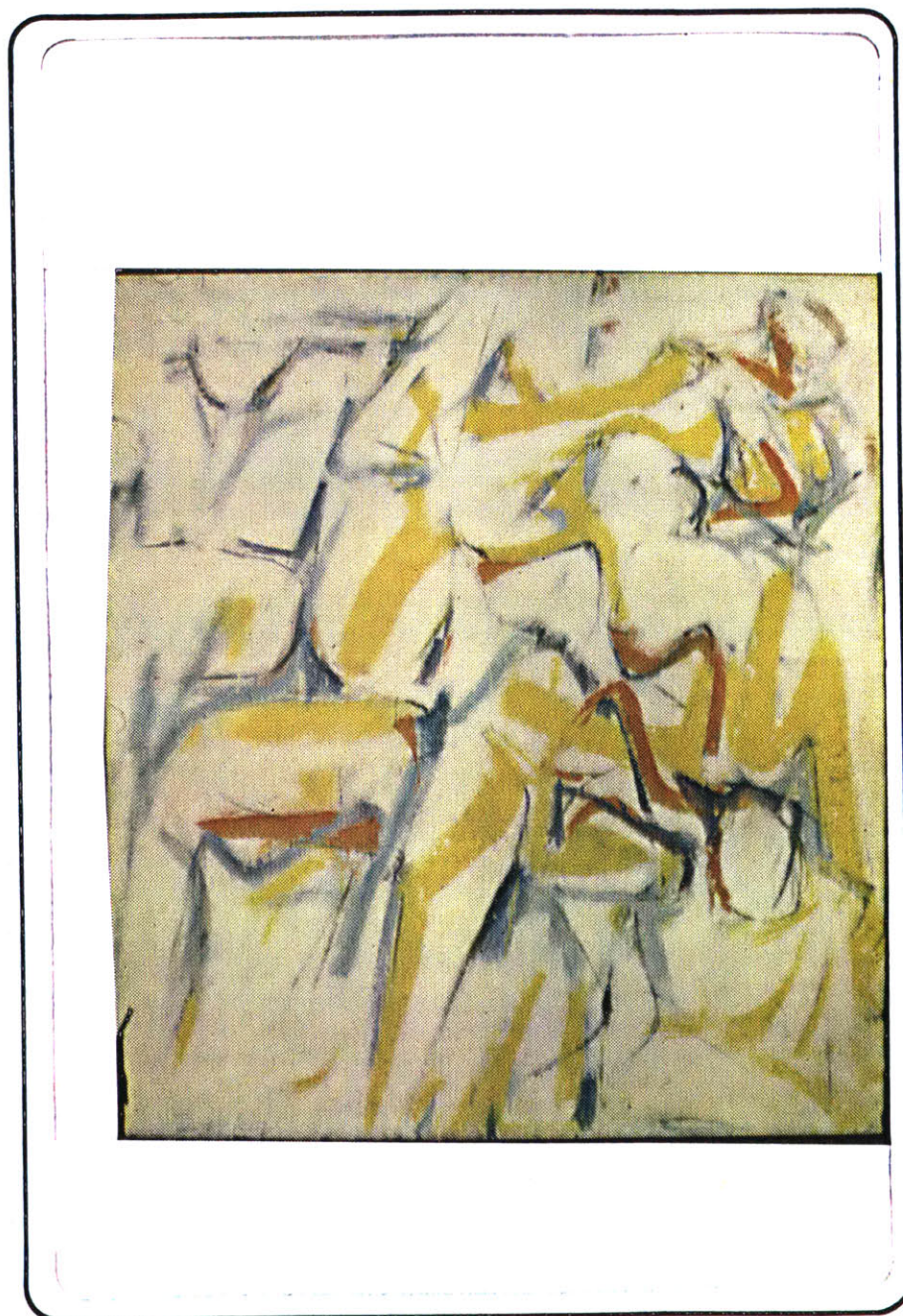


Plate 5
Jack Tworikov, Figure P.H., 1954



Plate 6
Jack Tworikov, The Father, 1954



Plate 7
Jack Tworlov, Pink Mississippi, 1954





Plate 8
Jack Tworkov Daybreak, 1953

Plate 9
Jack Tworikov, Dayround, 1953



Plate 10
Jack Tworkov, Watergame, 1955

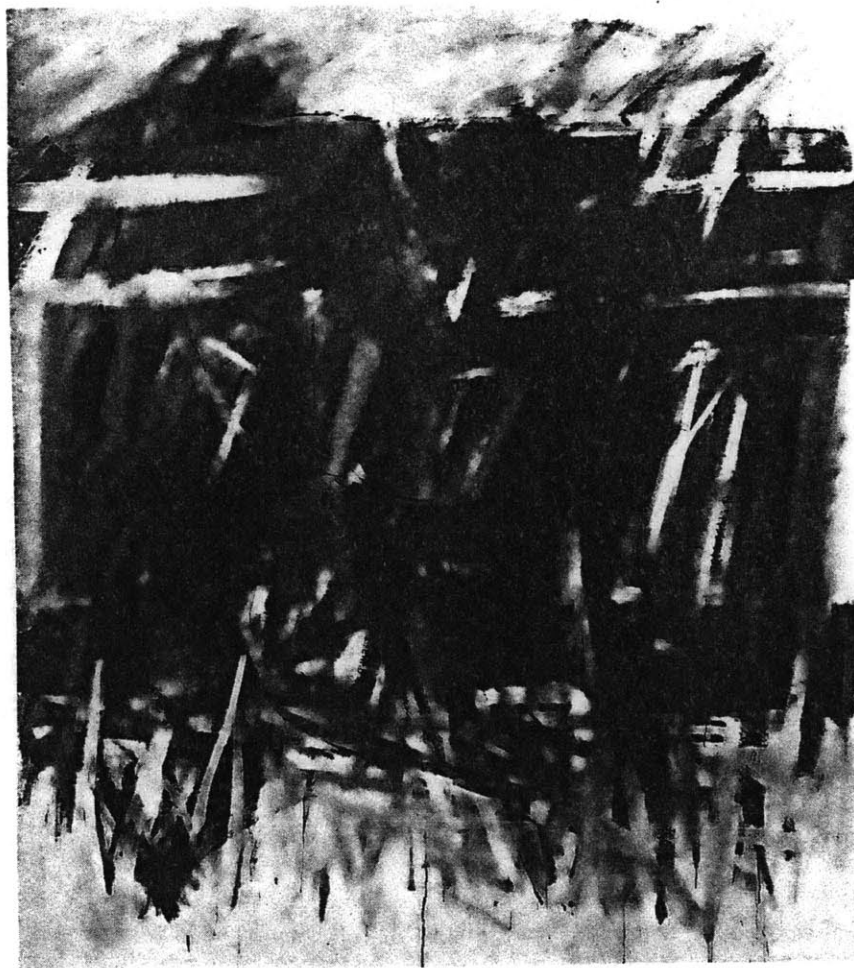


Plate 11
Jack Tworlov, Duo, 1956

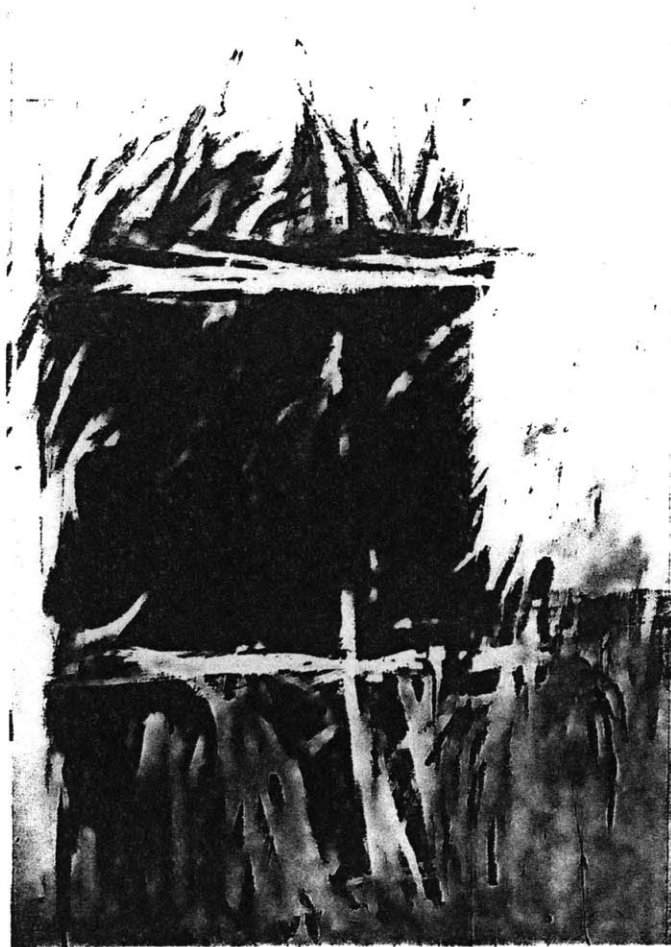


Plate 12
Jack Tworlov, Games III, 1956

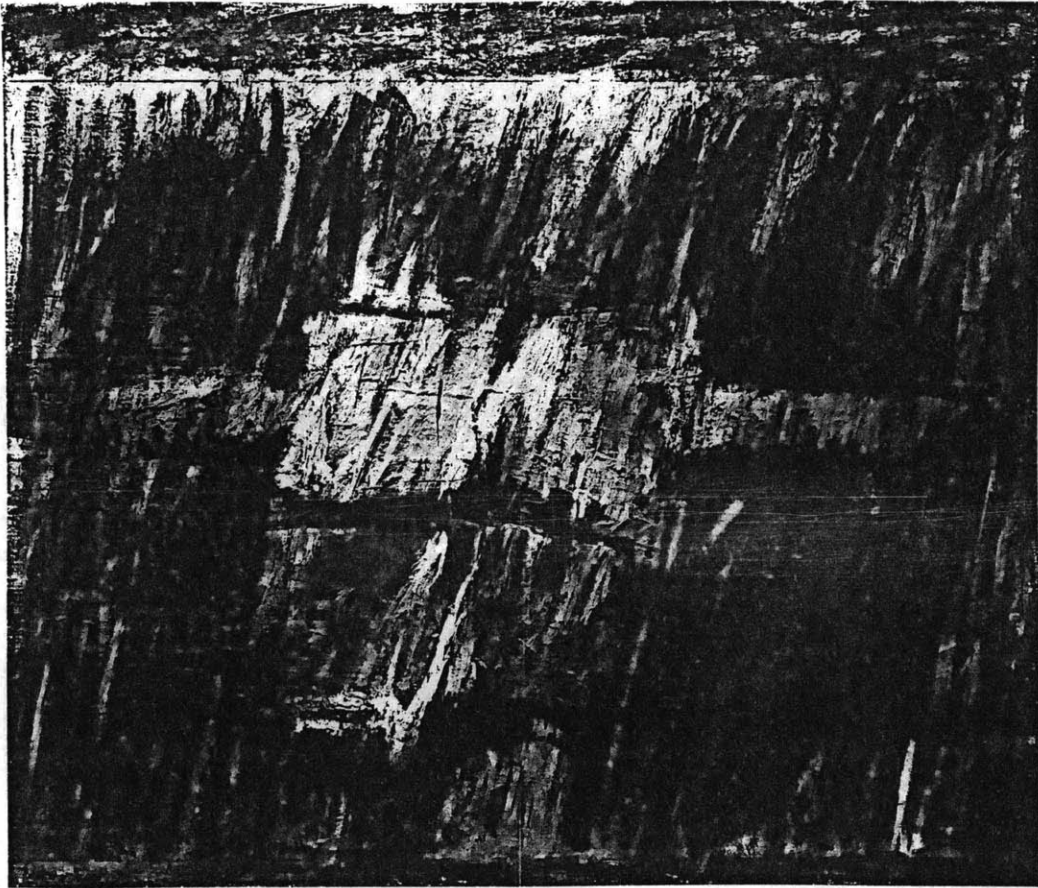


Plate 13
Jack Tworlov, Transverse, 1957-1958



Plate 14
Jack Tworlov, Crest, 1958



Plate 15
Jack Tworkov, Red Lake, 1958

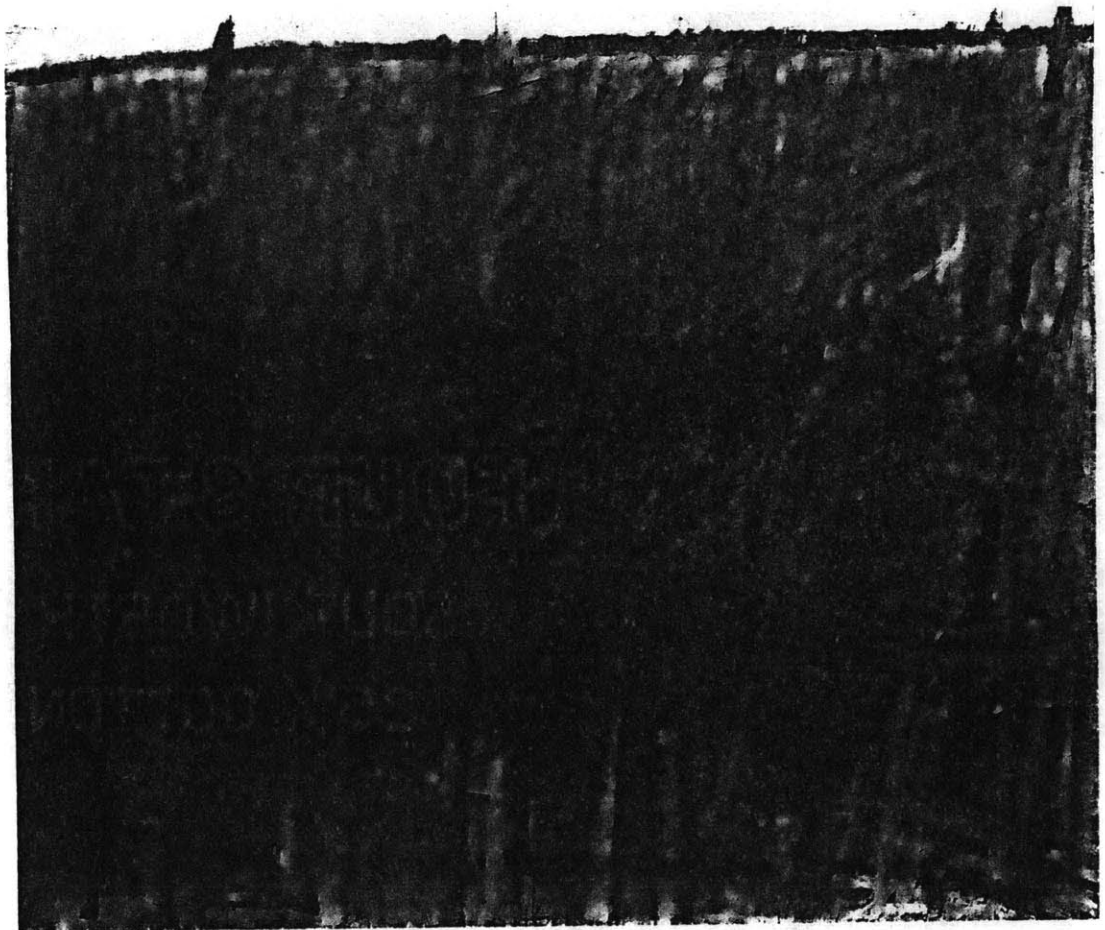


Plate 16
Jack Tworikov, Height, 1958-1959

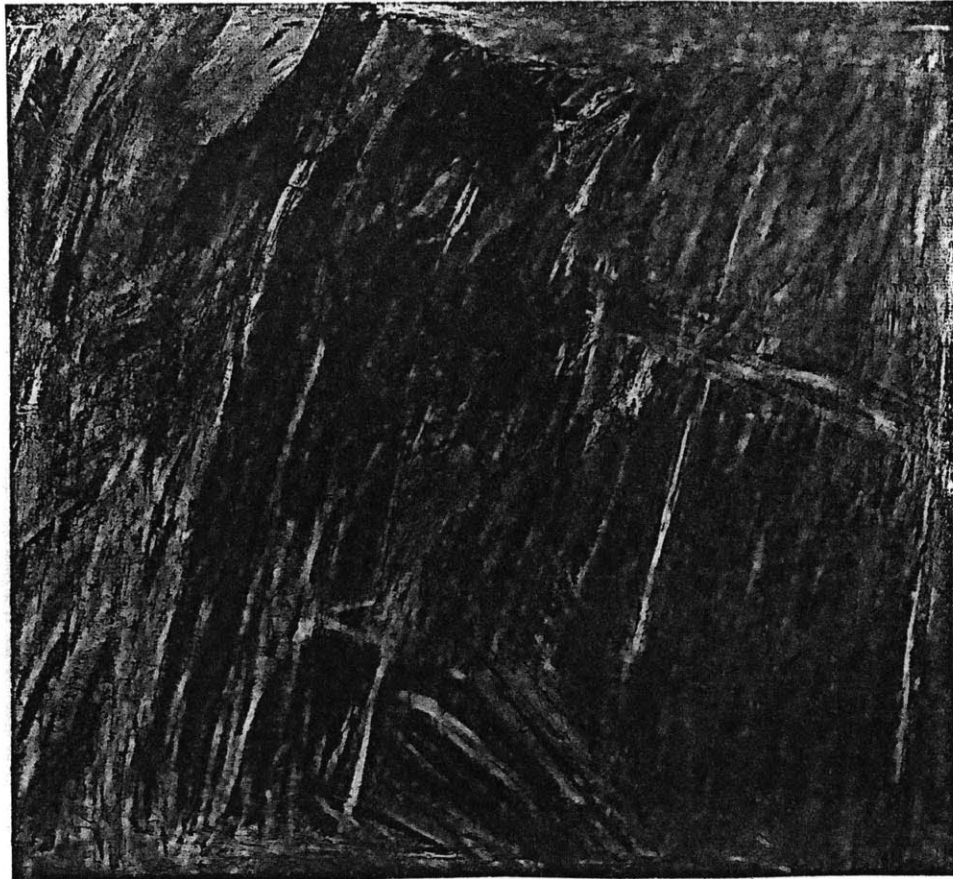


Plate 17
Jack Tworlov, East Barrier, 1960



Plate 18
Jack Tworikov, West Barrier, 1960



Plate 19
Jack Tworlov, Day's End, 1958-1959

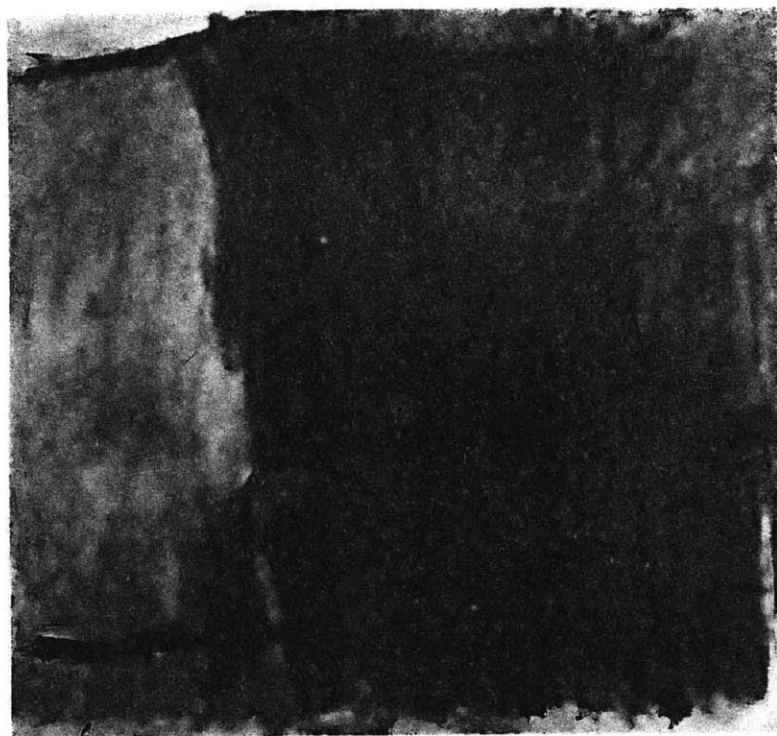


Plate 20
Jack Tworikov Brake I, 1959-1960



Plate 21
Jack Tworlov, Brake II, 1960

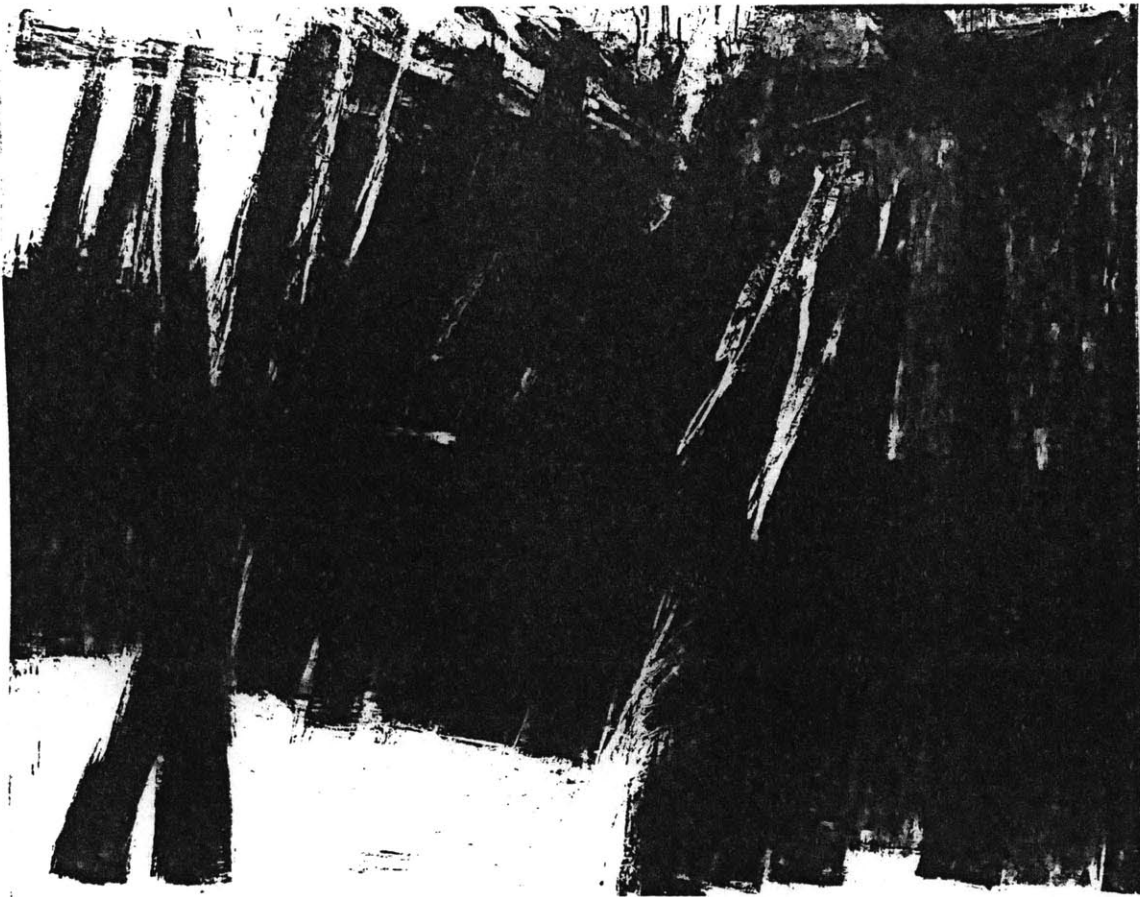


Plate 22
Jack Tworikov Red Lode, 1959-1960

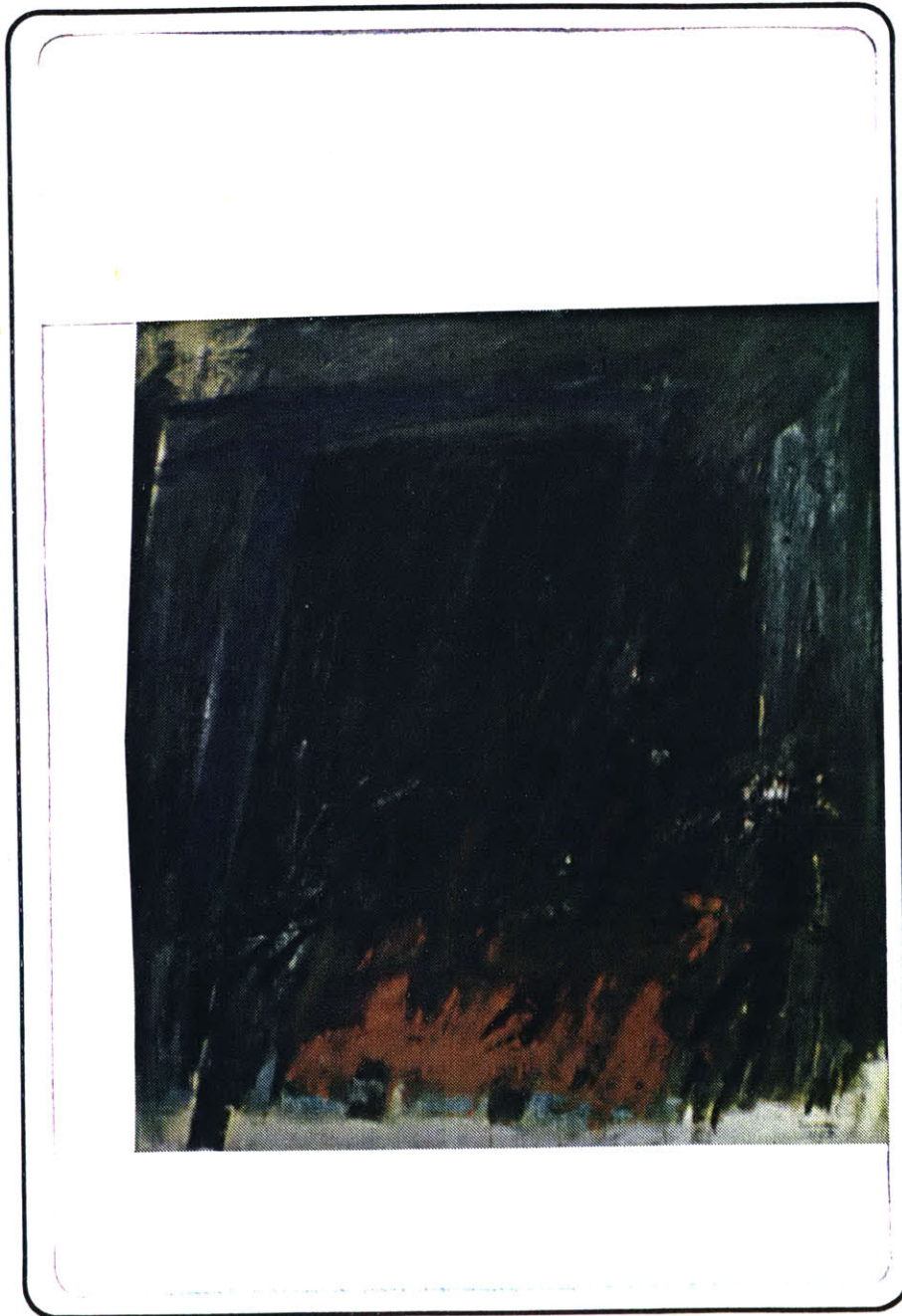


Plate 23
Jack Tworikov Untitled, 1960



Plate 24
Jack Tworlov, Thursday, 1960

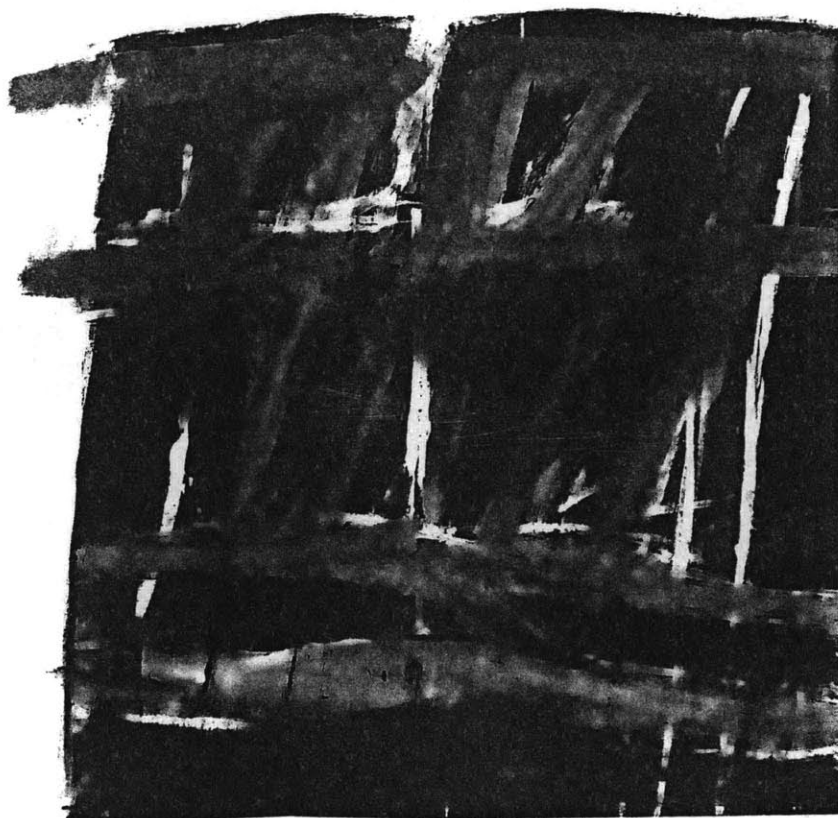


Plate 25
Jack Tworikov, Homage to Stefan Wolpe, 1960



Plate 26
Jack Tworikov, Script, 1962



Plate 27
Jack Tworikov Script II, 1963

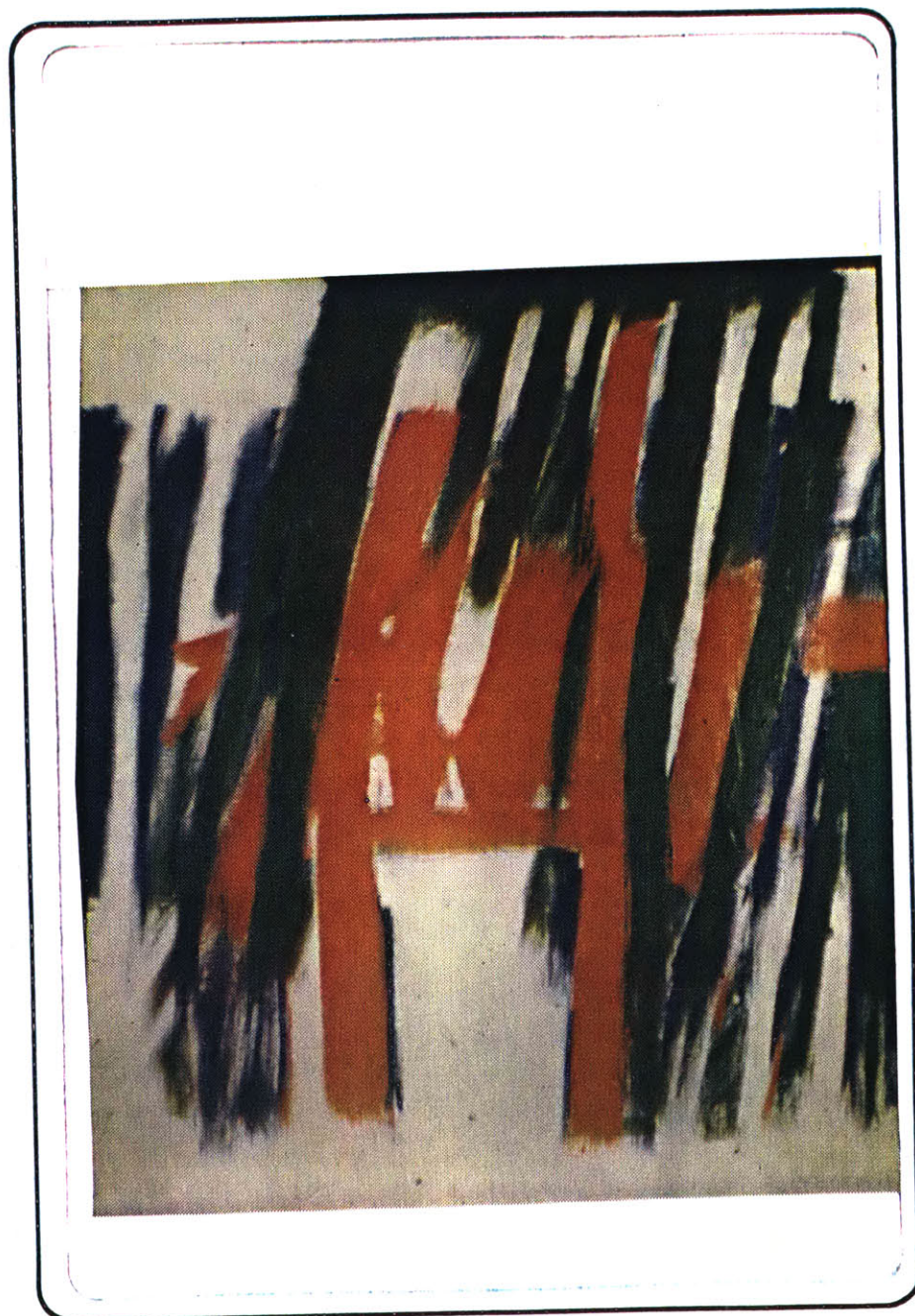


Plate 28
Jack Tworlov, West 23rd, 1963

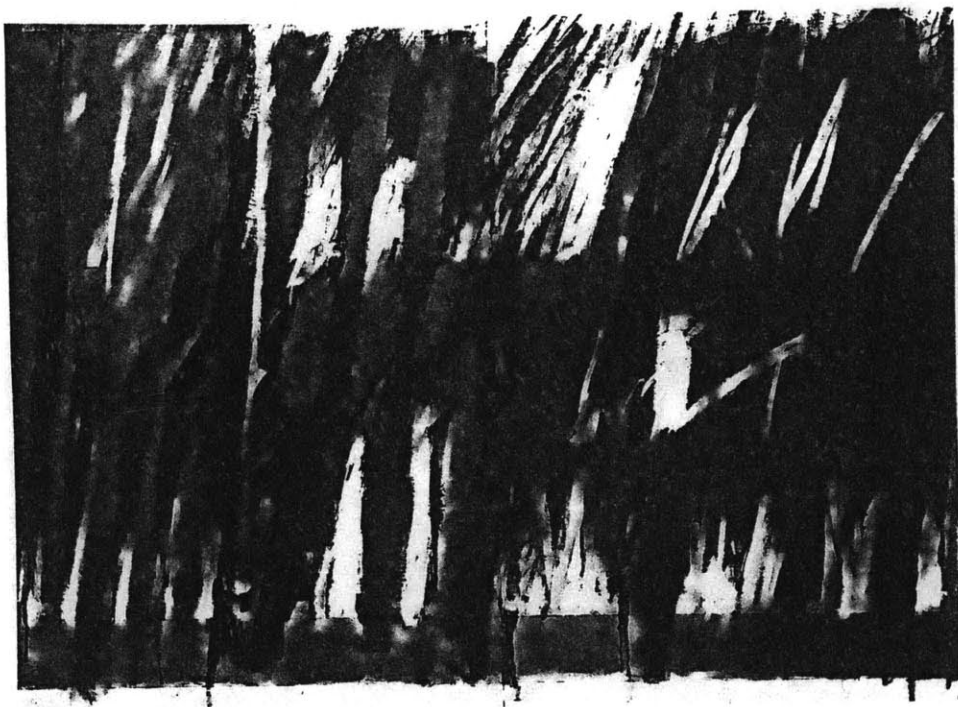


Plate 29
Jack Tworlov, Barrier Series #4, 1961

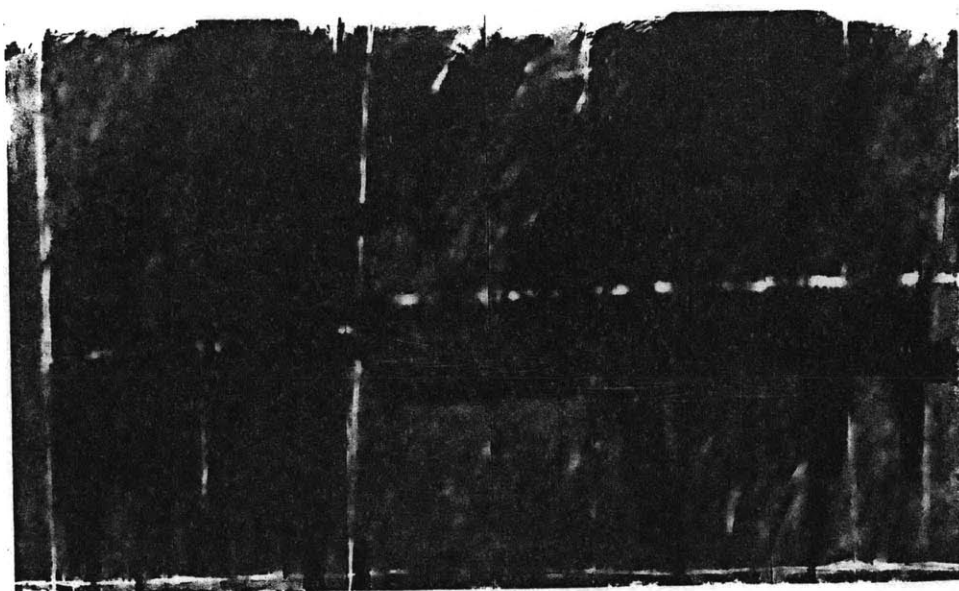


Plate 30
Jack Tworlov, Barrier Series #5, 1963

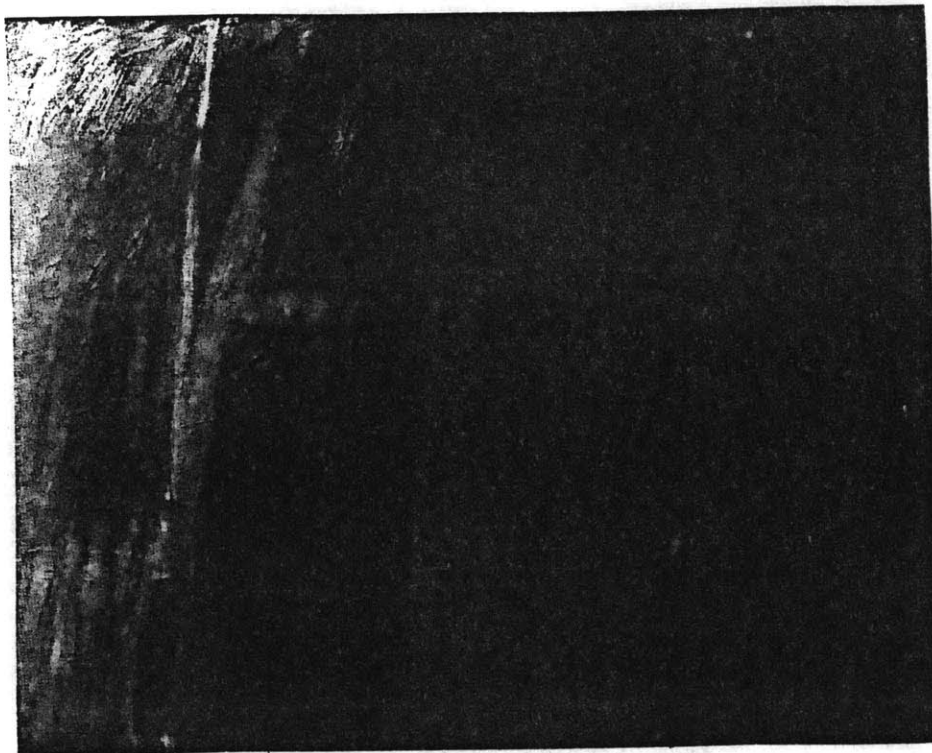


Plate 31
Jack Tworokov, Nightfall, 1961

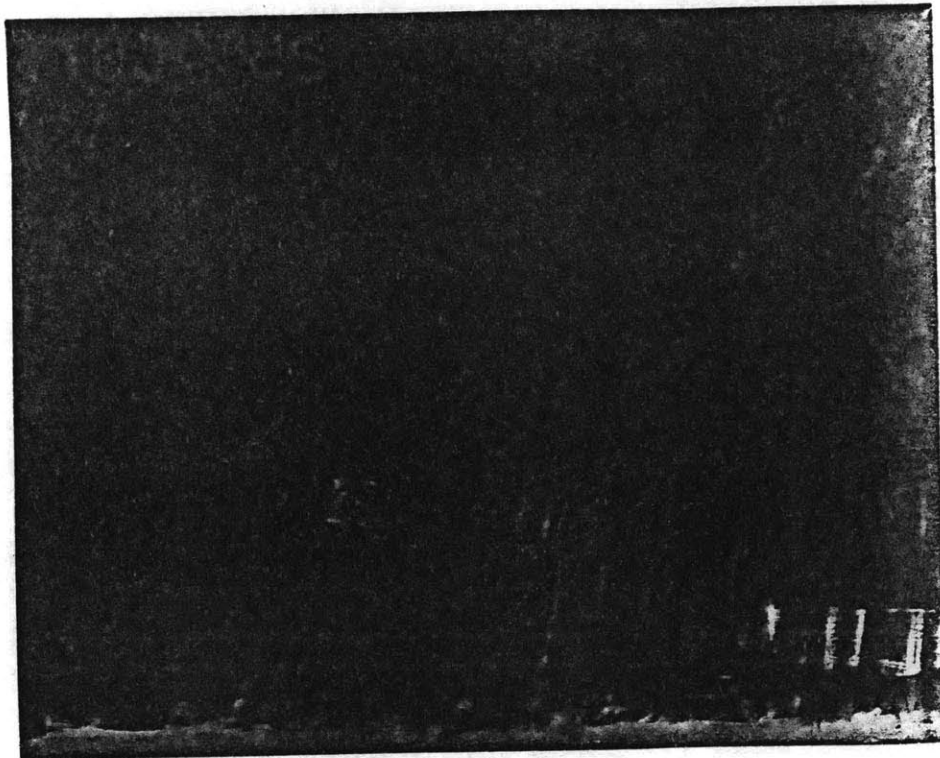


Plate 32
Jack Tworokov, RWB #3, 1961

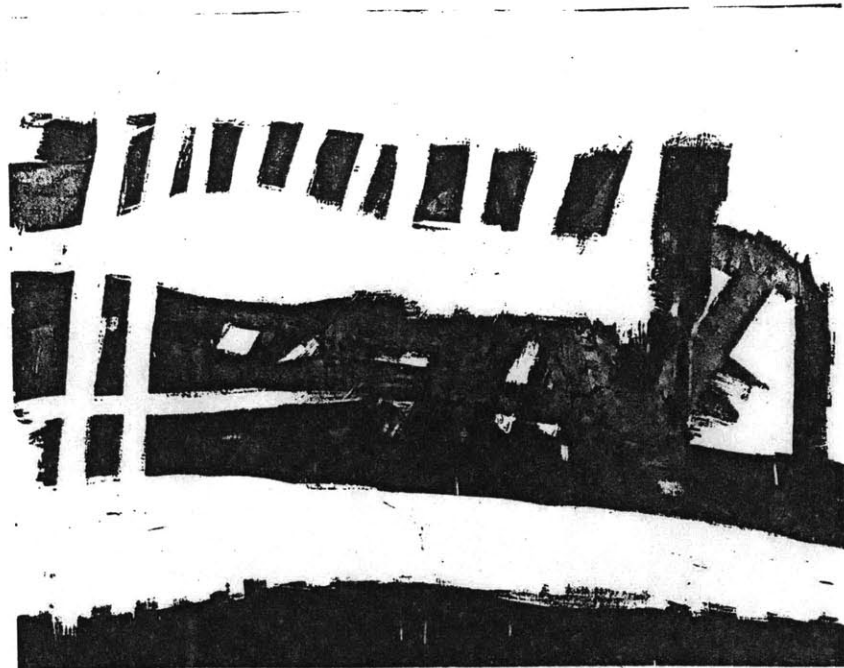


Plate 33
Jack Tworikov, Souza, 1961

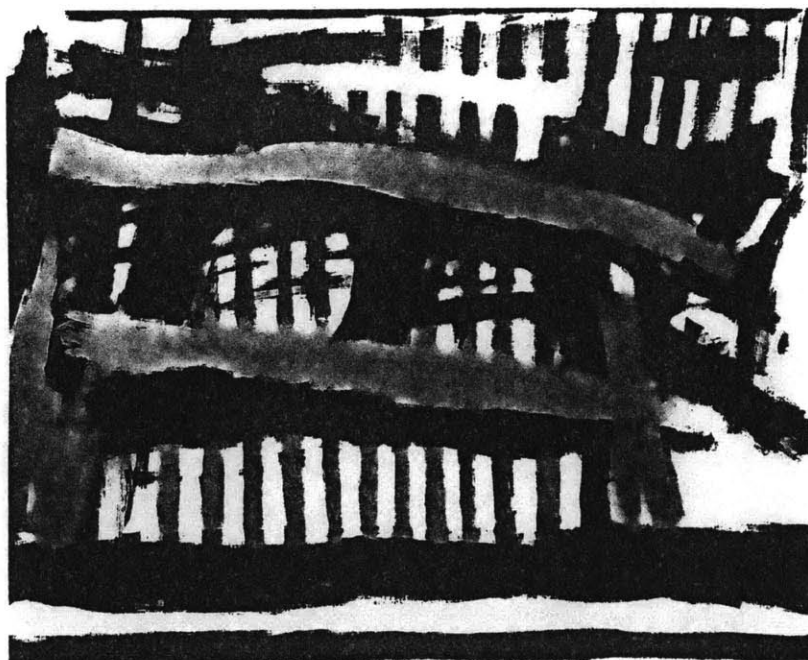


Plate 34
Jack Tworlov, Oh Columbia, 1962



Plate 35
Jack Tworlov, Lane: RWB #4, 1963

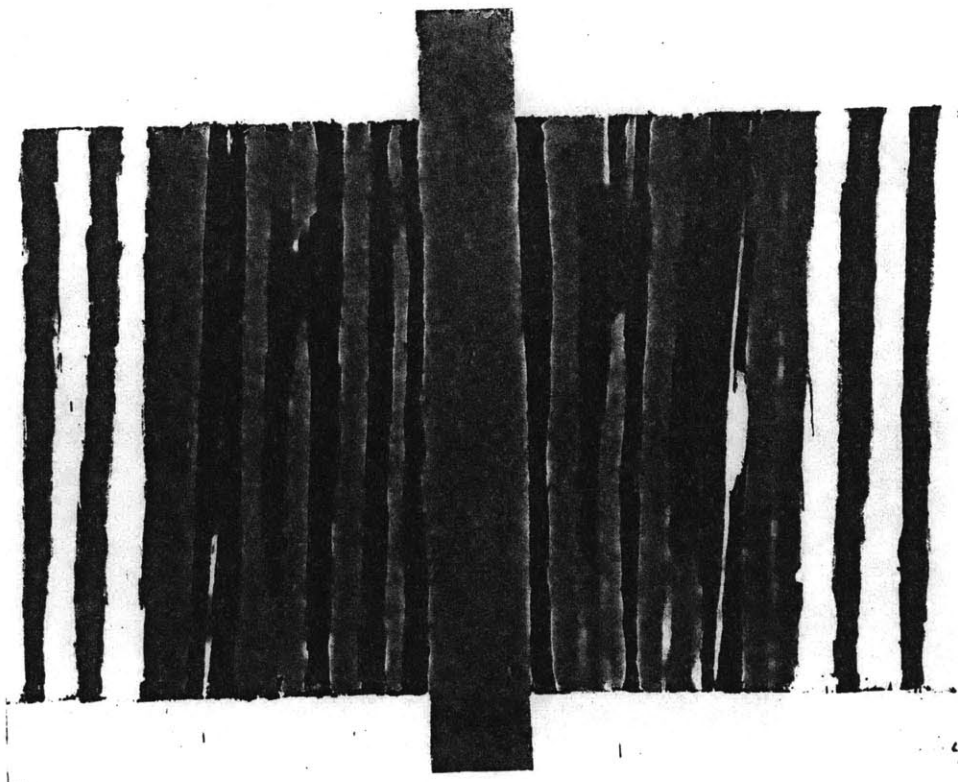


Plate 36
Jack Tworlov, Shield, 1961



Plate 37
Jack Tworikov, Variables, 1963

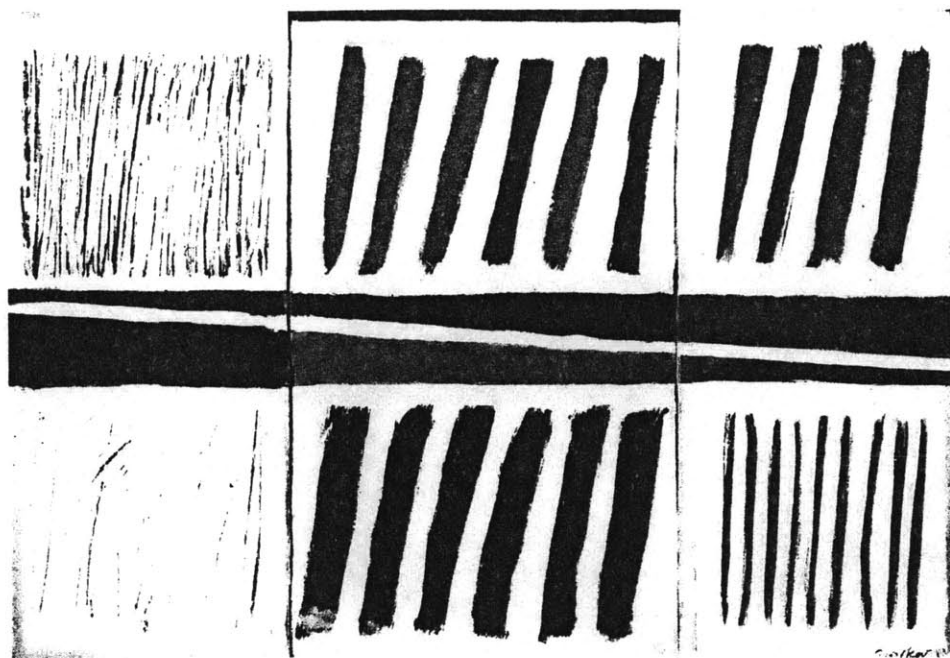


Plate 38
Jack Tworikov Fall's Edge, 1964



Plate 39
Jack Tworlov, Strait, 1967

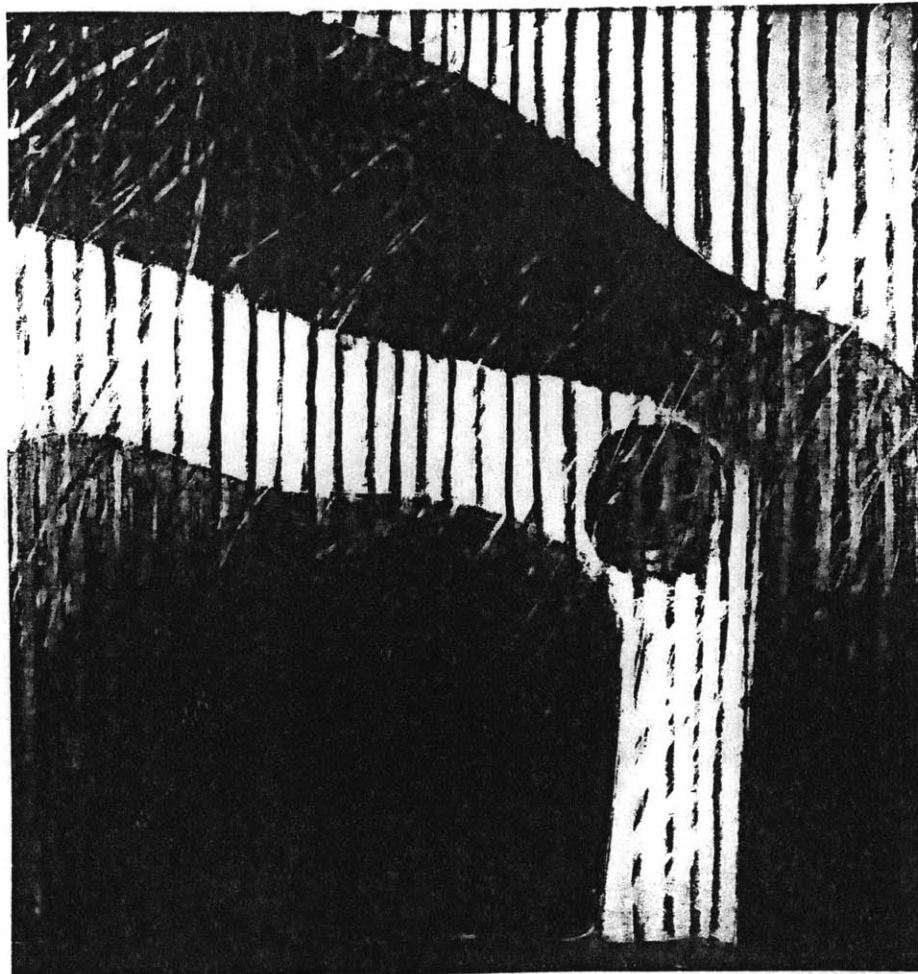


Plate 40
Barnett Newman, Untitled, 1945



Plate 41
Jack Tworlov, Abandoned, 1962

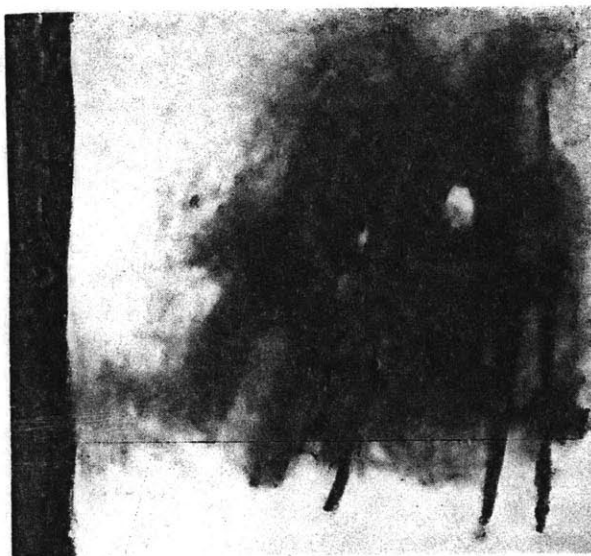


Plate 42
Jack Tworkov, Elements, 1962

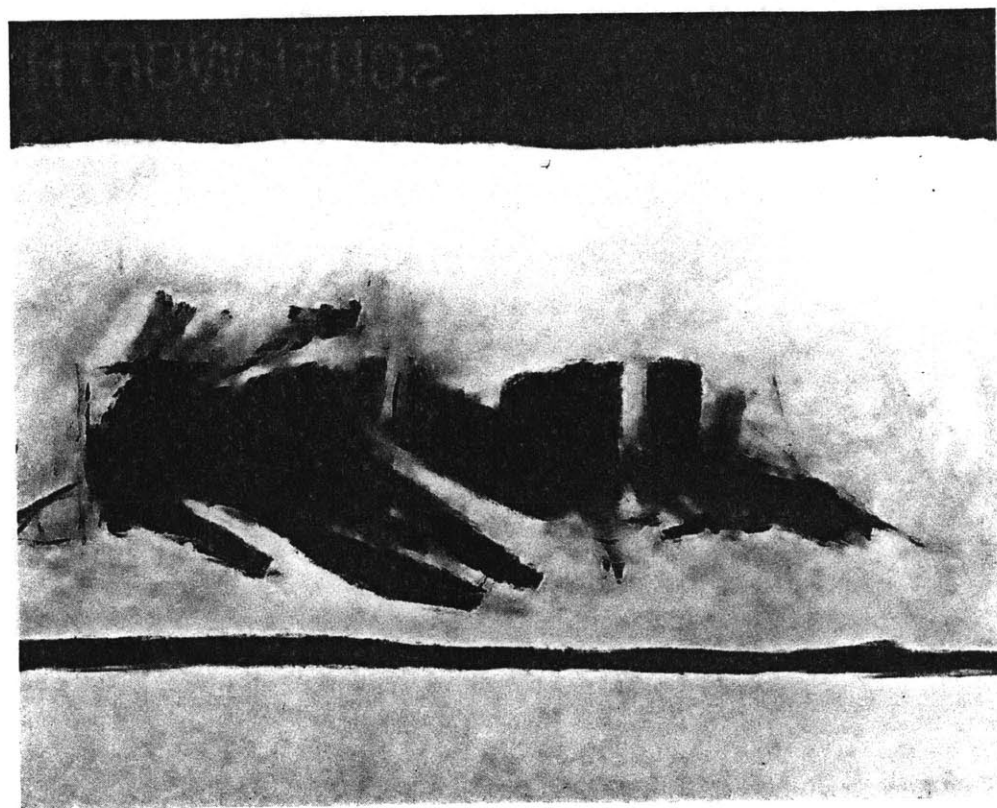


Plate 43
Adolph Gottlieb, Frozen Sounds II, 1952

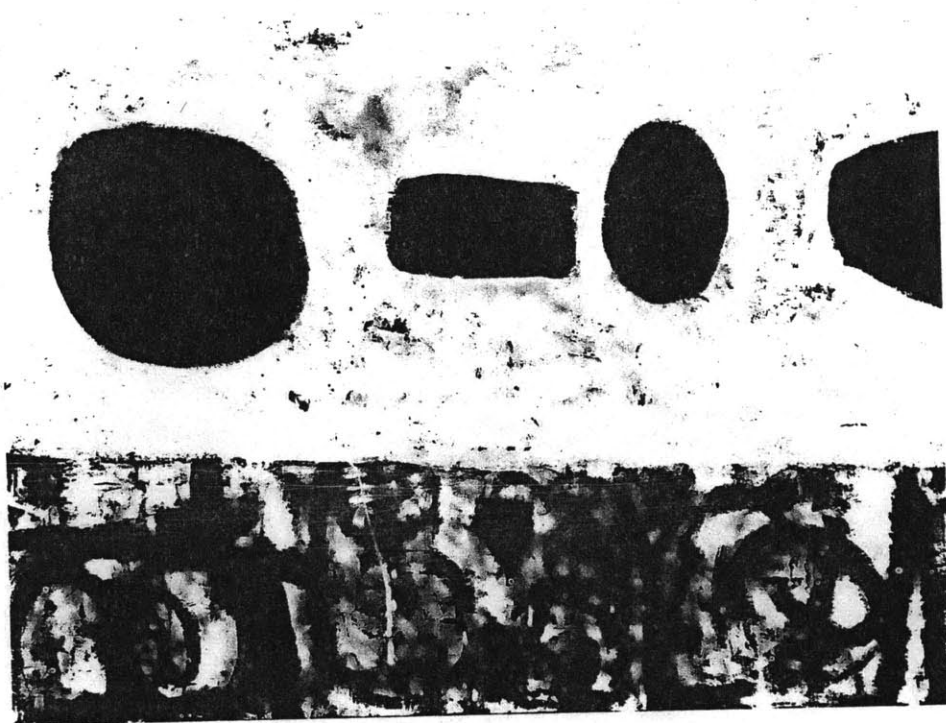


Plate 44
Franz Kline, Untitled, c. 1950

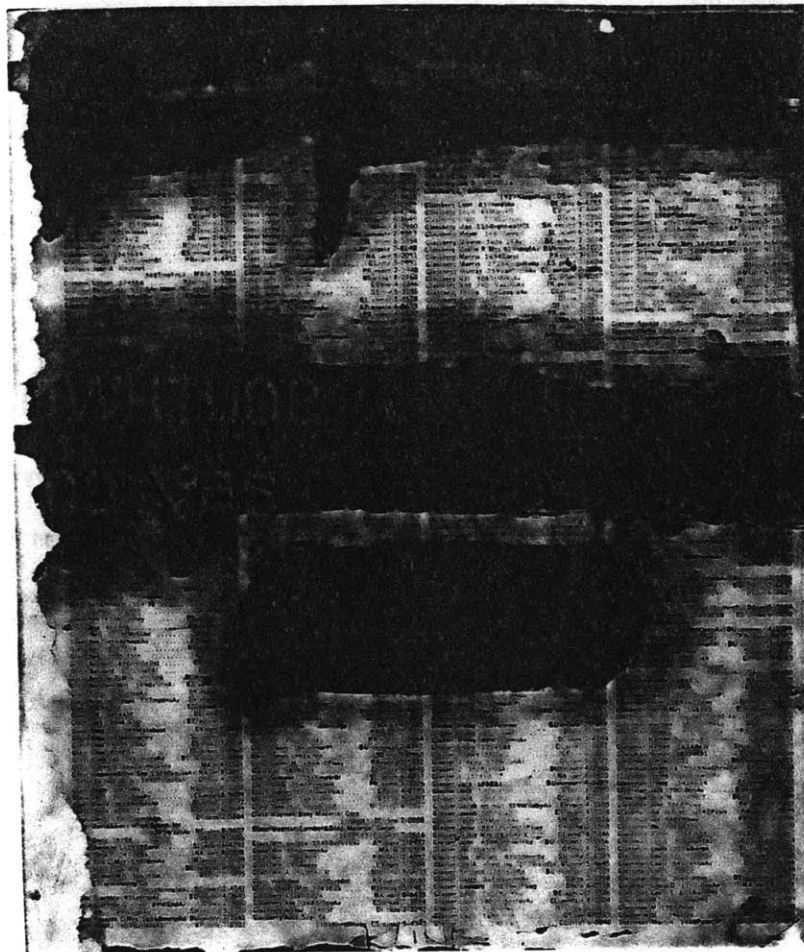


Plate 45
Franz Kline, King Oliver, 1958



Plate 46
Jack Tworlov, Untitled Drawing, 1958

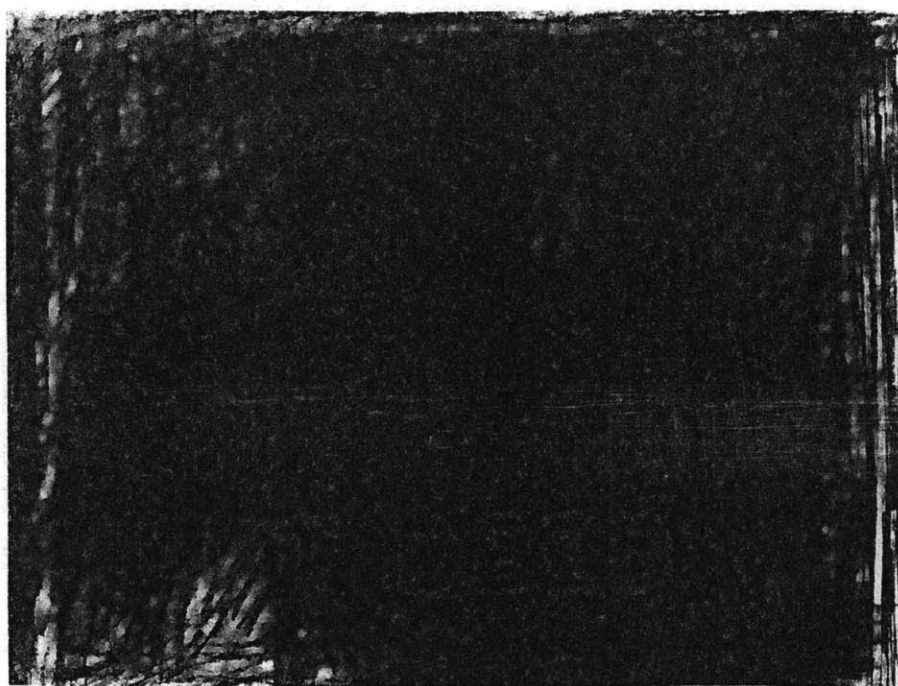


Plate 47
Jack Tworlov, Trace, 1966

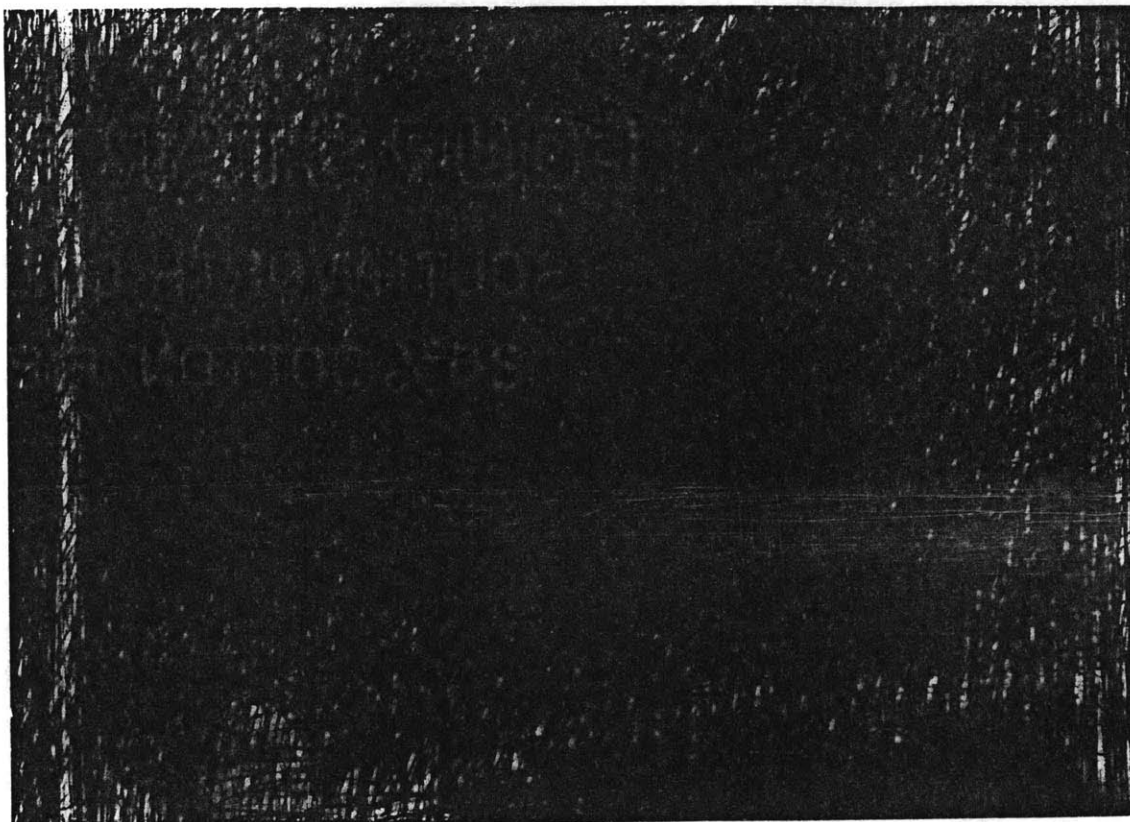
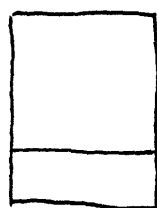


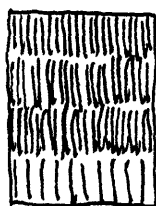
Plate 48
Jack Tworkov, Ground, 1966



Plate 49
Fields patterns



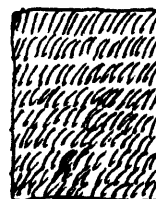
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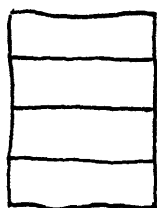
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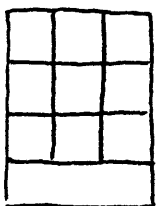
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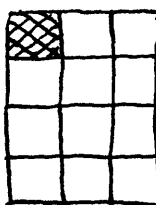
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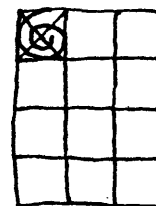
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Plate 50
Jack Tworlov, Redfield, 1972

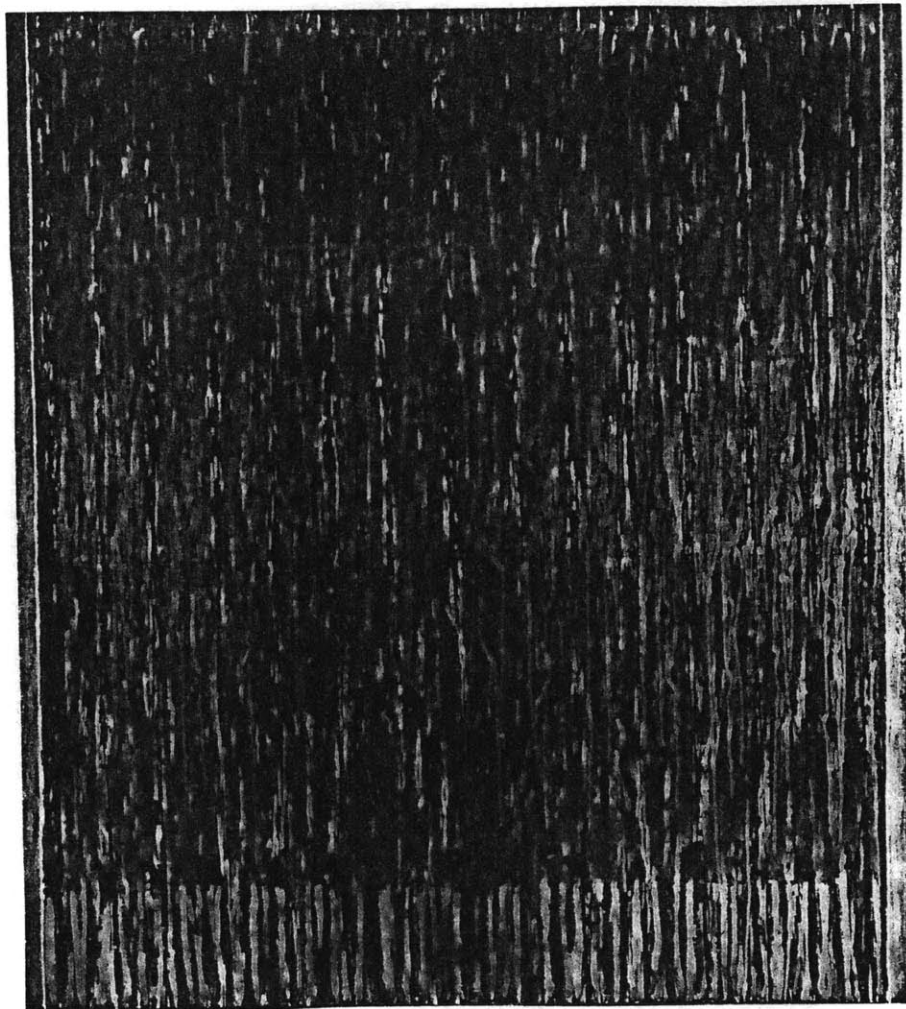


Plate 51
Jack Tworikov, D.A. on P #8, Q2-73, 1973

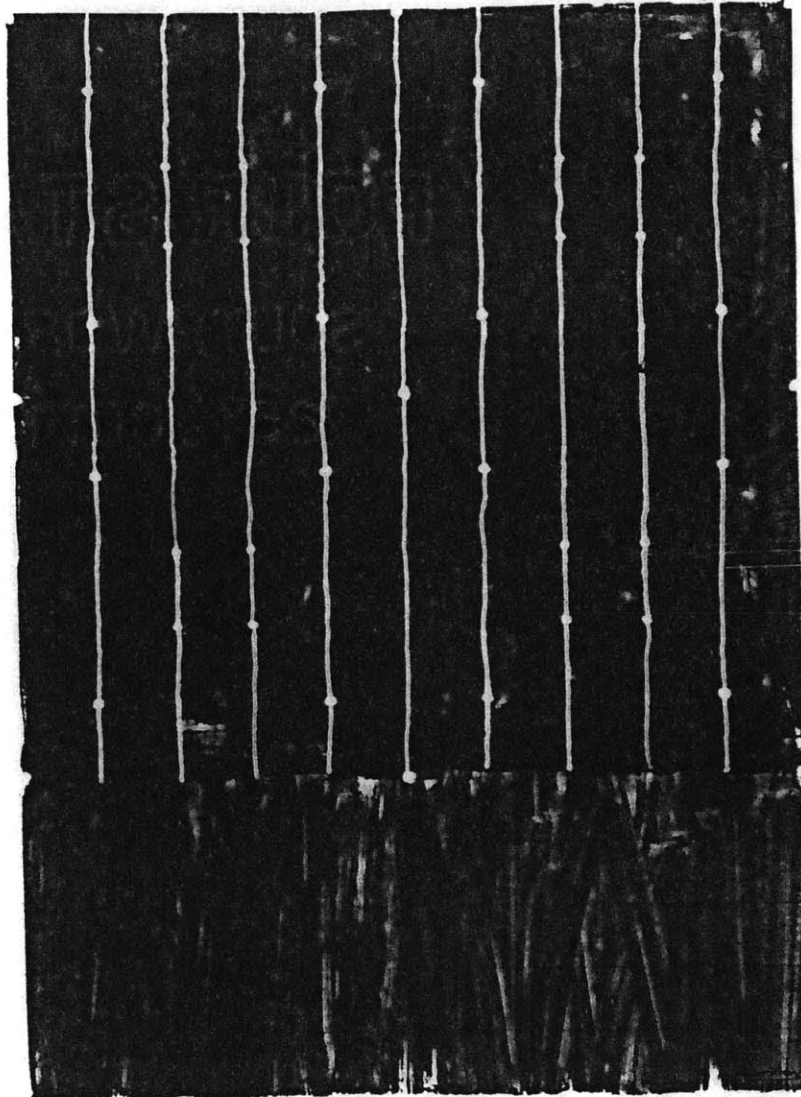


Plate 52
Jack Tworikov, Thicket, 1967

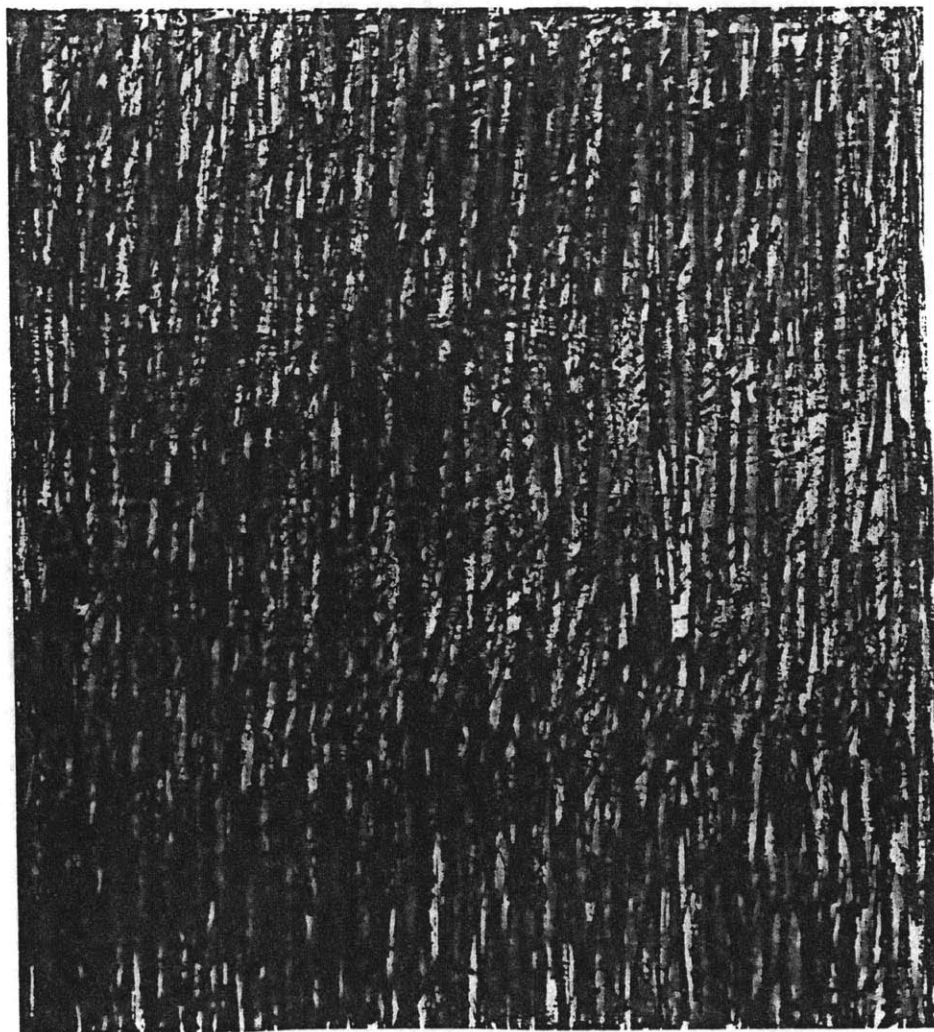


Plate 53
Jack Tworlov, Bloomfield, 1971

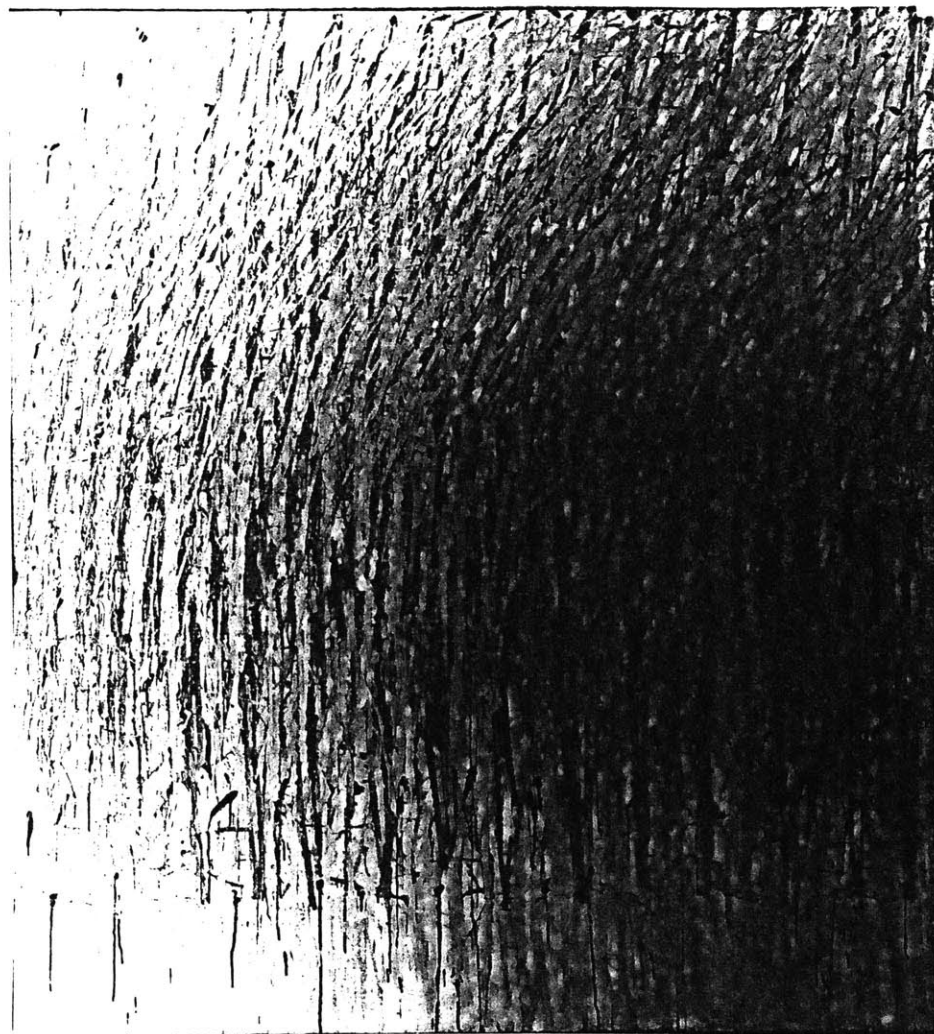


Plate 54
Jack Tworkov, Note, 1968

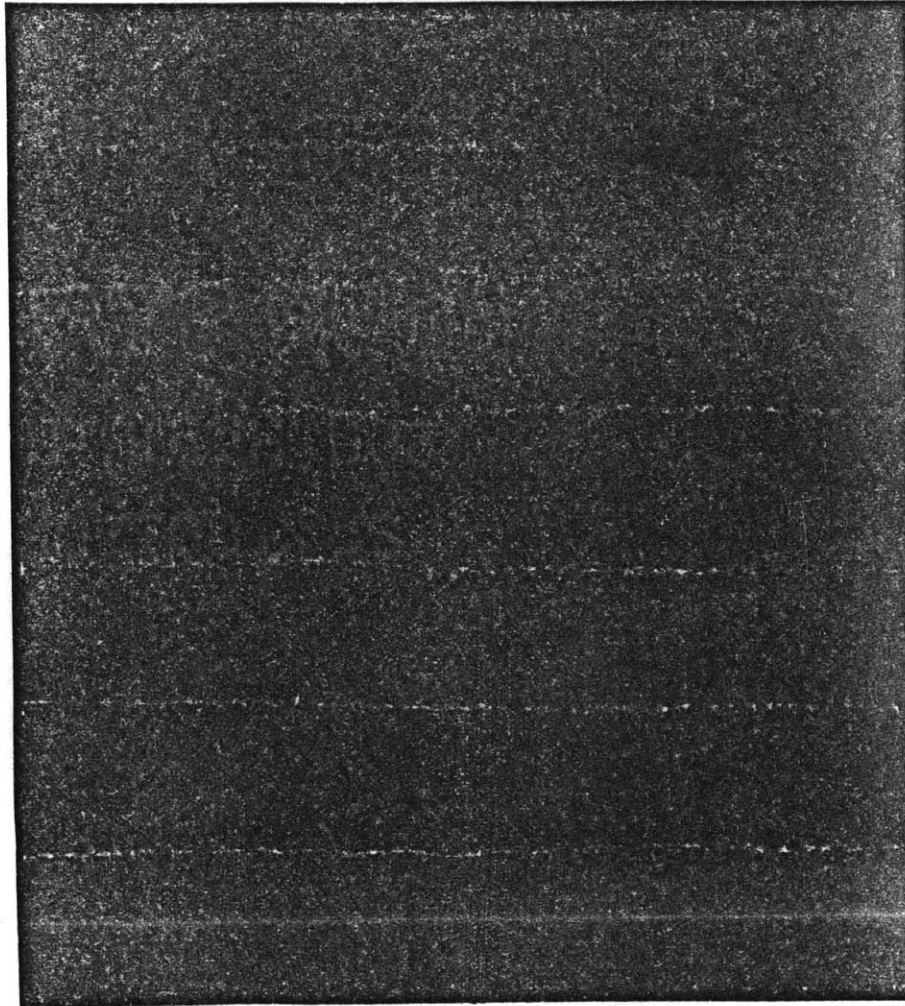


Plate 55
Jack Tworikov, Idling, 1969

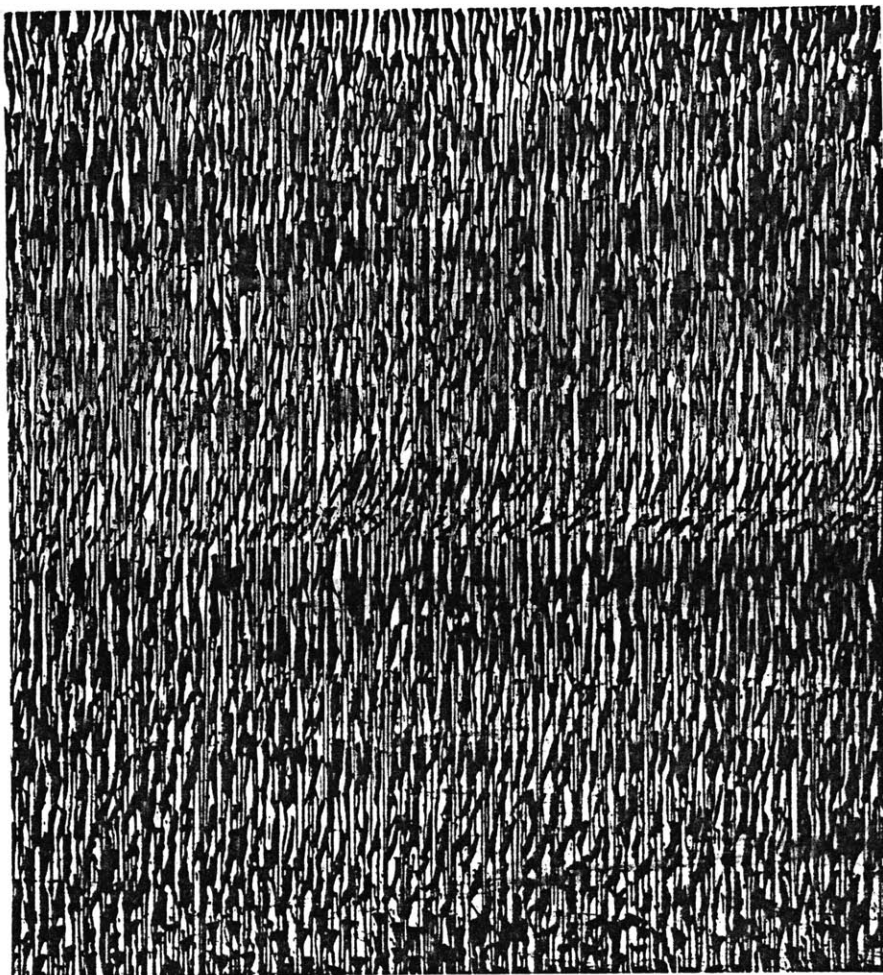


Plate 56
Jack Tworikov, Idling II, 1970

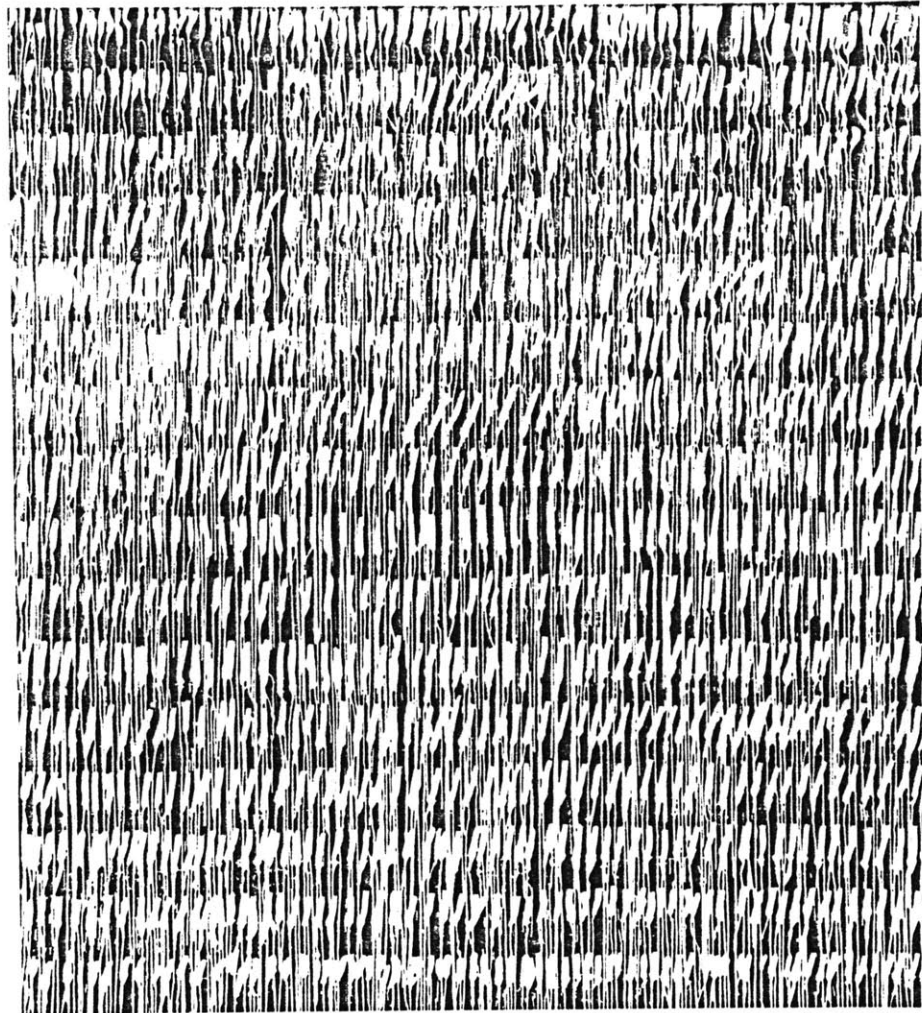


Plate 57
Jack Tworlov, SS #4, 1973

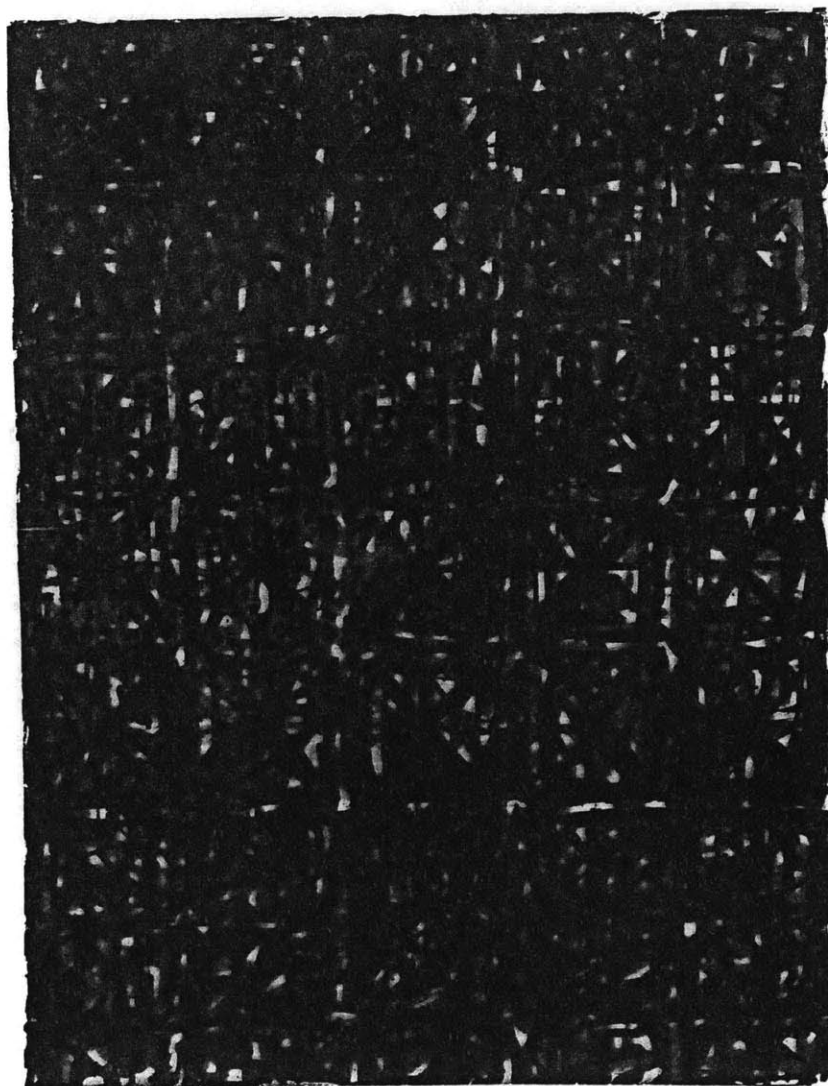


Plate 58
Jack Tworlov, D.A. on P #1, 1973

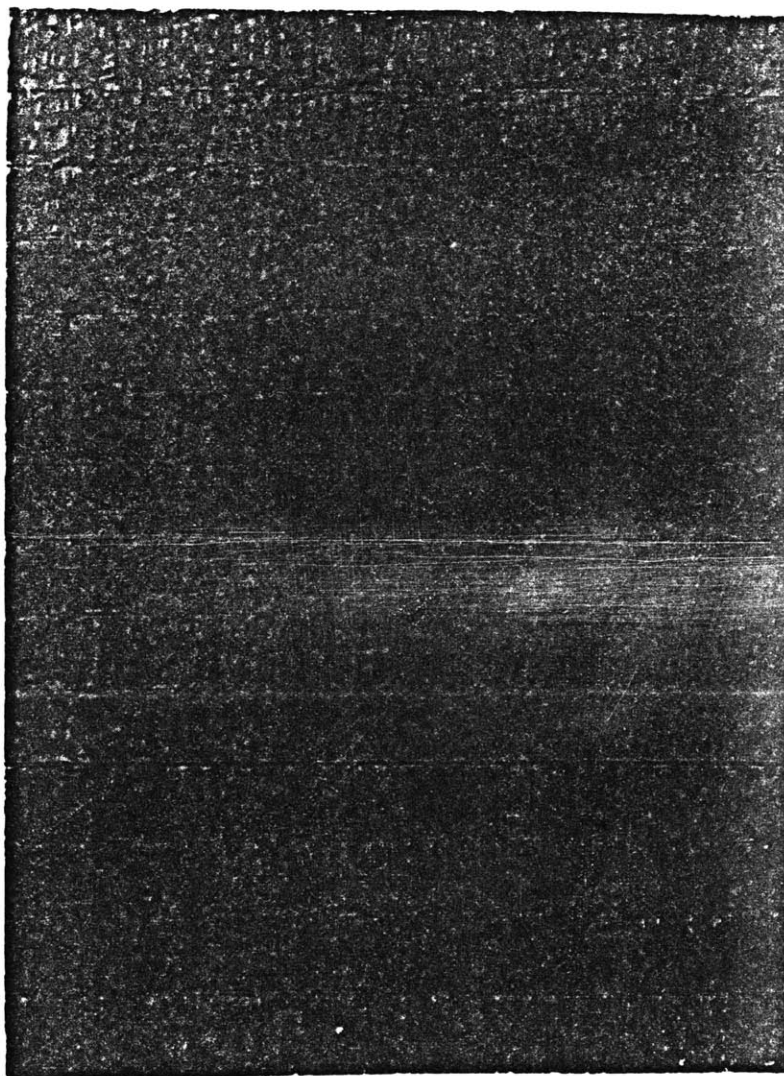


Plate 59
Jack Tworlov, P-73-#4, 1973

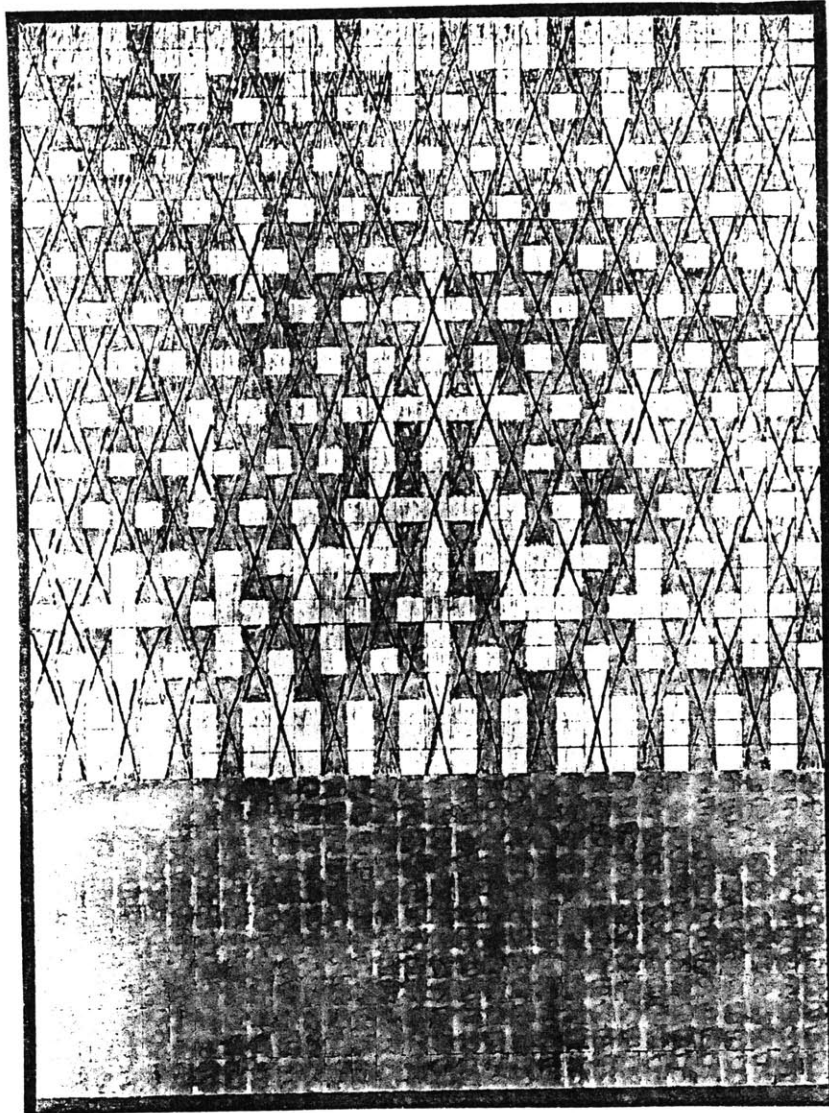


Plate 60
Jack Tworlov, Crossfield II, 1969



Plate 61
Jack Tworokov, Crossfield IV, 1970

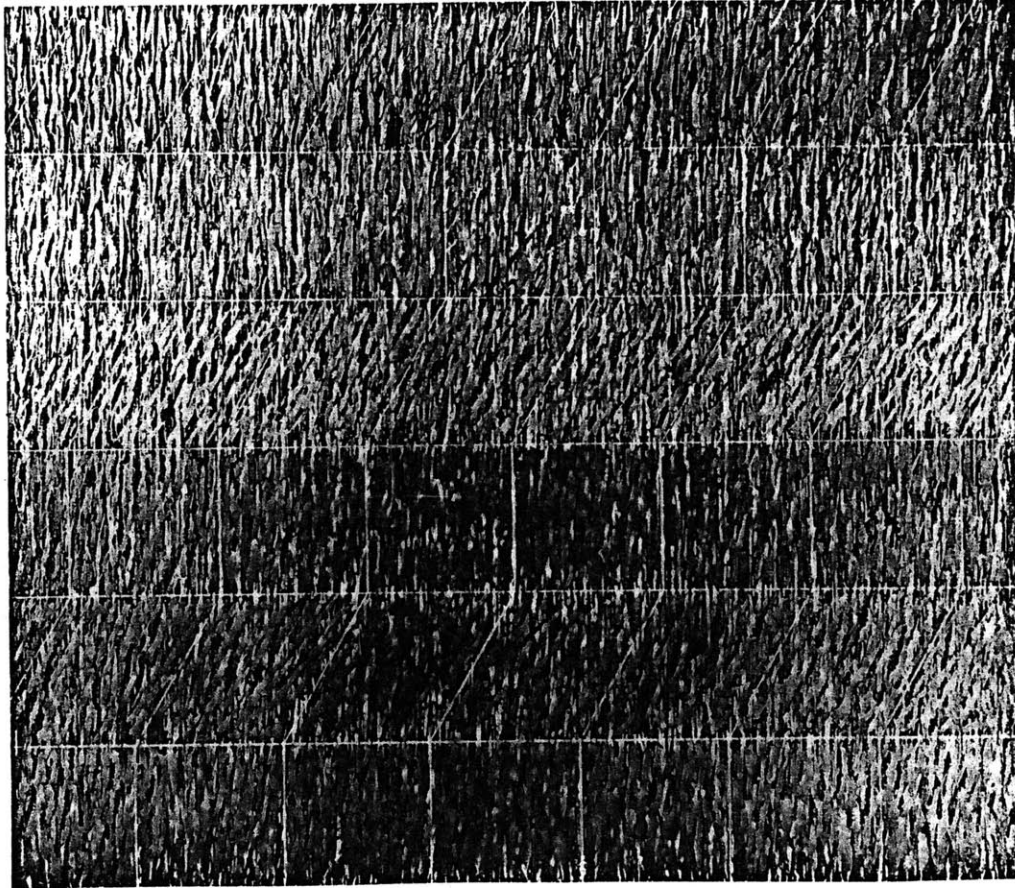


Plate 62
Richard Paul Lohse, Pure Elements Concentrated in Rhythmic
Groups, 1949-1956

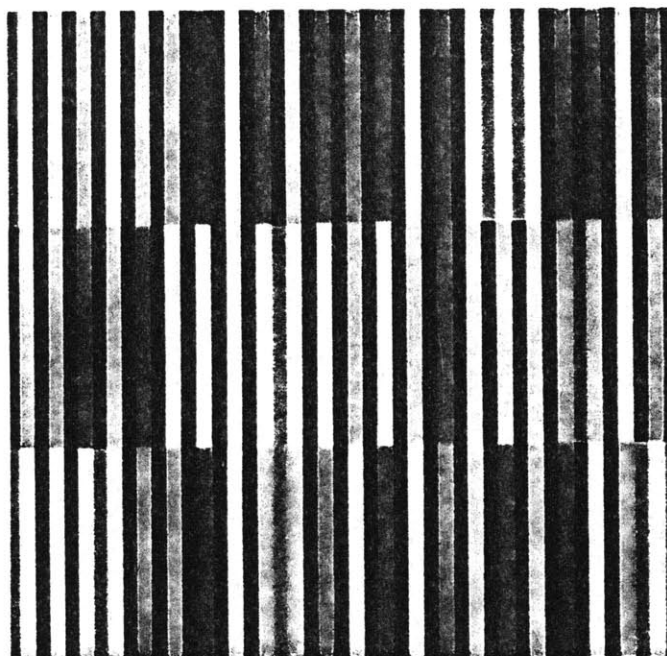


Plate 63
Jack Tworlov, Situation L (SP-67-3), 1967

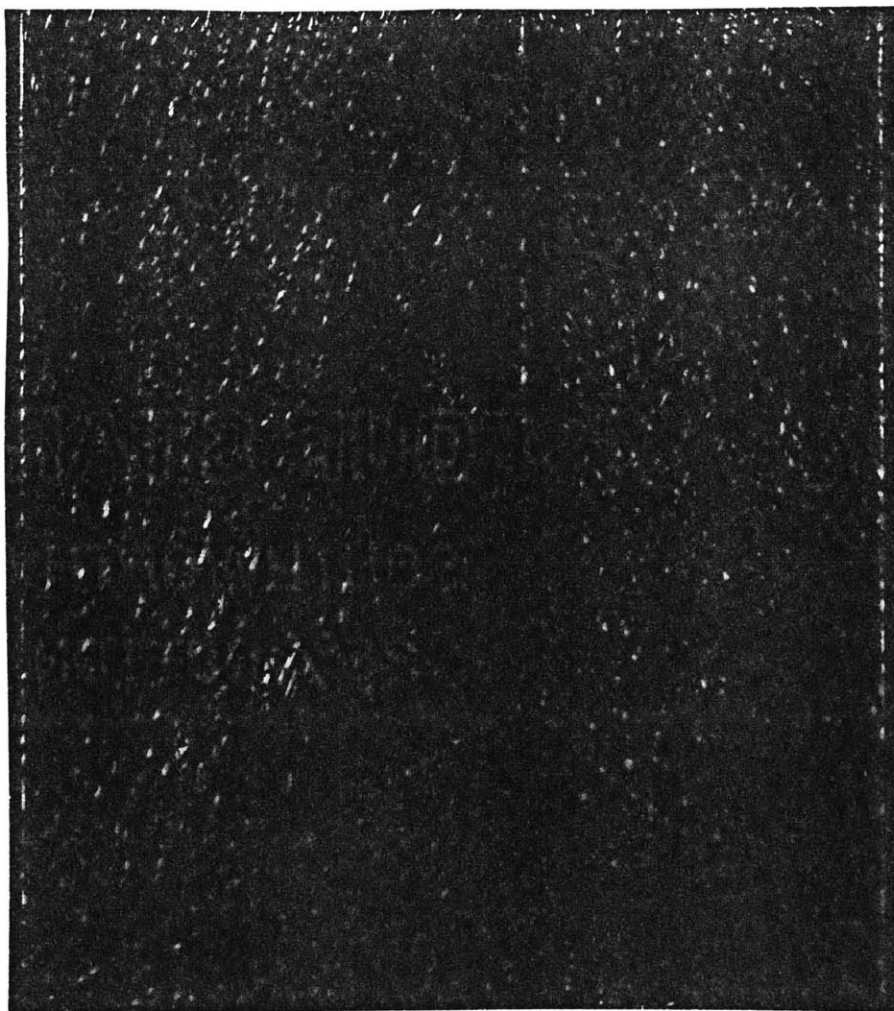


Plate 64
Jack Tworkov, High, 1969

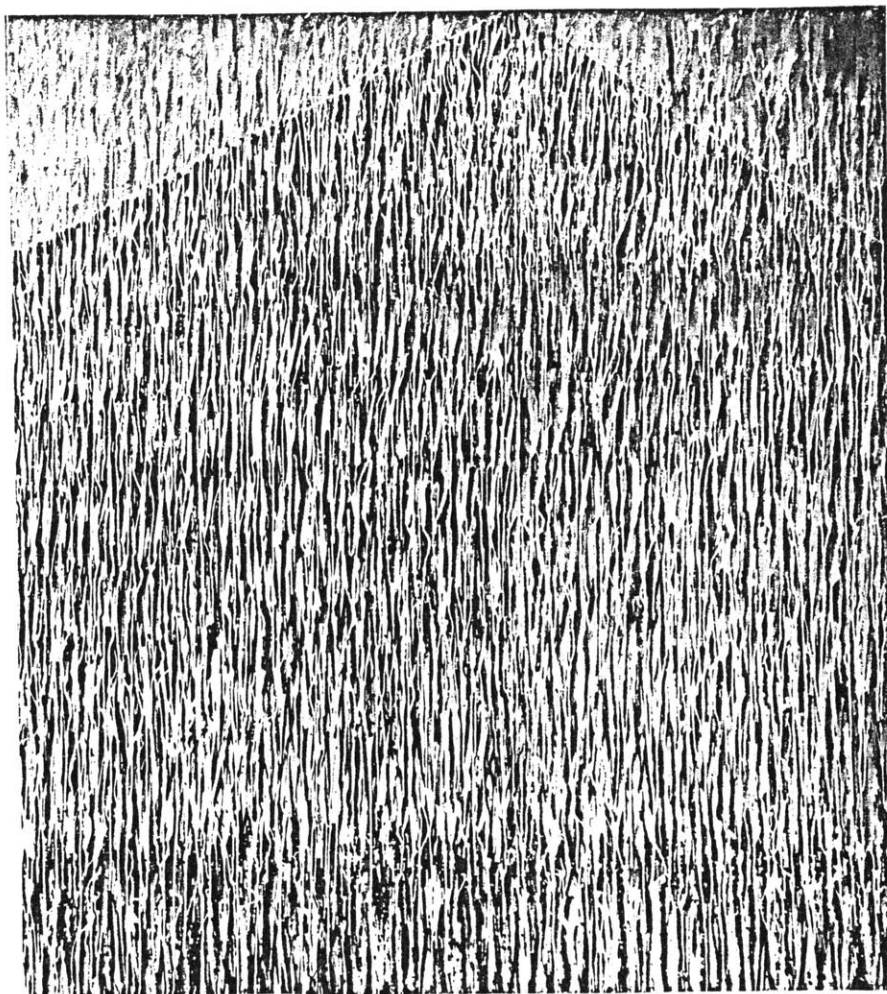


Plate 65
Jack Tworikov, Jag (SP-69-4), 1969

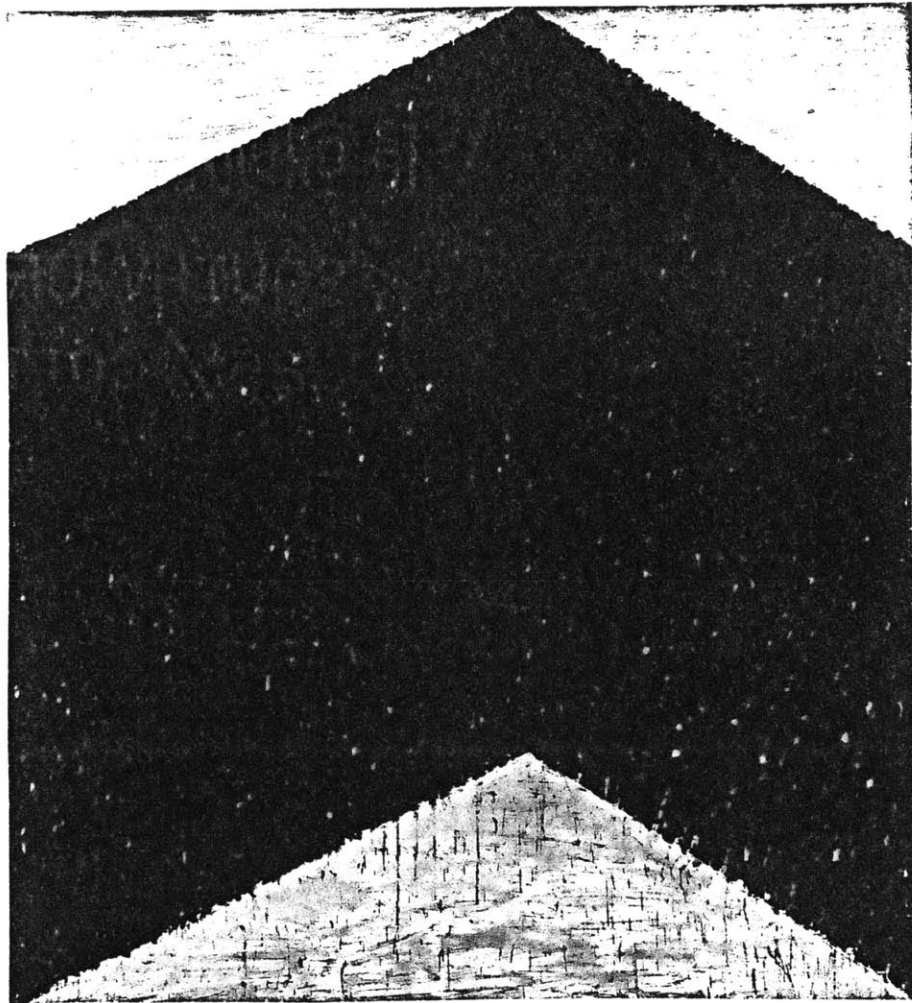


Plate 66
Jack Tworikov, DRG #5-70 CH #5, 1970

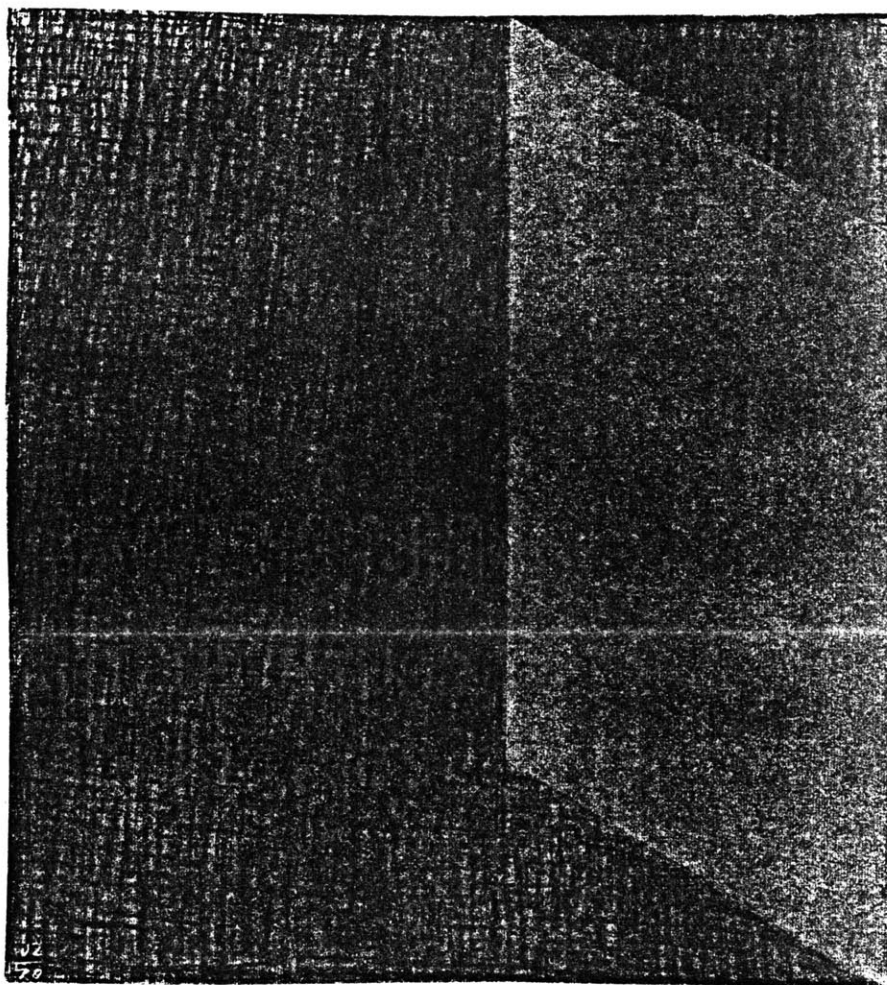


Plate 67
Jack Tworikov, DG-10-#5 CH9-70, 1970

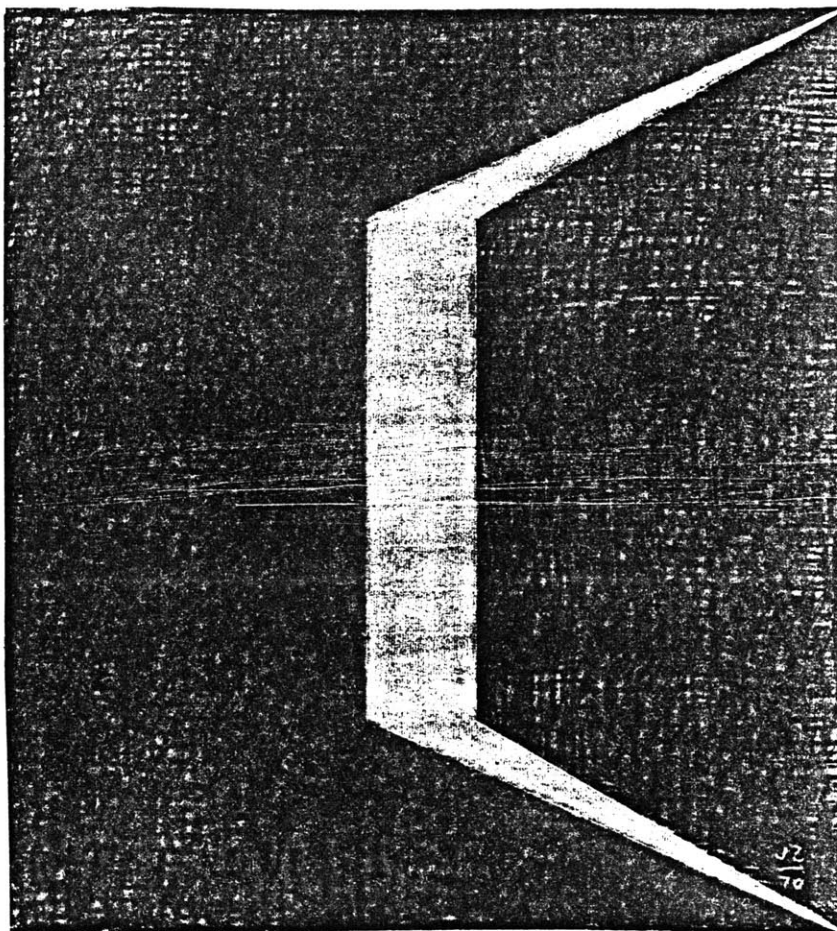


Plate 68
Jack Tworlov, S'r-P't-70 #4, 1970

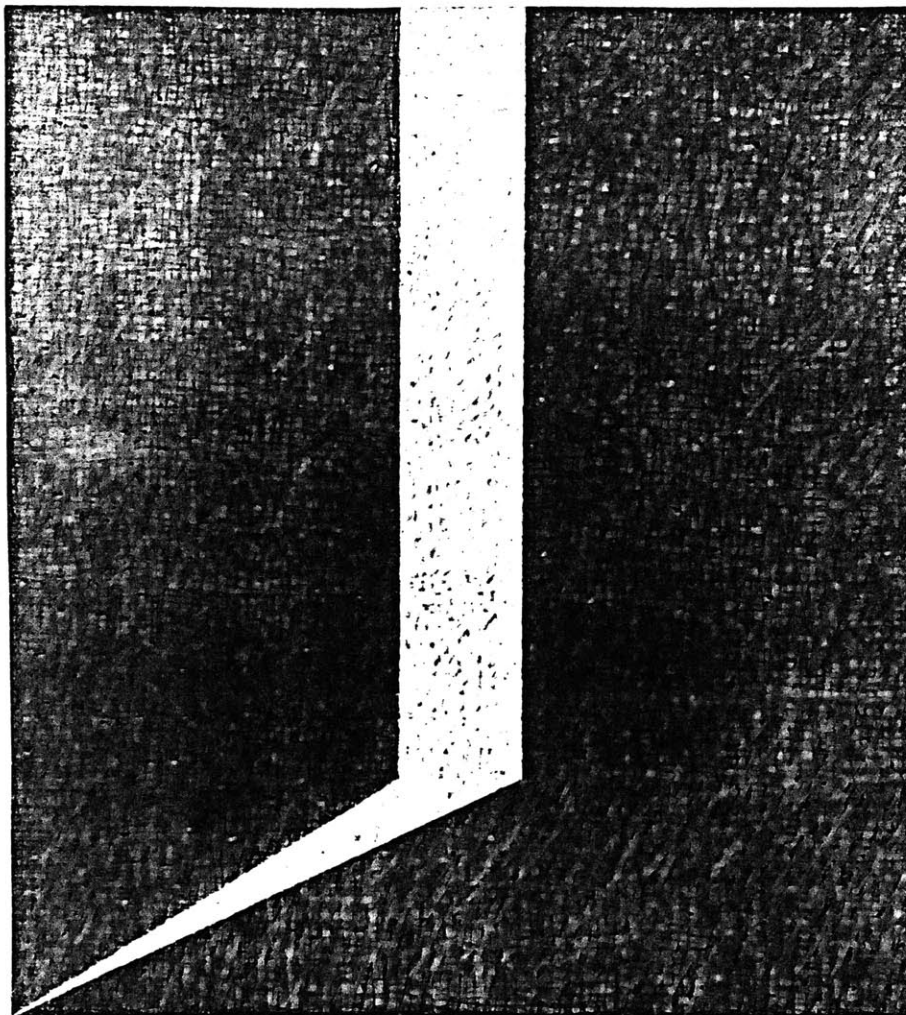


Plate 69
Jack Tworokov, Tilt (NY-Q1-72 #1), 1972

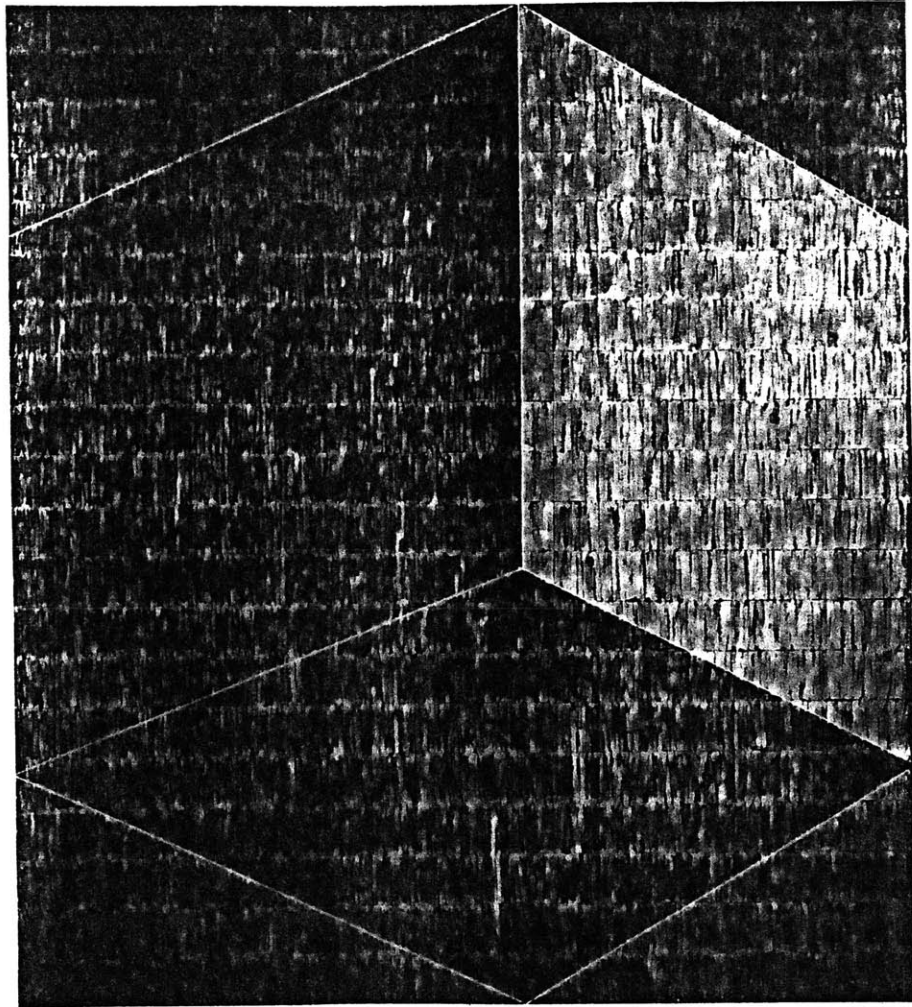


Plate 70
Jack Tworkov, Interchange, 1969

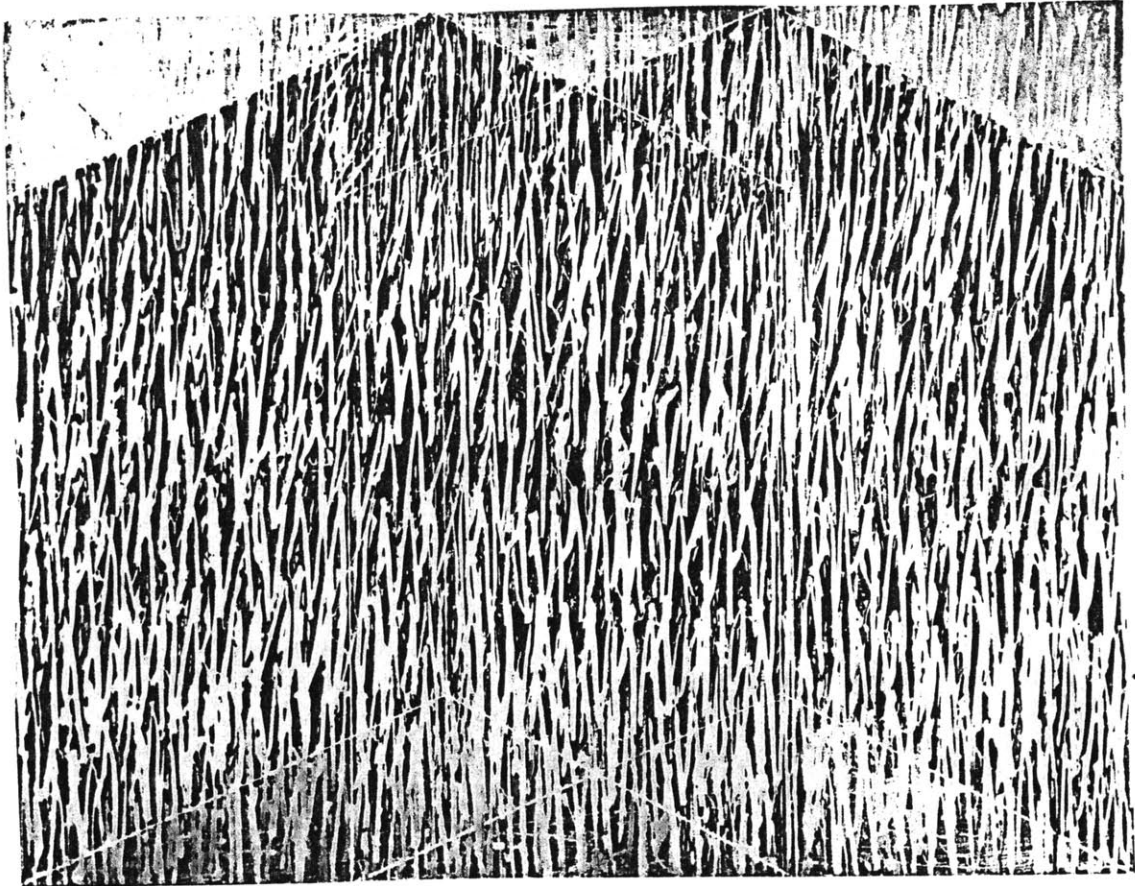


Plate 71
The Necker Cube

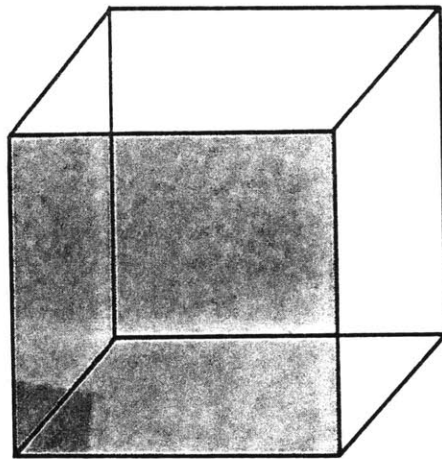


Plate 72
Jack Tworlov, Partitions (Q3-#2-71), 1971

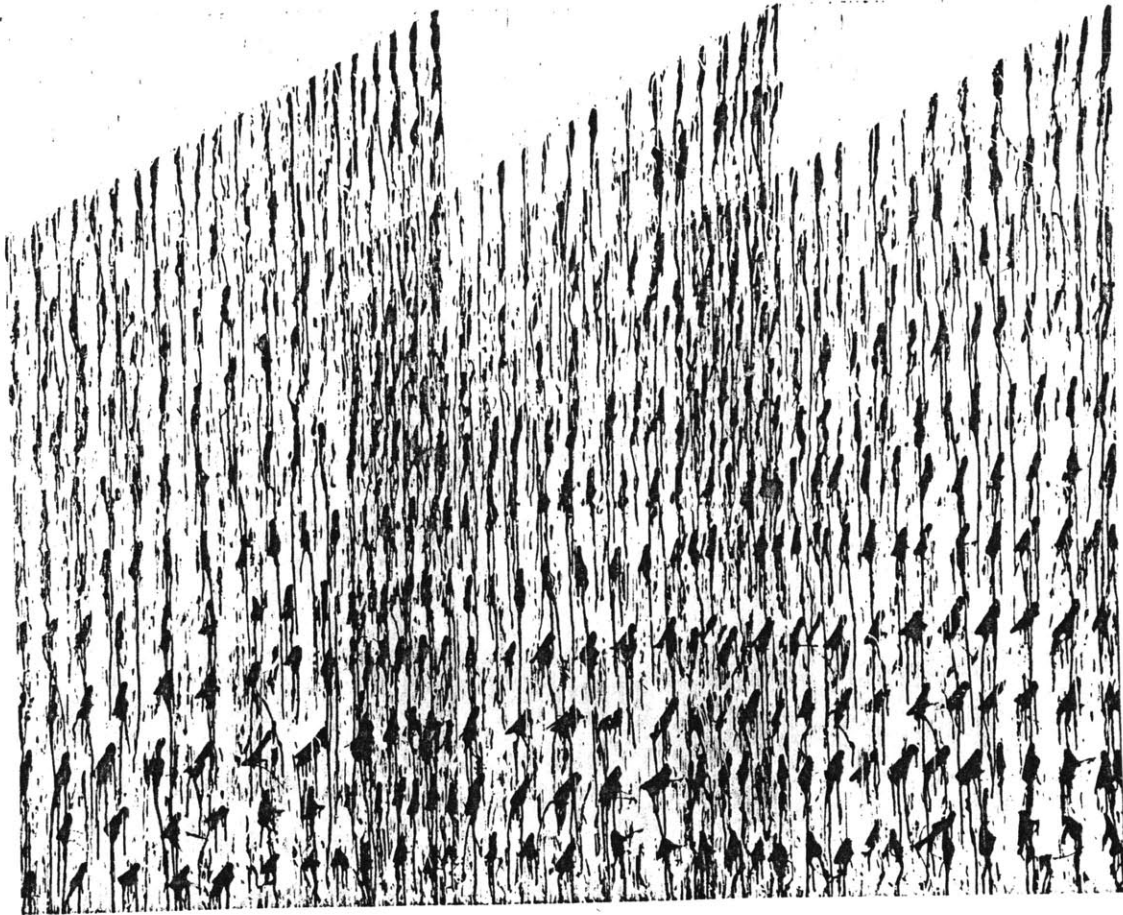


Plate 73
Jack Tworlov, Bend, 1970

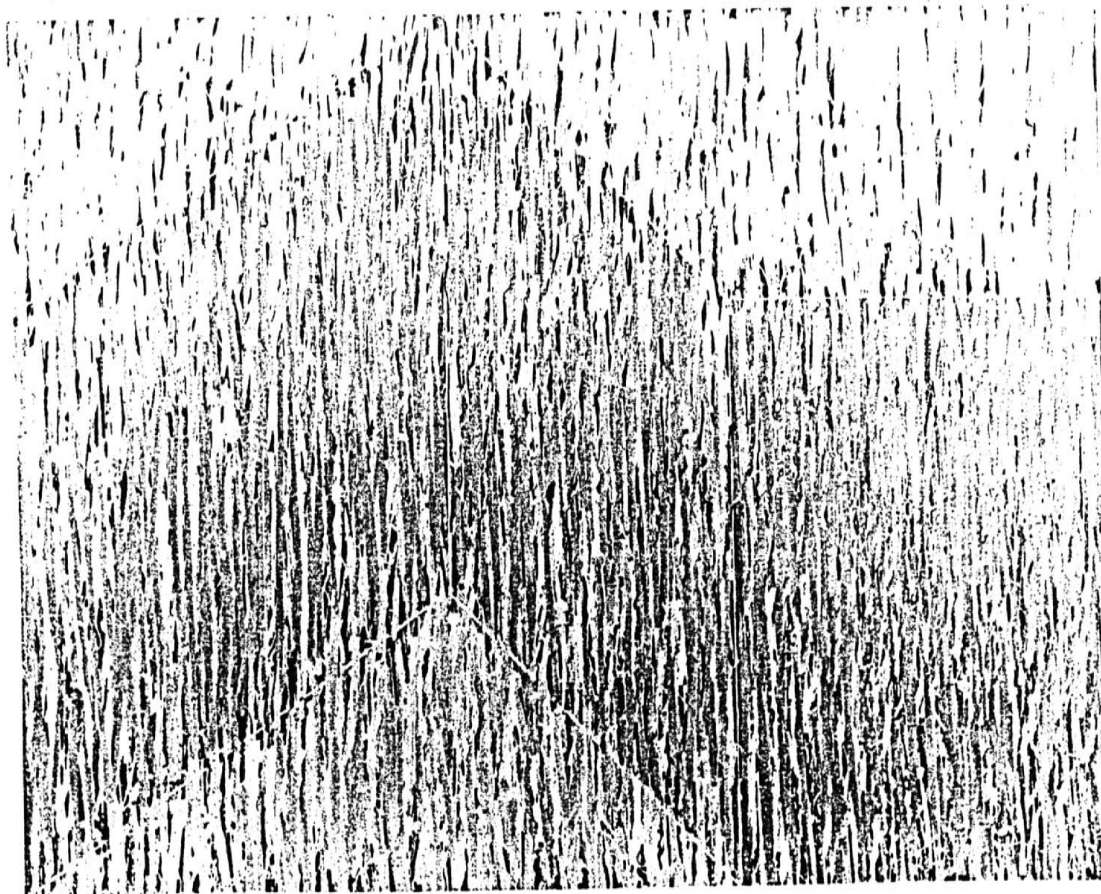


Plate 74
Jack Tworikov, Untitled (R. CH#1), 1972

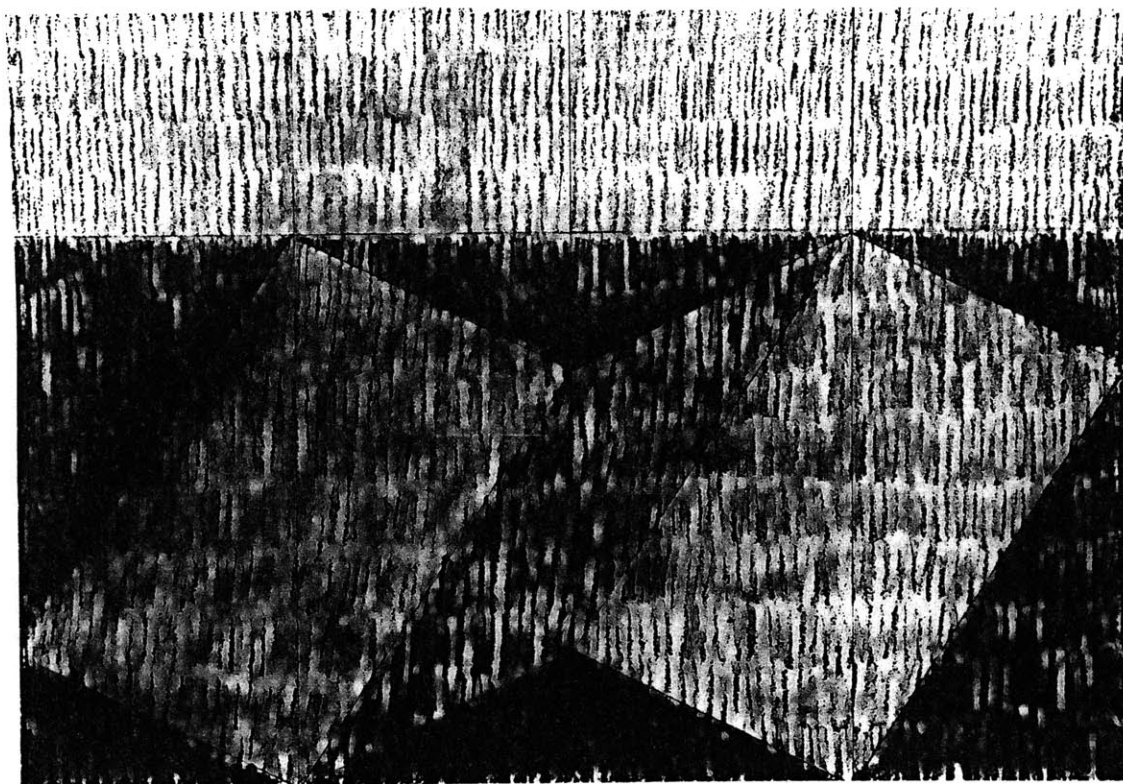


Plate 75
Jack Tworikov, Colored Pencil #5 (3.12.74), 1974

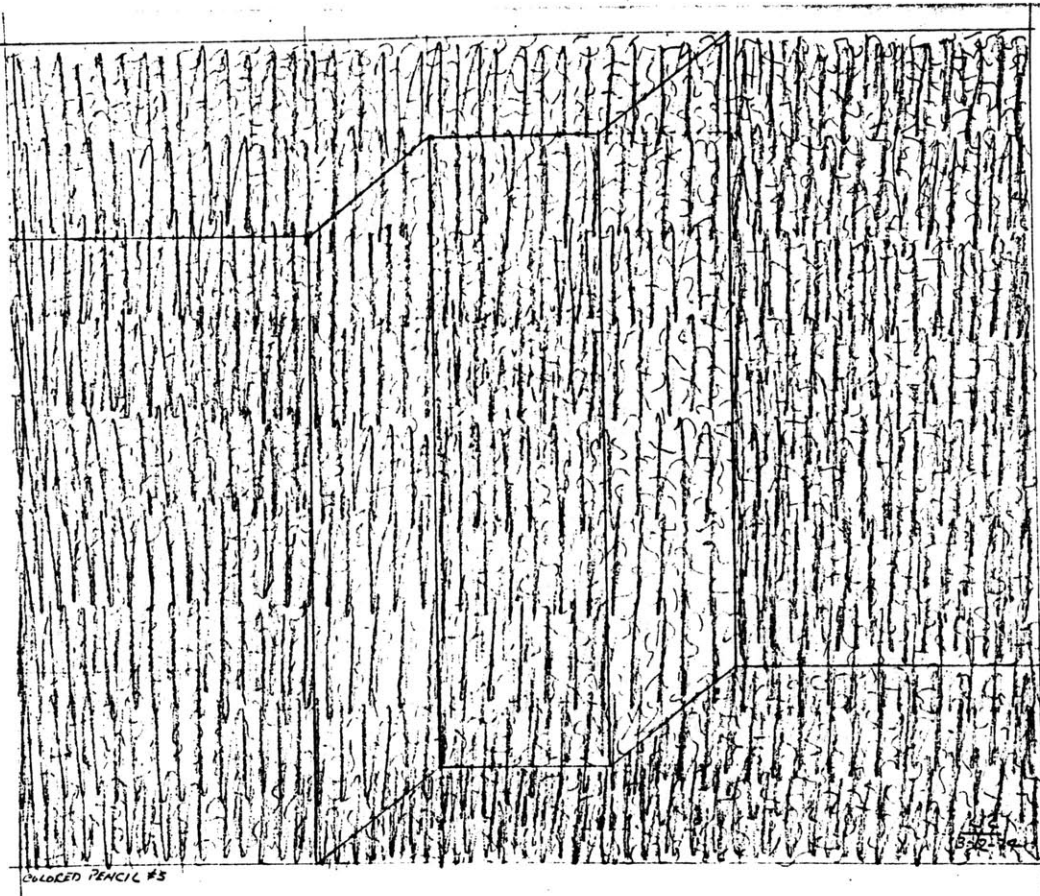


Plate 76
Jack Tworlov, Colored Pencil #2 (Q1-74), 1974

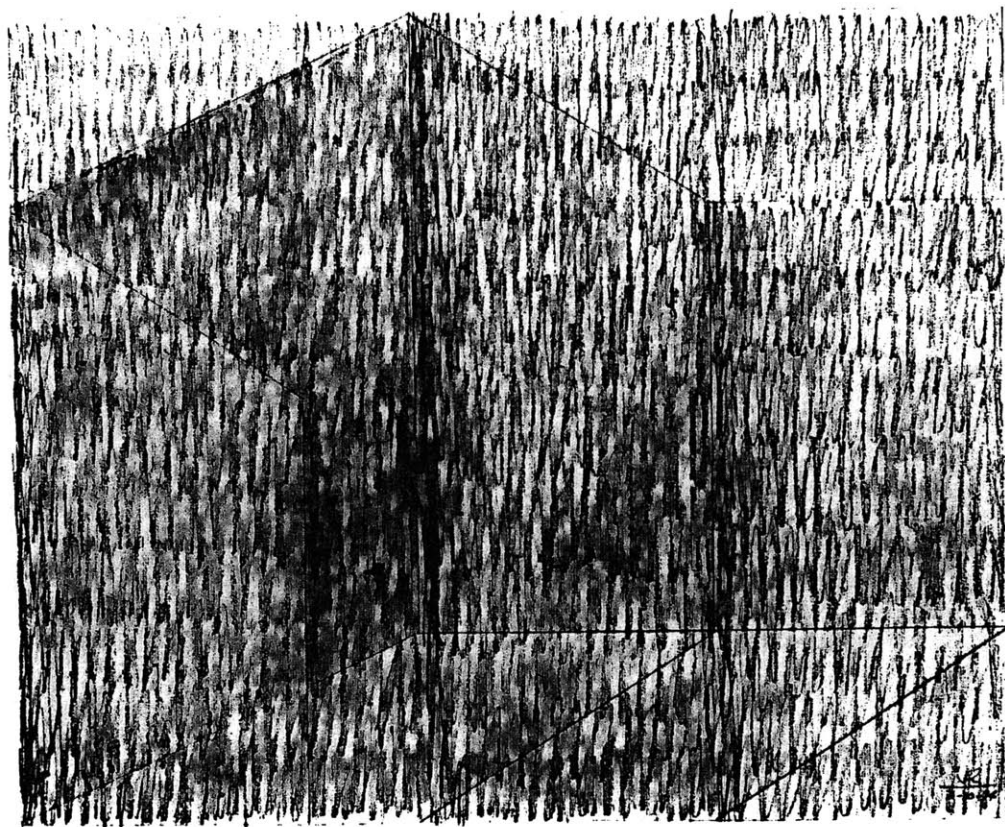


Plate 77
Jack Tworikov, Top, 1970

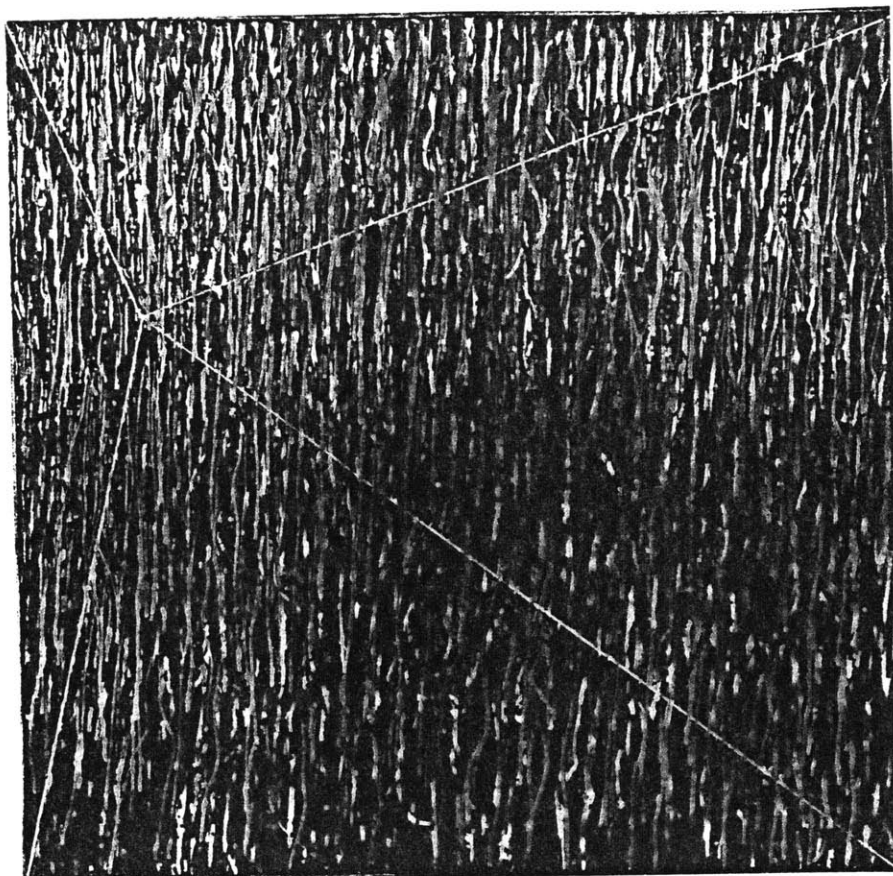


Plate 78
Jack Tworokov, Pyramid (Q3-71-#3), 1971

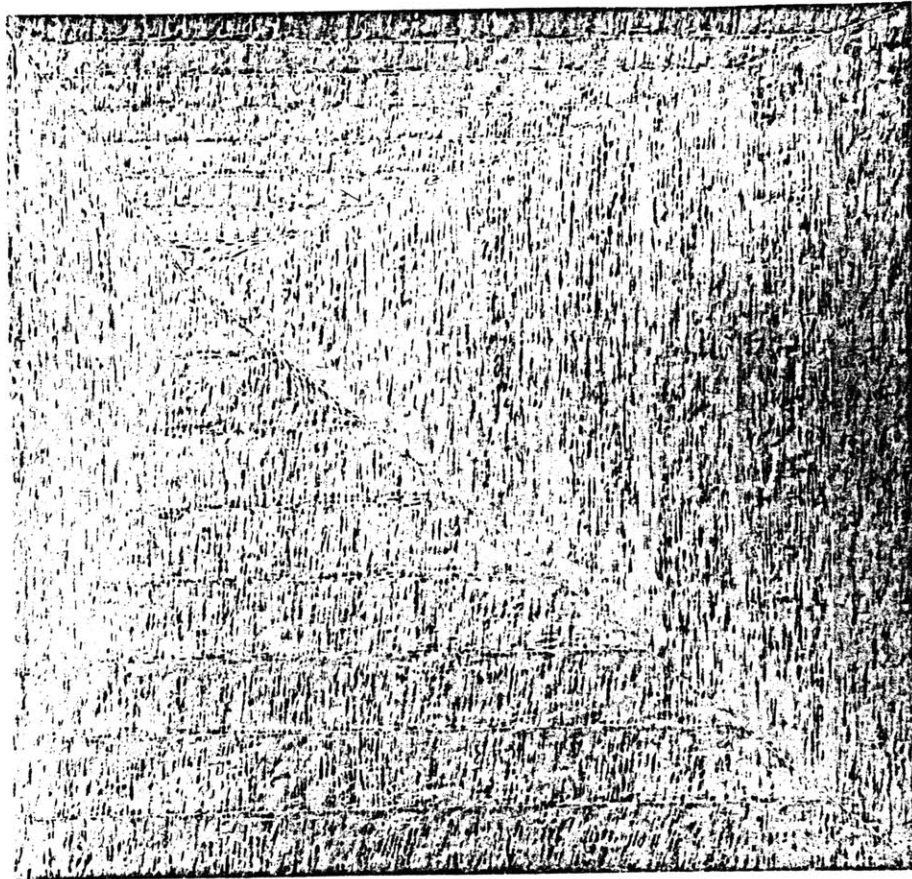


Plate 79
Jack Tworlov, Q3-72-#2, 1972

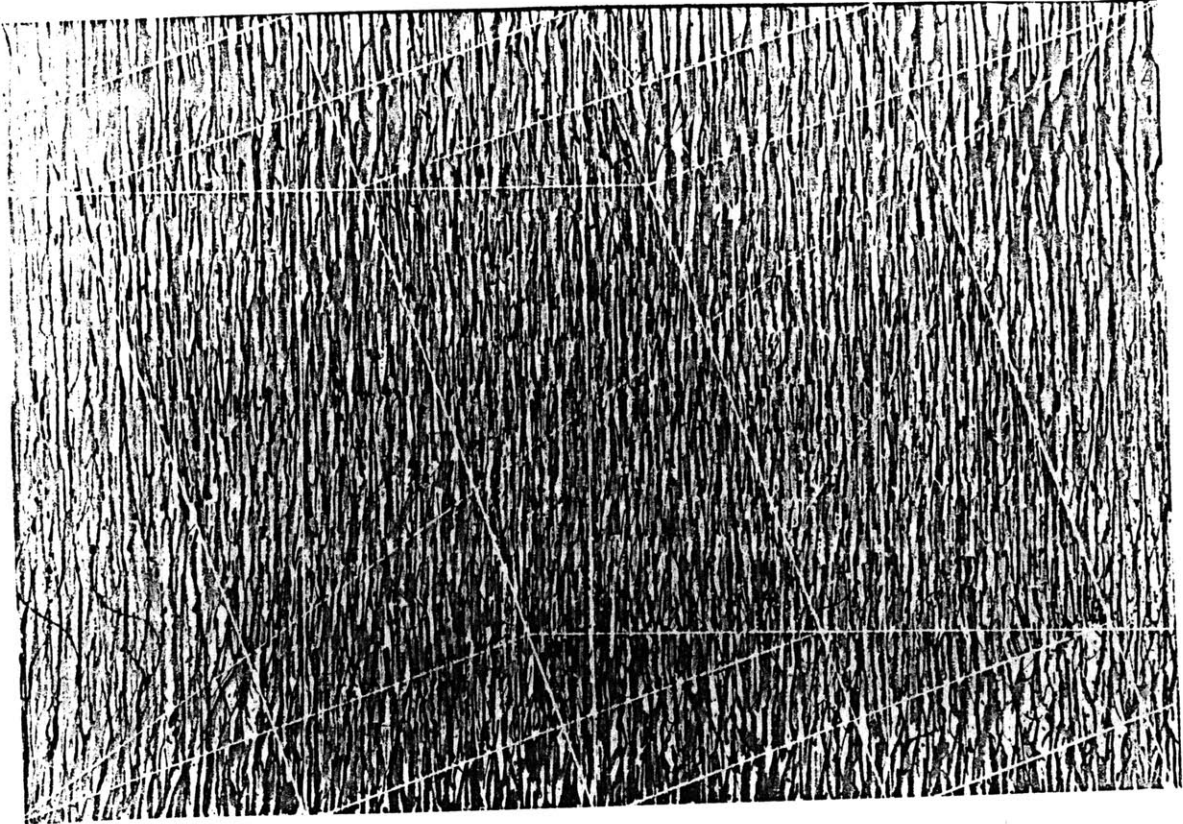


Plate 80
Jack Tworlov, Q3-72-#4, 1972

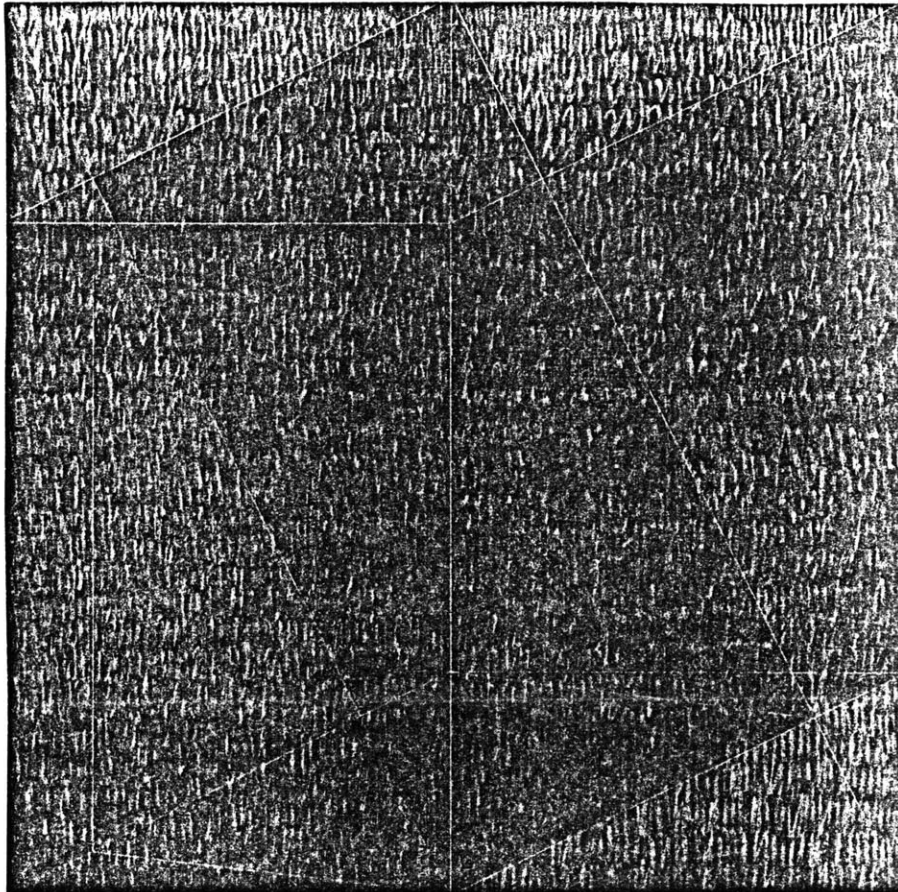


Plate 81
Jack Tworlov, Q3-72-#6, 1972

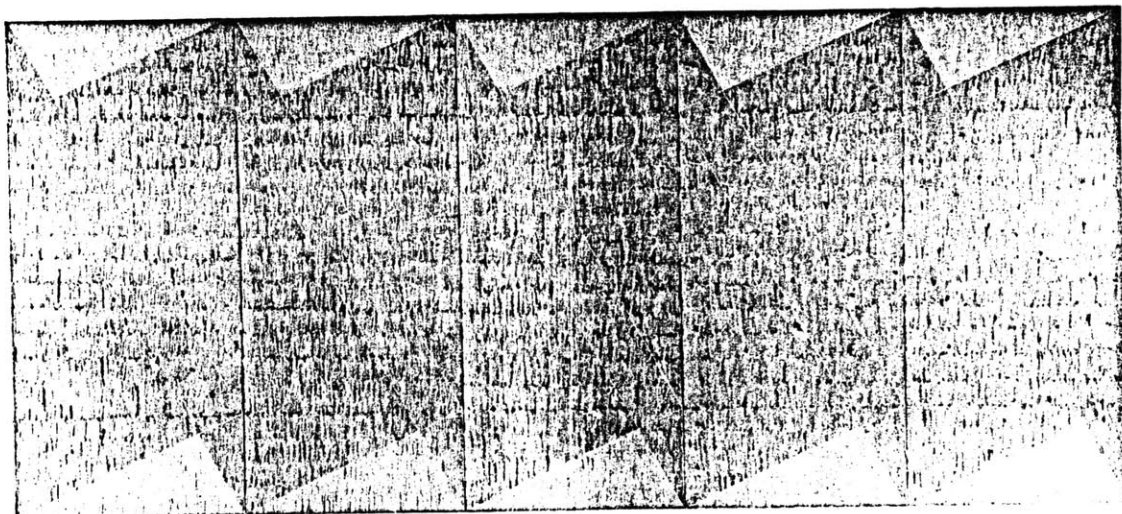


Plate 82
Jack Tworlov, Untitled (Q4-72-#3), 1972

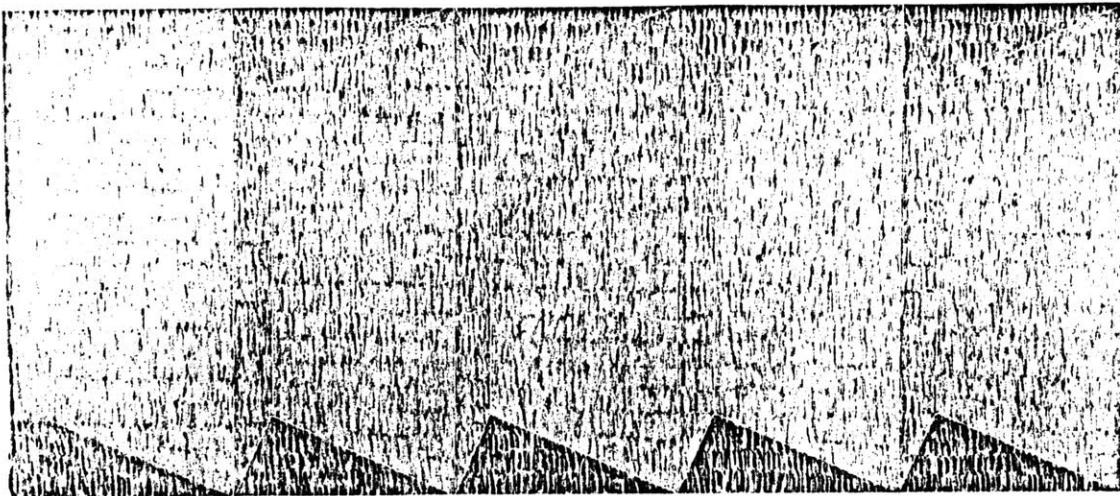


Plate 83
Jack Tworlov, Untitled (Q3-72-#5), 1972

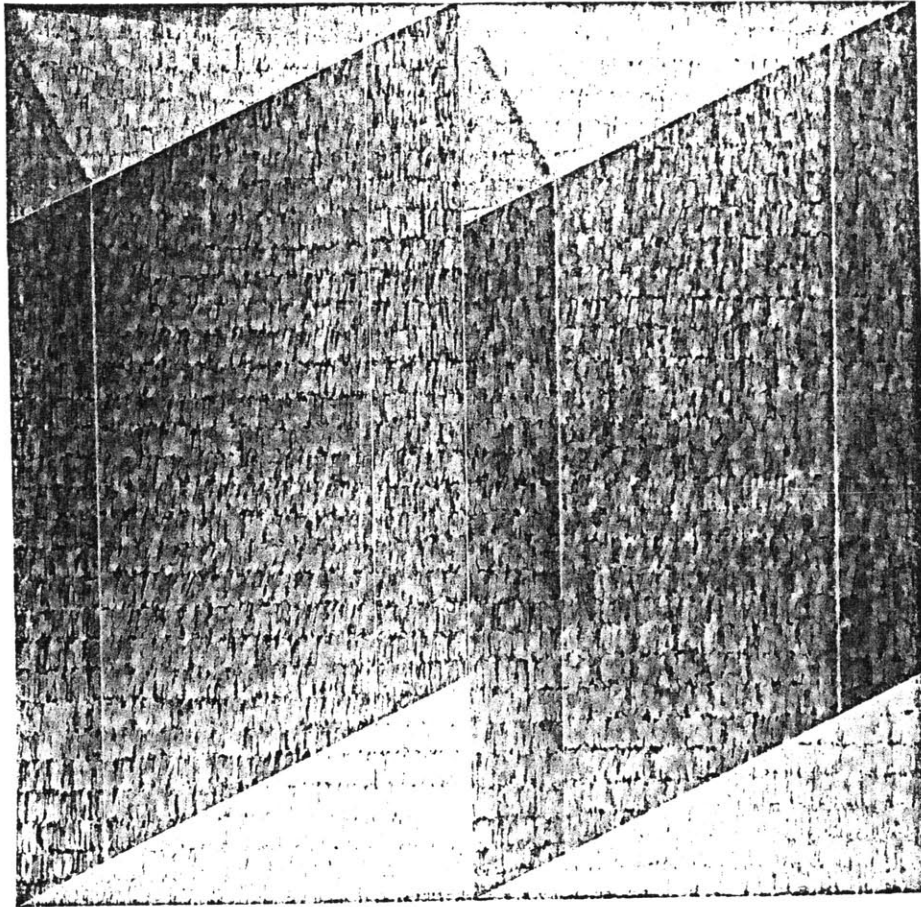


Plate 84
Jack Tworlov, P-73-#7, 1973

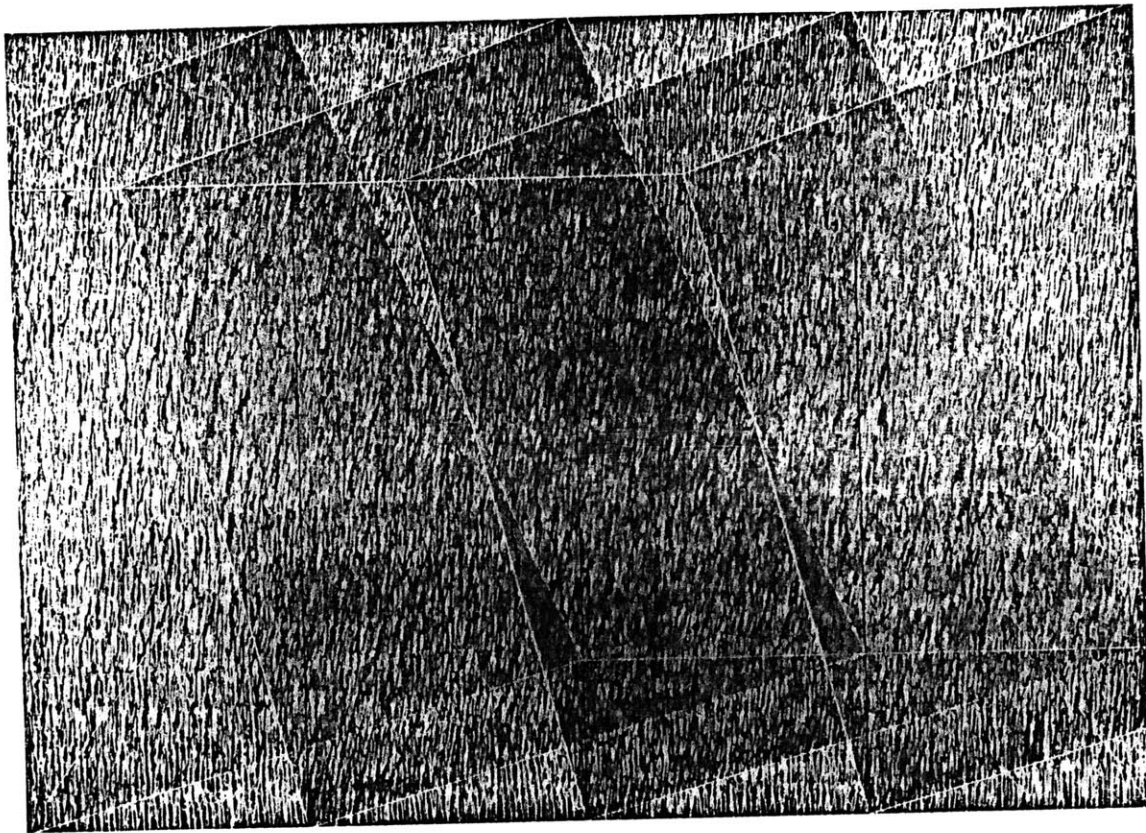


Plate 85
Jack Tworlov P-73-#10, 1973



Plate 86
Jack Tworlov P-73-#11, 1973

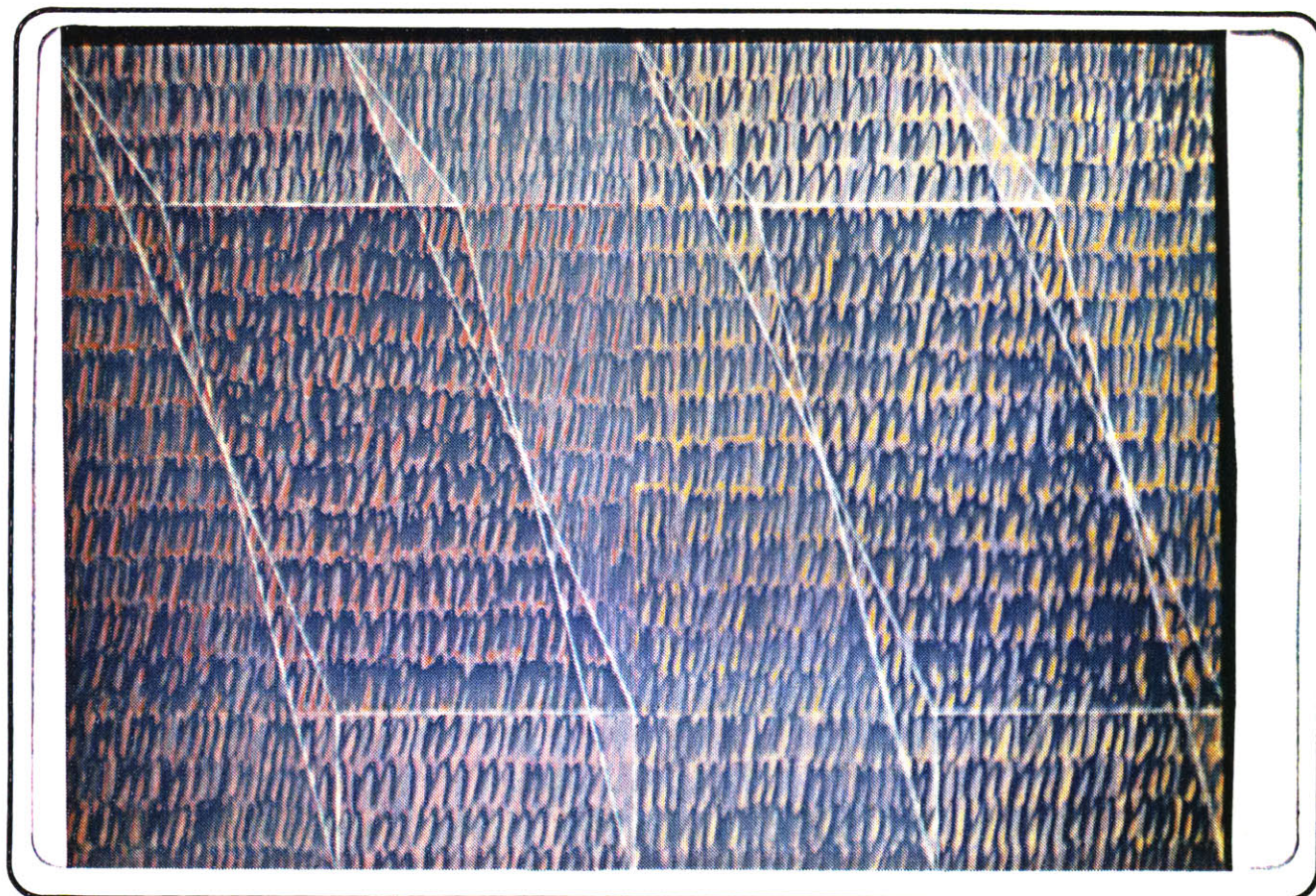


Plate 87
Jack Tworlov P-73-#2, 1973

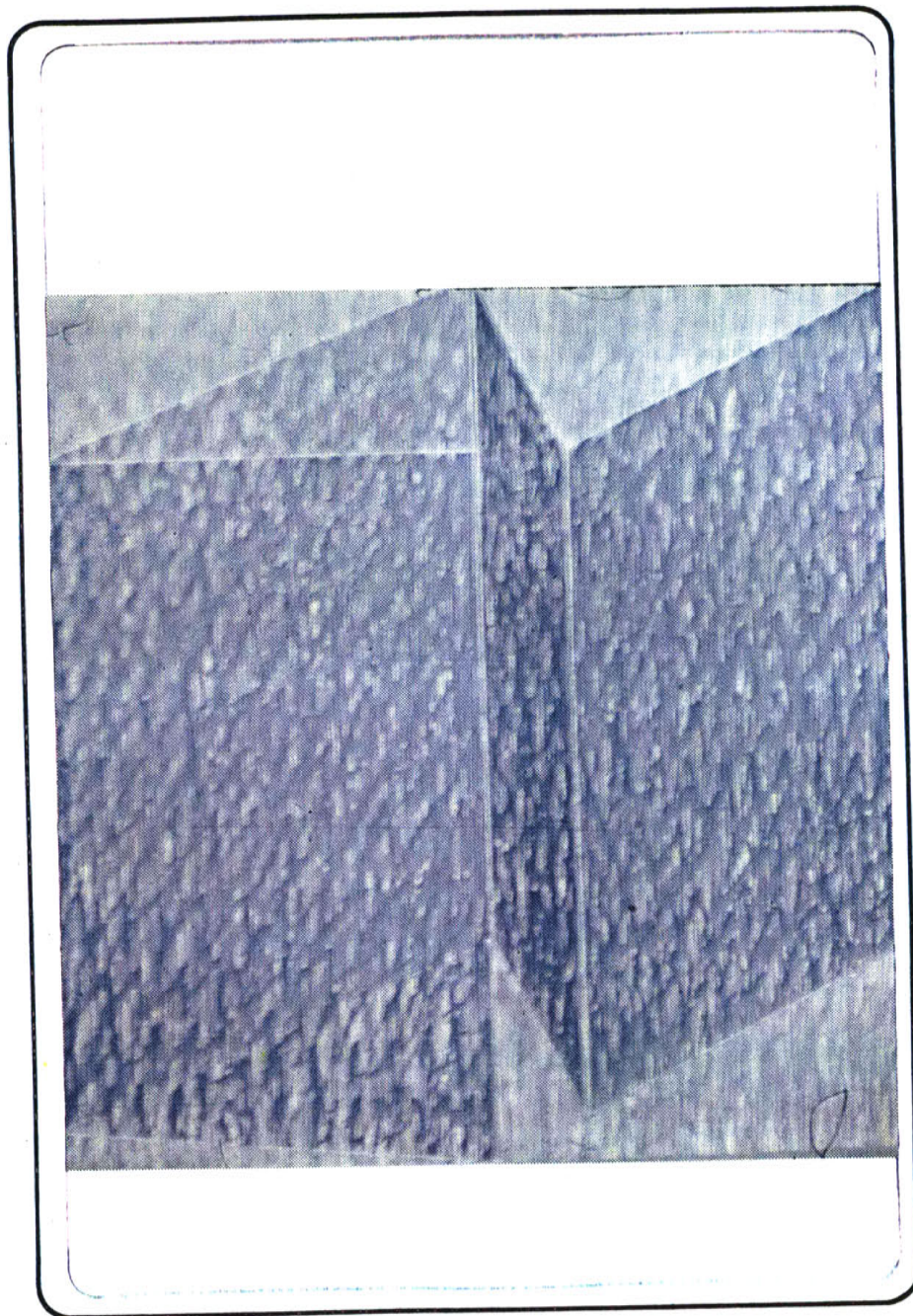


Plate 88
Jack Tworlov, Q3-74-#2, 1974

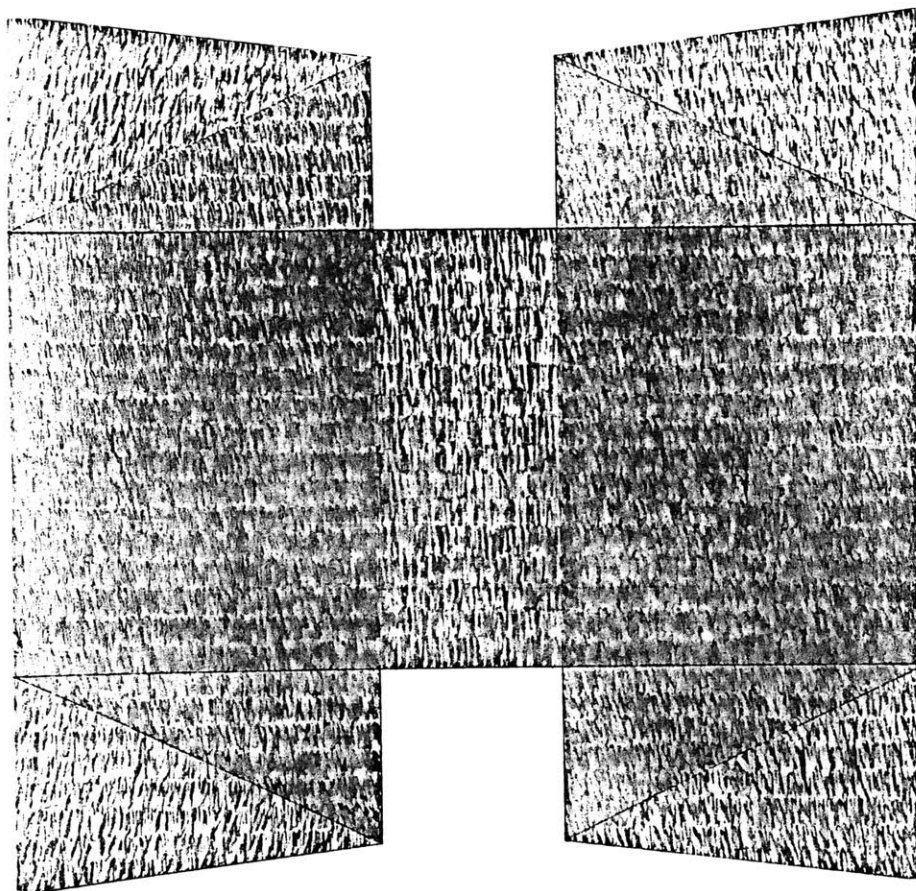


Plate 89
Jack Tworlov, Q3-74-#4, 1974

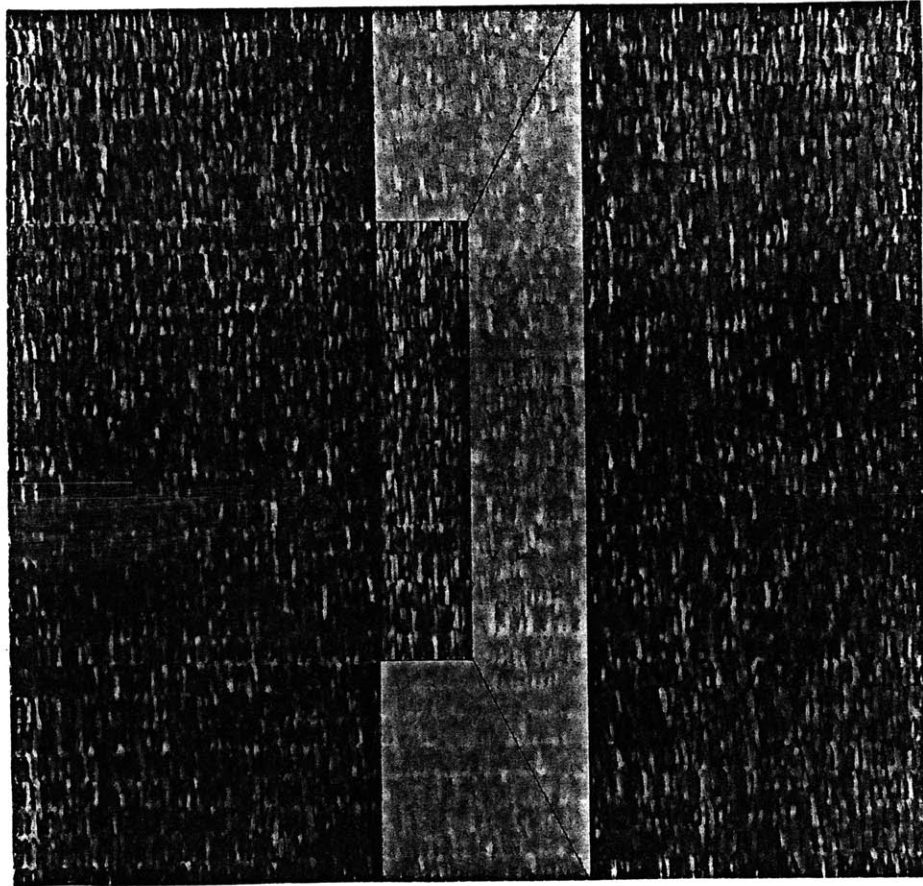


Plate 90
Jack Tworlov, Q3-74-#3, 1974

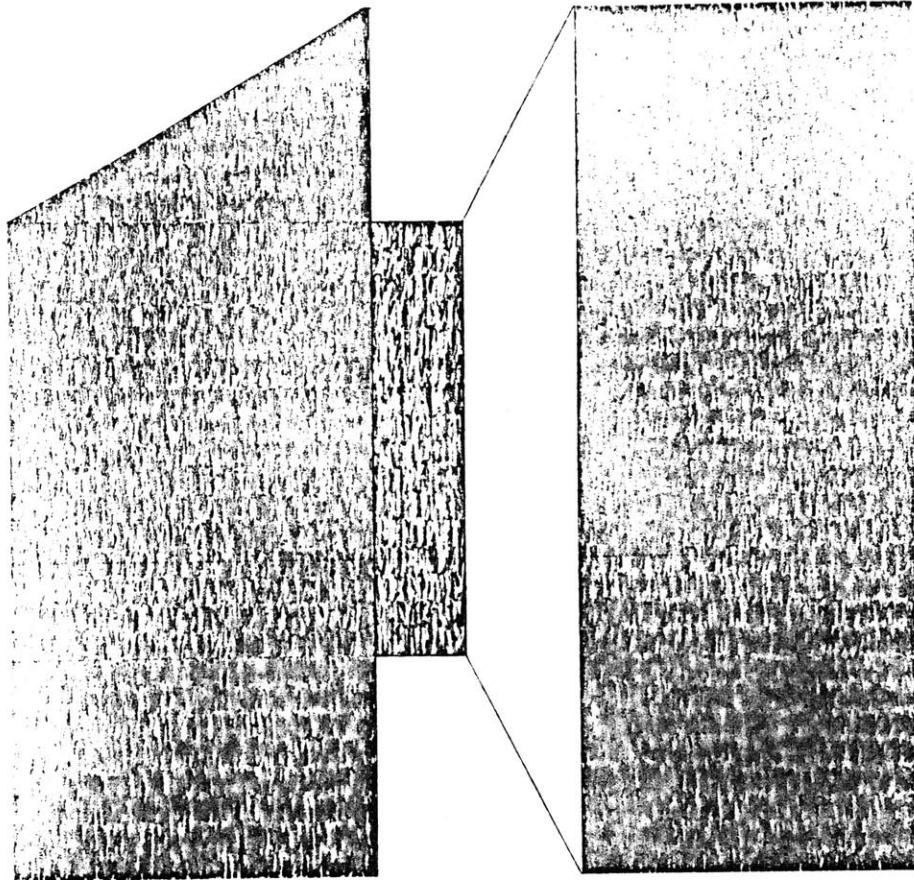


Plate 91
Jack Tworlov, Q3-74-#5, 1974

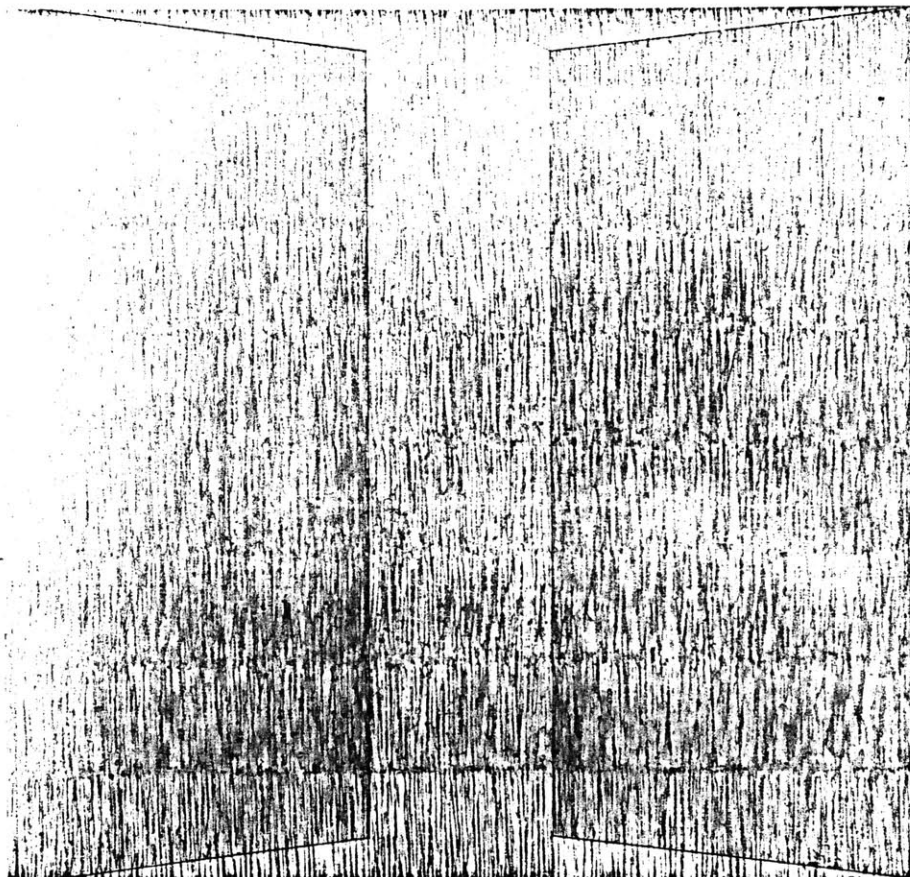


Plate 92
Jack Tworlov, Q3-74-#6, 1974

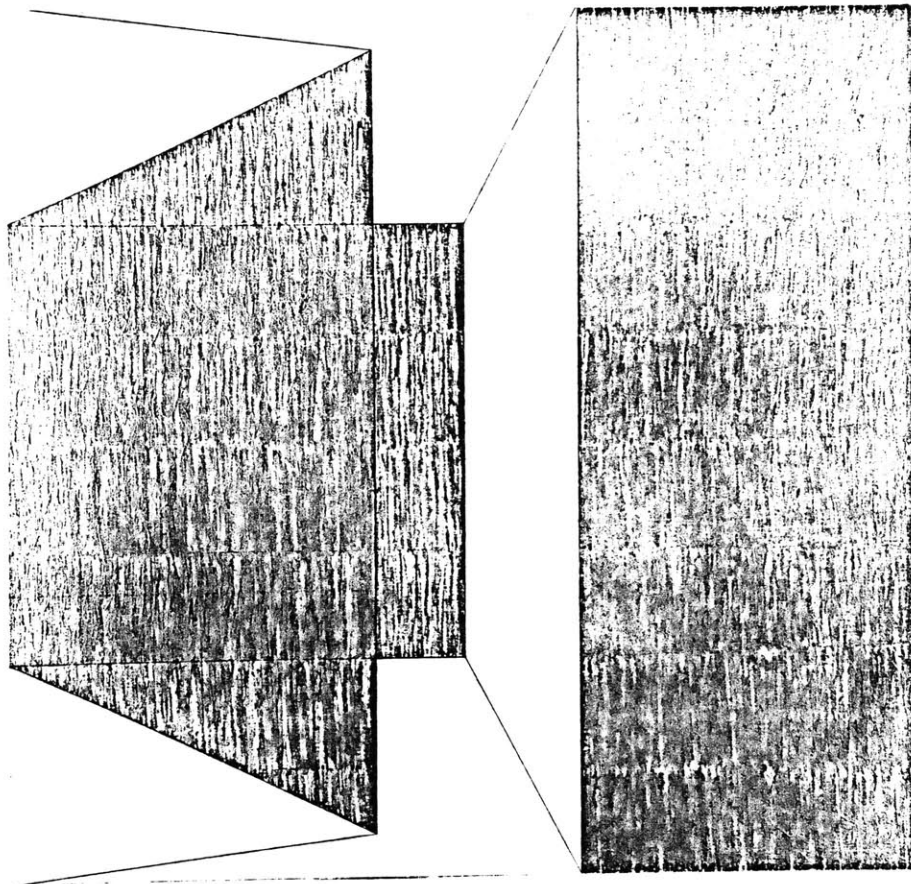
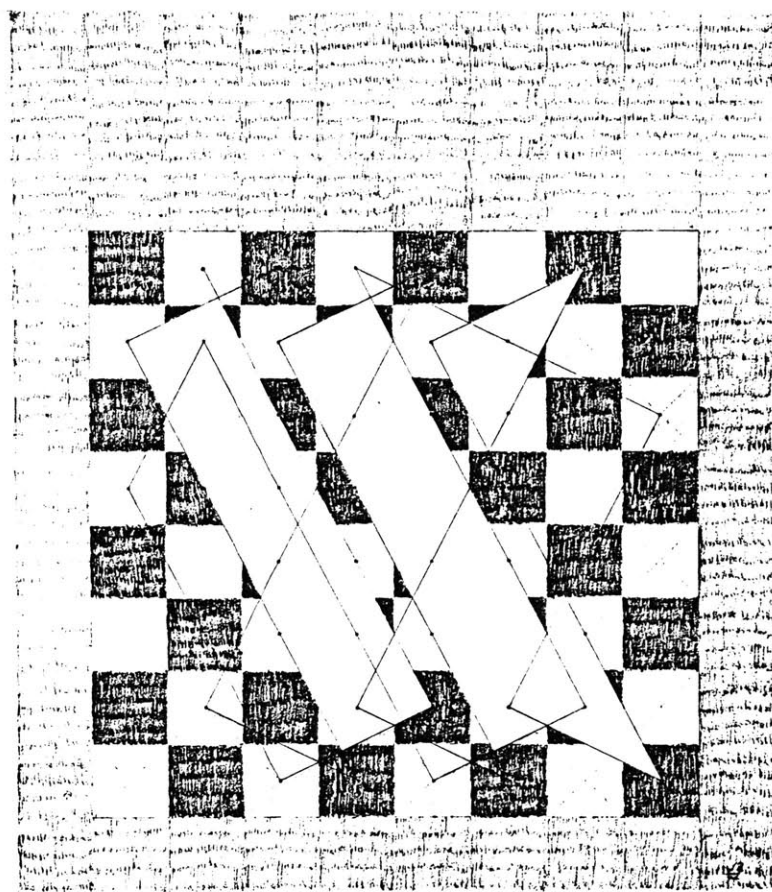


Plate 93
 Jack Tworokov, 39 Continuous Knight Moves, N.Y. 12-31-74 #7, 1974



39 CONTINUOUS KNIGHT MOVES. NO MOVE INTO THE SAME SQUARE TWICE. NO MOVE INTO THE SAME SQUARE TWICE. N.Y. 12-31-74 BY JACK TWOROKOV

Plate 94
Jack Tworikov, Knight Series OC #2 (Q3-75-#3), 1975

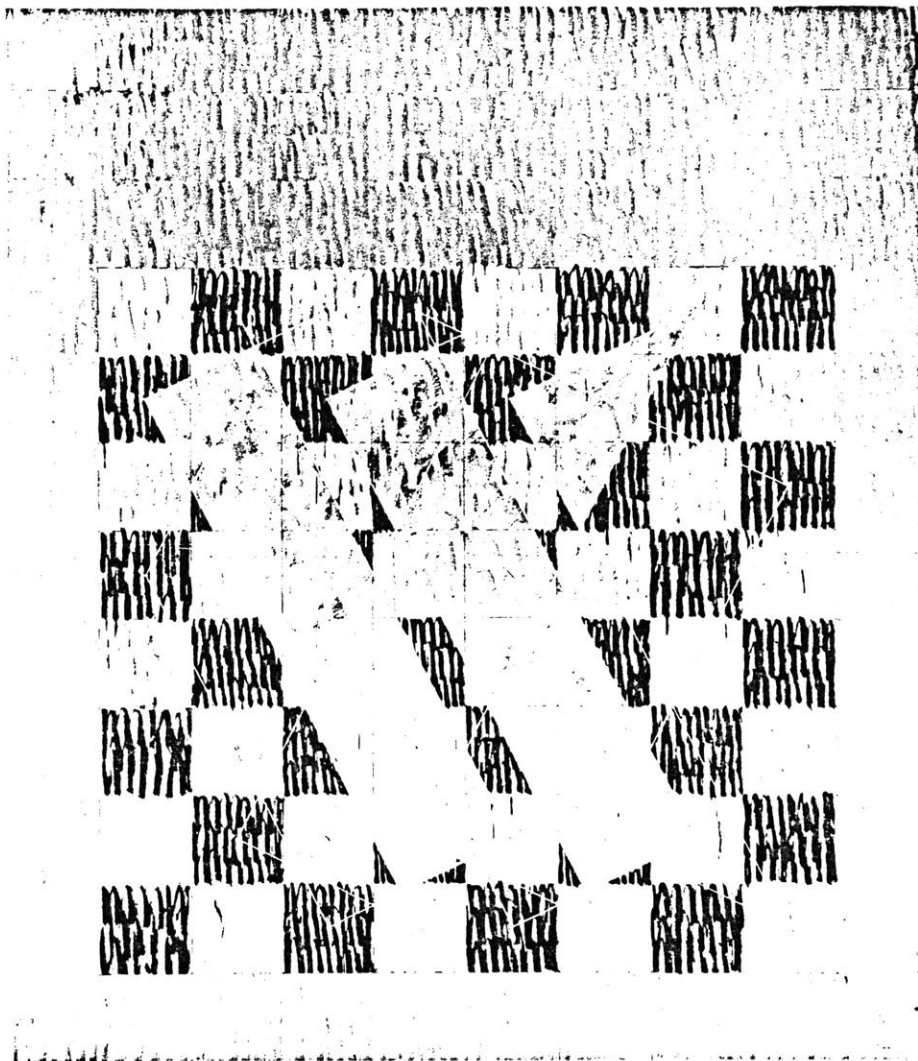


Plate 95

Jack Tworlov, Knight Series OC #1 (Q3-75-#2), 1975

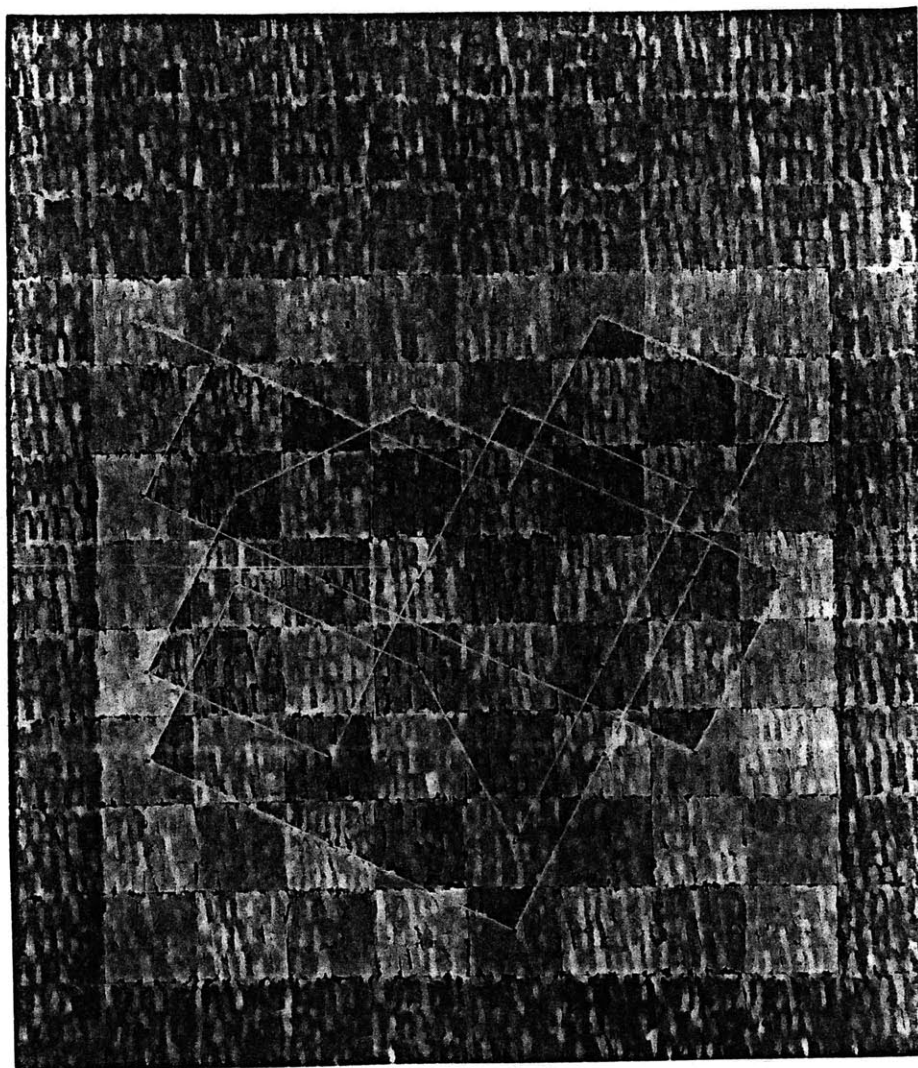


Plate 96
Jack Tworikov, Knight Series OC #3, 1975

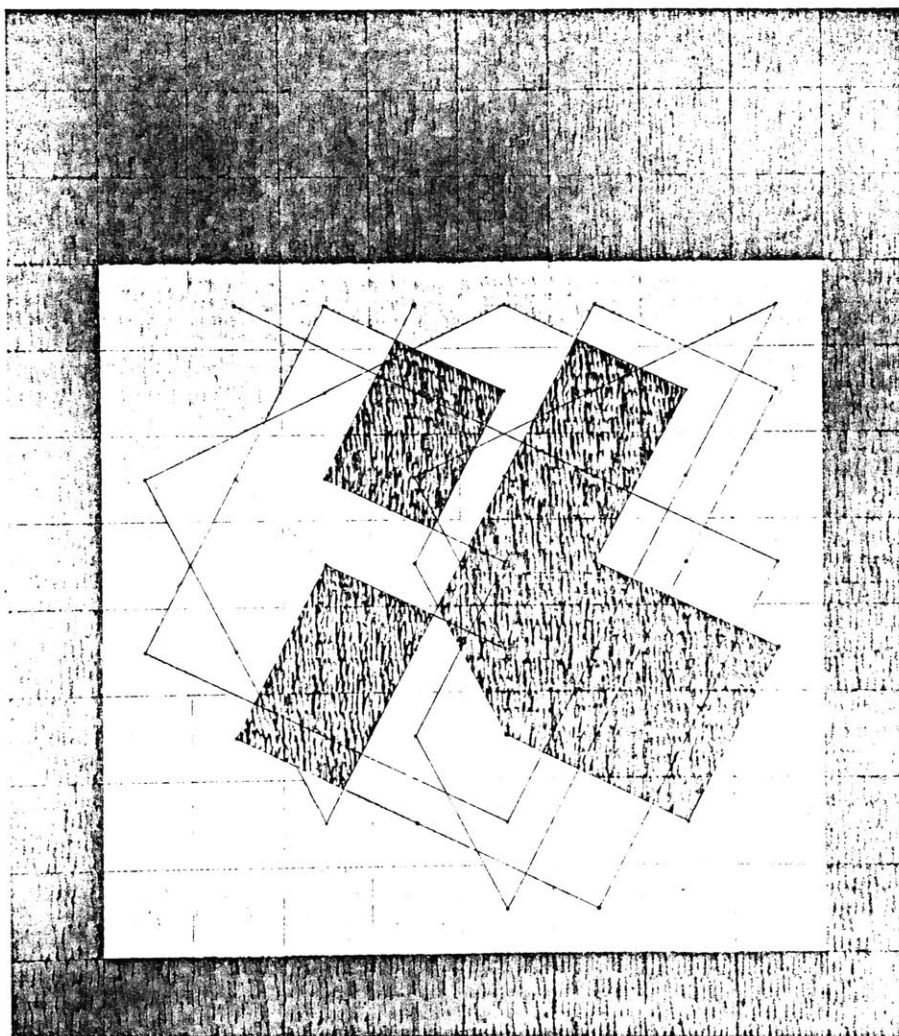


Plate 97
Jack Tworikov Knight Series OC #4 (Q3-75-#5), 1975



Plate 98

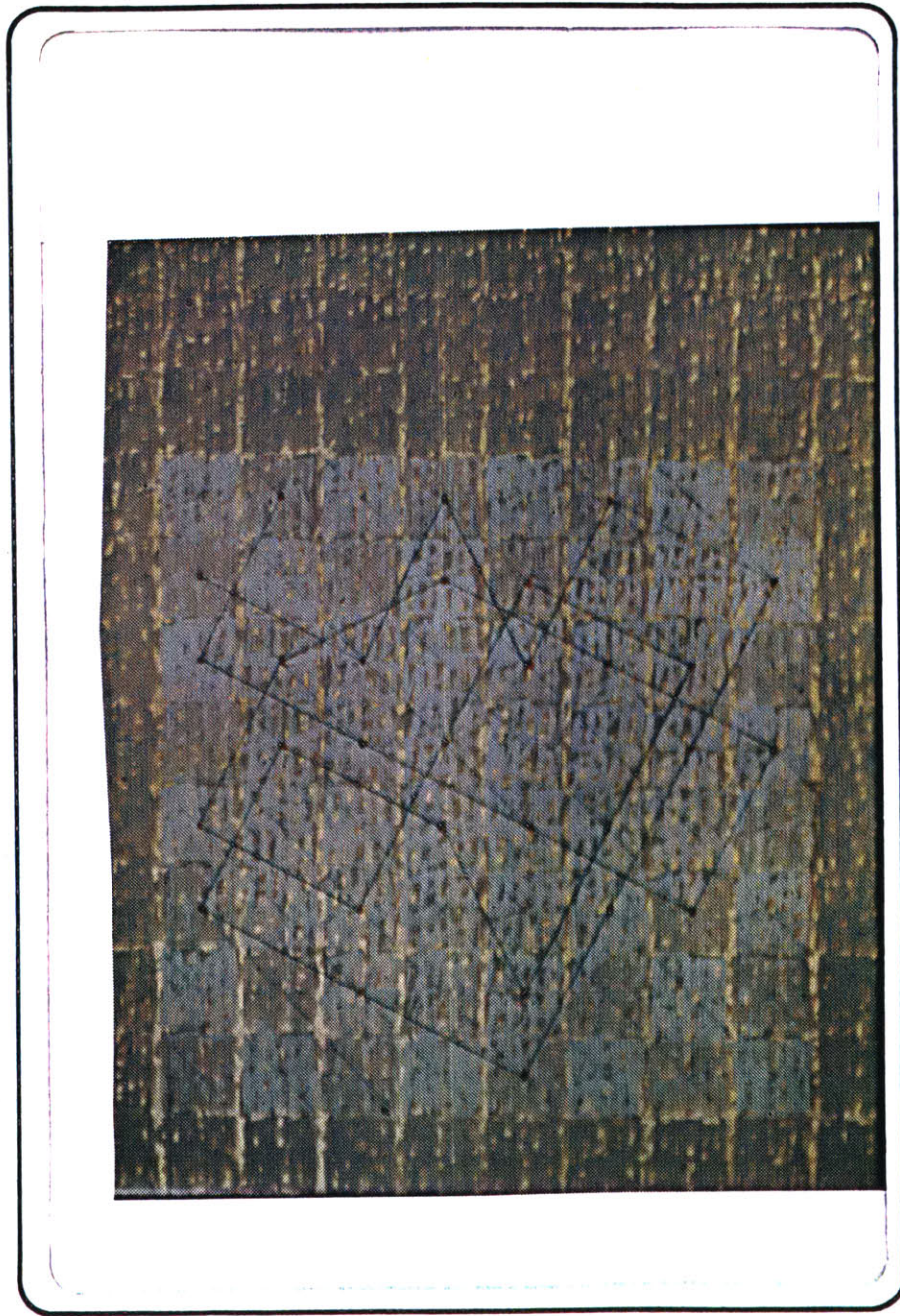
Jack Tworokv Knight Series A. on P. #1 (Q3-75), 1975

Plate 99
Jack Tworlov Knight Series A. on P. #2, 1975

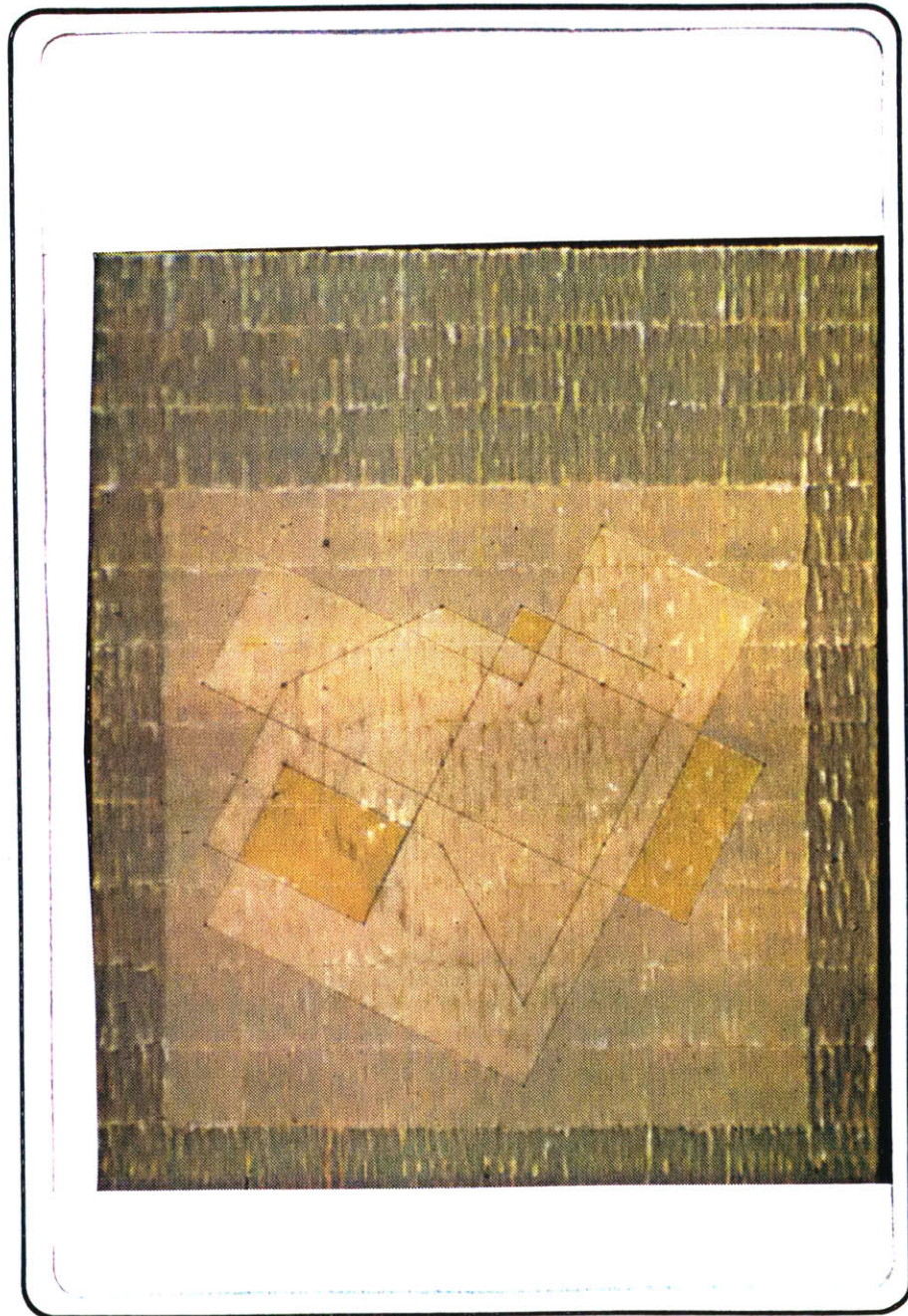


Plate 100
Jack Tworikov, Knight Series #5 (Q3-76-#6), 1976

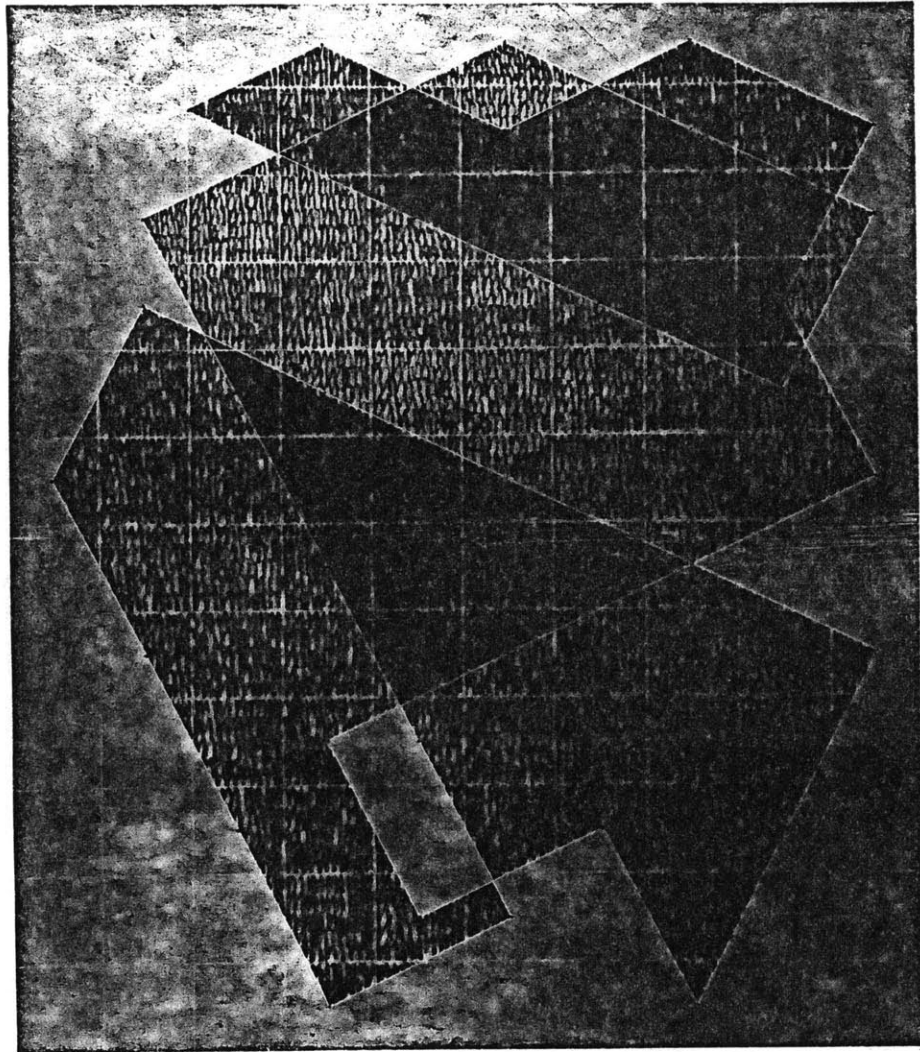


Plate 101
Jack Tworikov, Knight Series #6 (Q3-76-#7), 1976

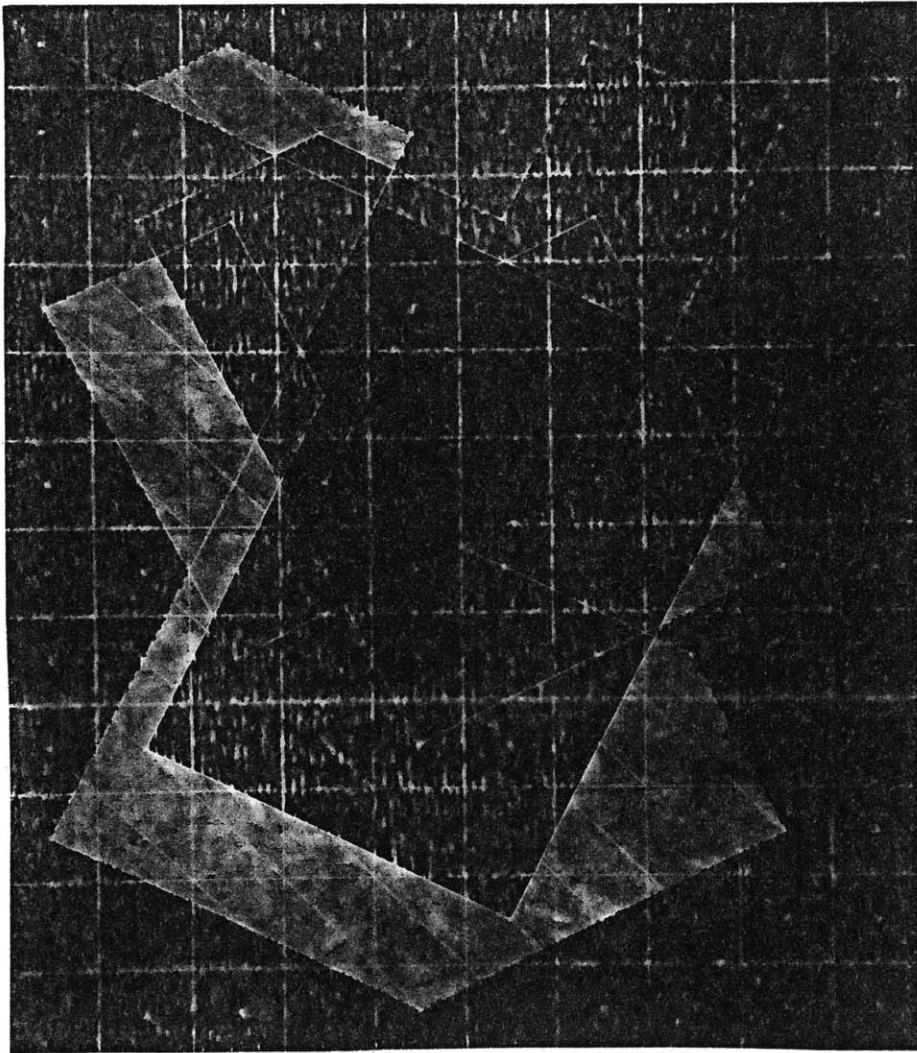


Plate 102
Jack Tworlov, Knight Series #7 (OC-Q3-77-#1), 1977

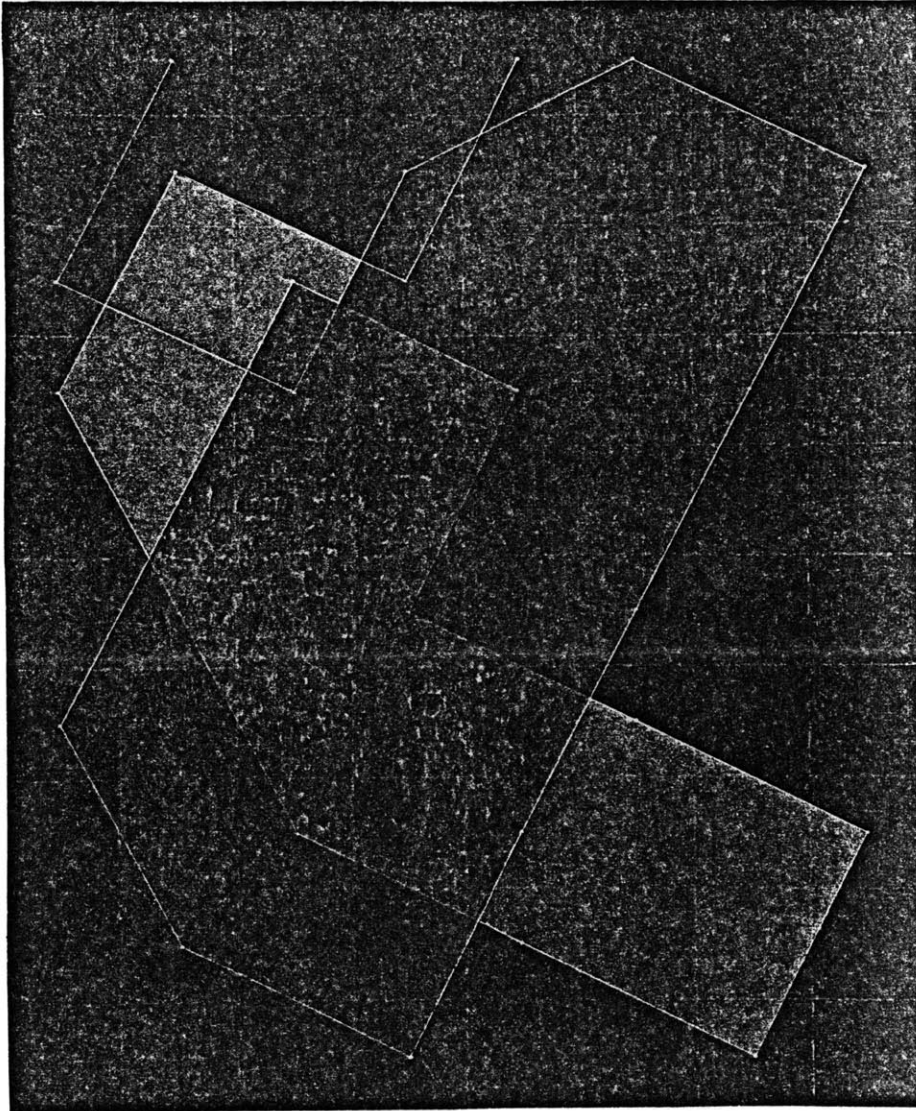


Plate 103
Jack Tworlov, Knight Series #8 (OC-Q3-77-#2), 1977

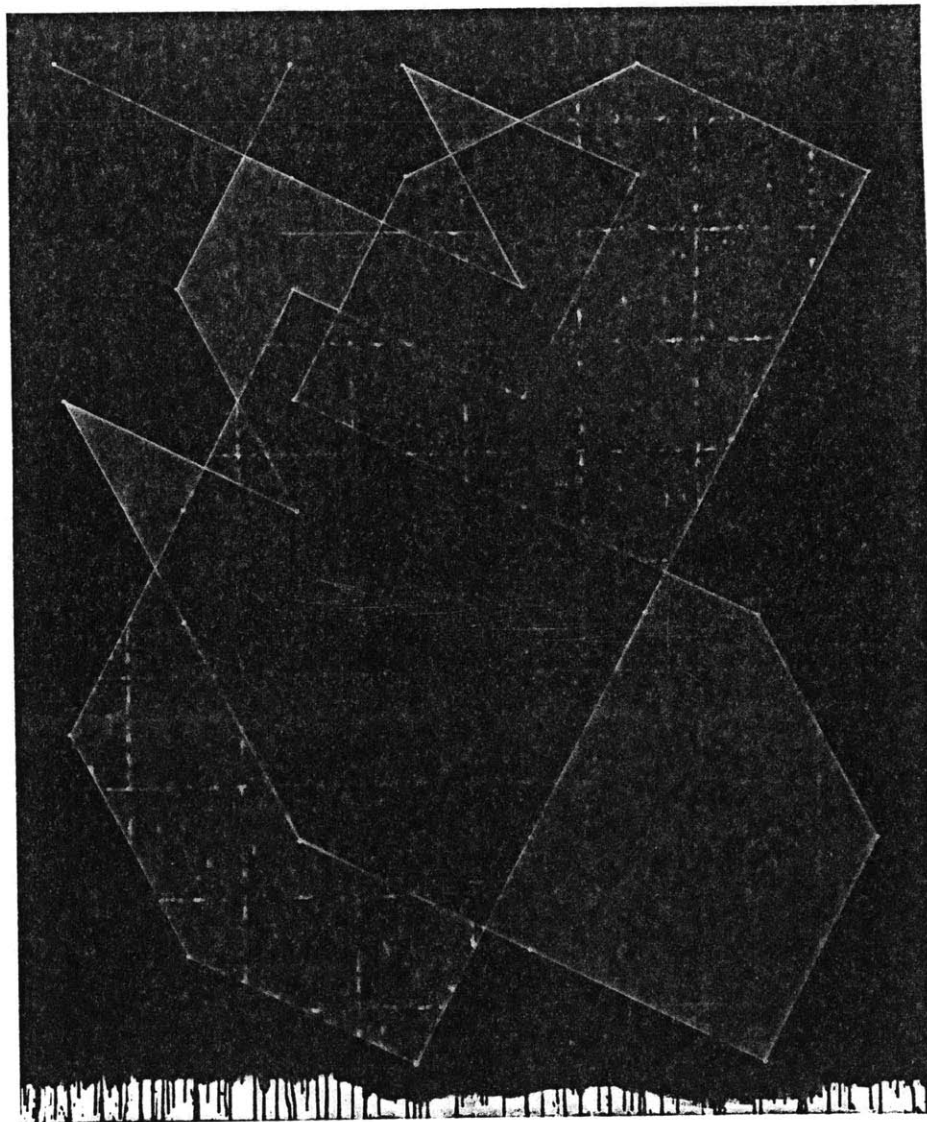


Plate 104
Jack Tworokv Knight Moves (OP-Q2-77-#3), 1977

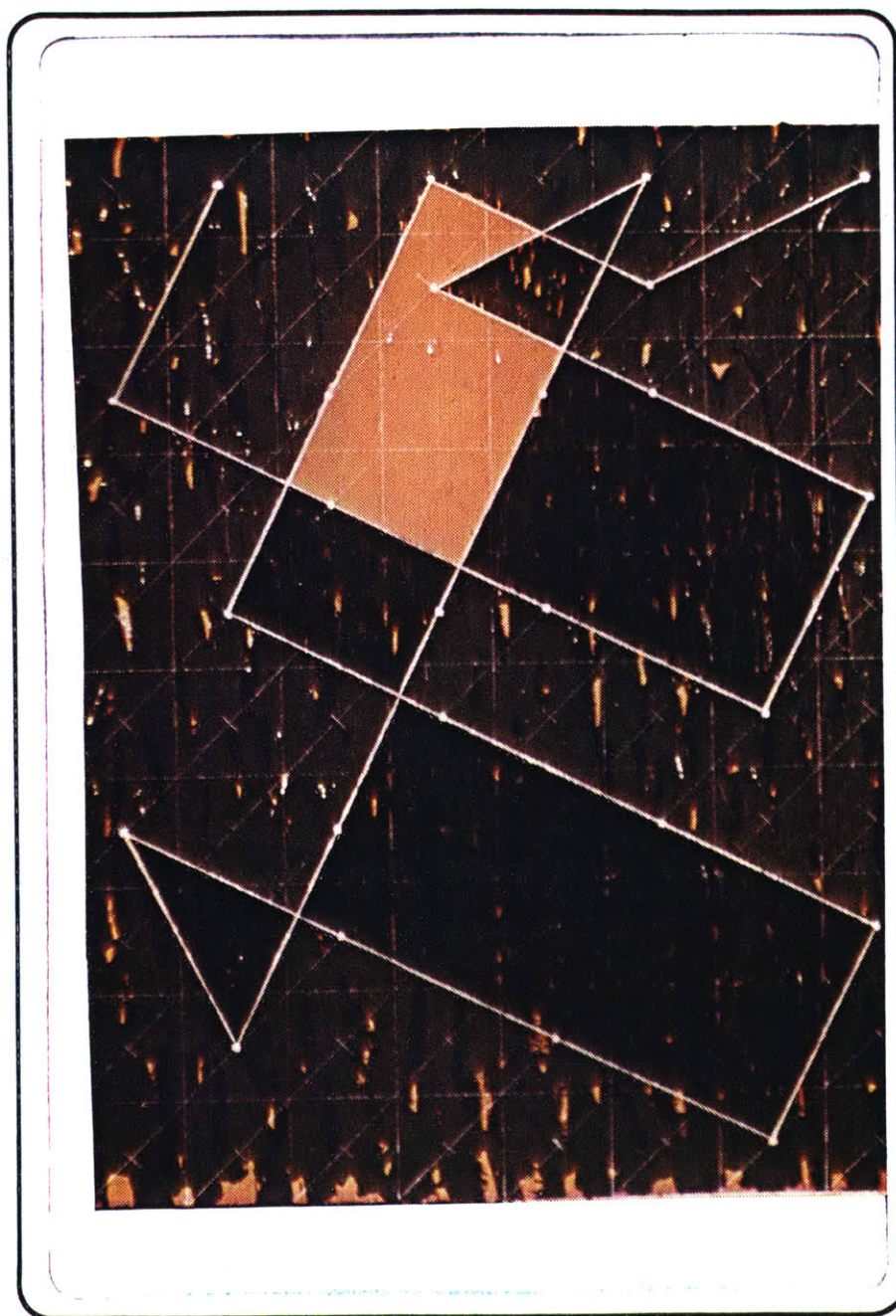


Plate 105
Jack Tworkov, Three-Five-Eight #1, 1975

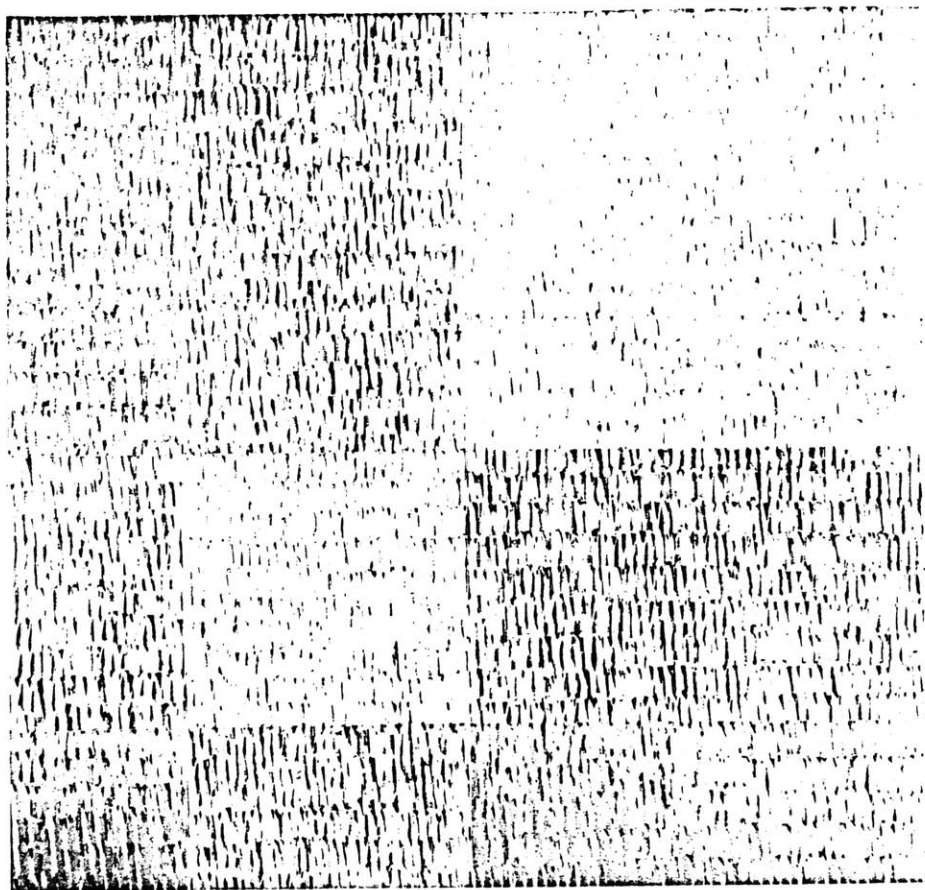


Plate 106
Jack Tworlov, Untitled (Q1-76-#1), 1976

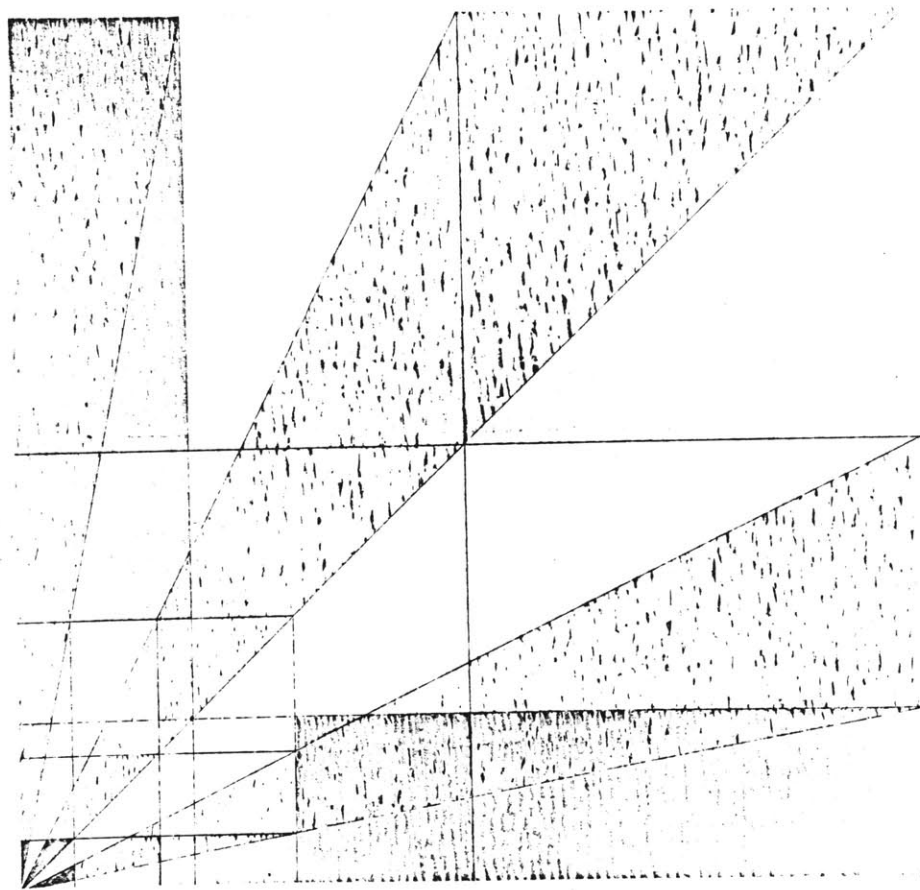


Plate 107
Jack Tworikov, Untitled (Q2-76-#1), 1976

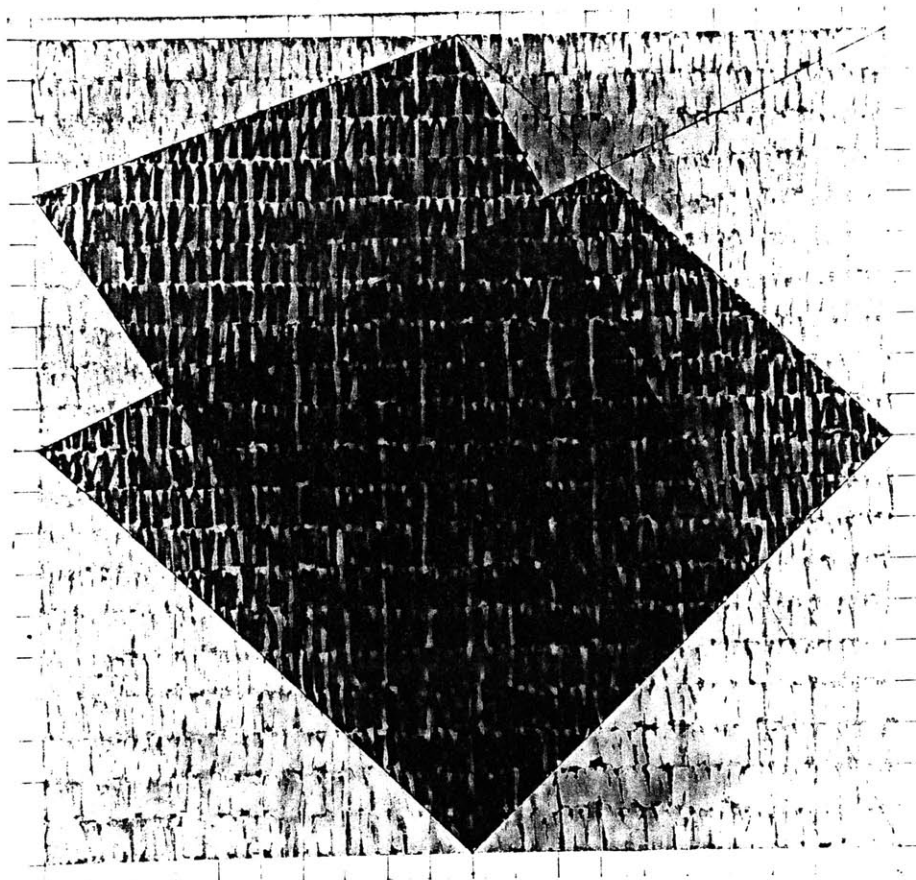


Plate 108
Jack Tworkov, Untitled (Q3-76-#4), 1976

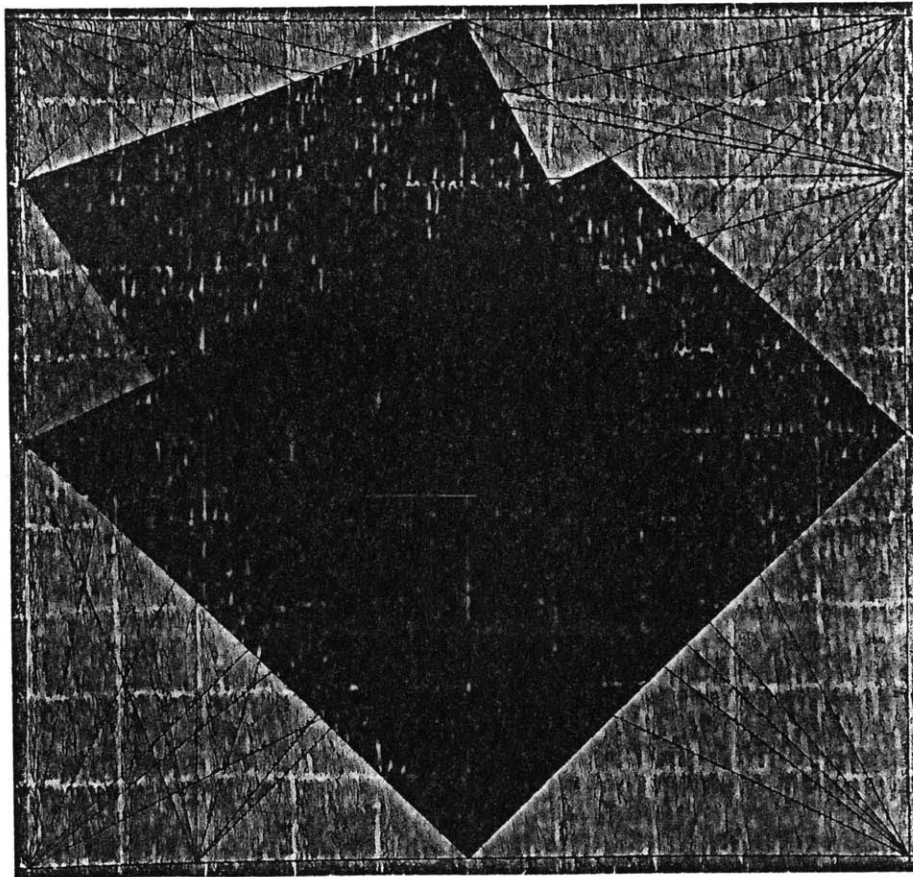


Plate 109
Jack Tworlov, Alternative I (OC-Q3-77-#3), 1977

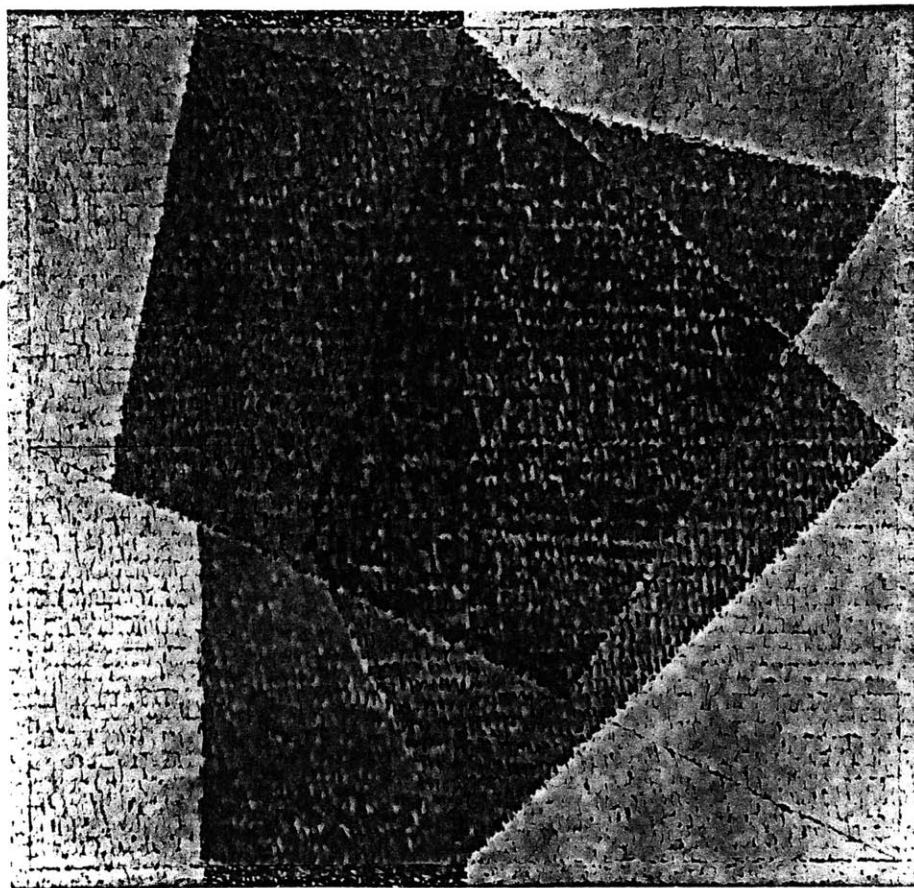


Plate 110
Jack Tworlov, Alternative II (OC-Q3-77-#4), 1977

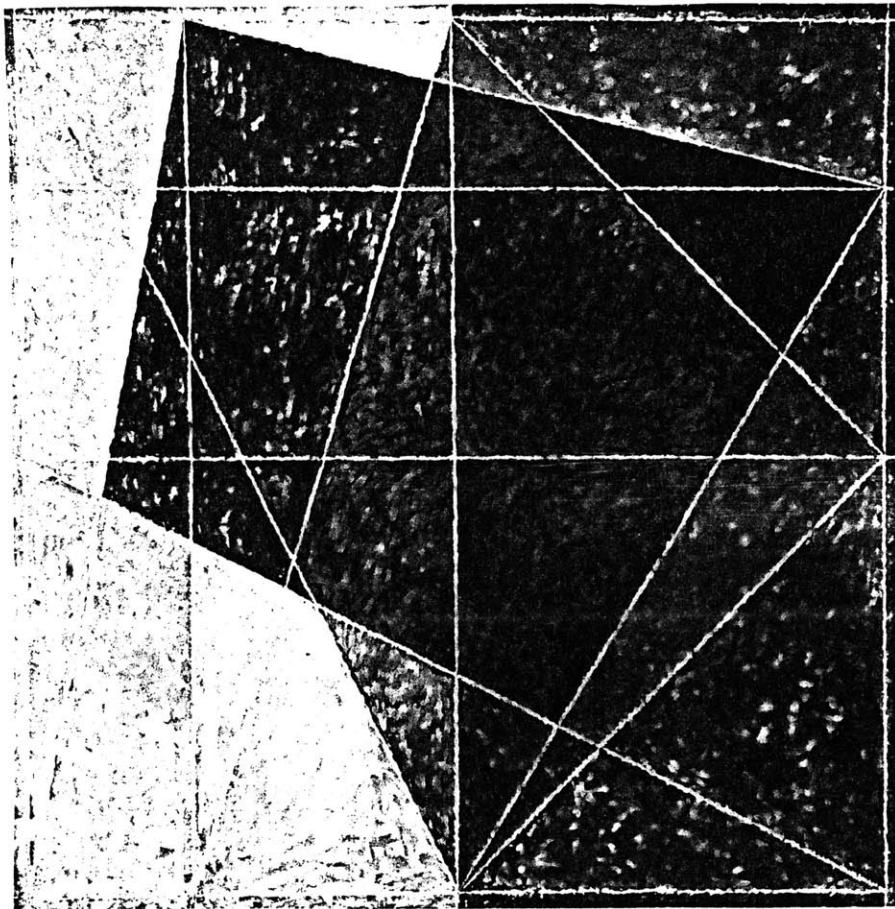


Plate 111
Jack Tworlov, Alternative III (OC-Q4-77-#1), 1977

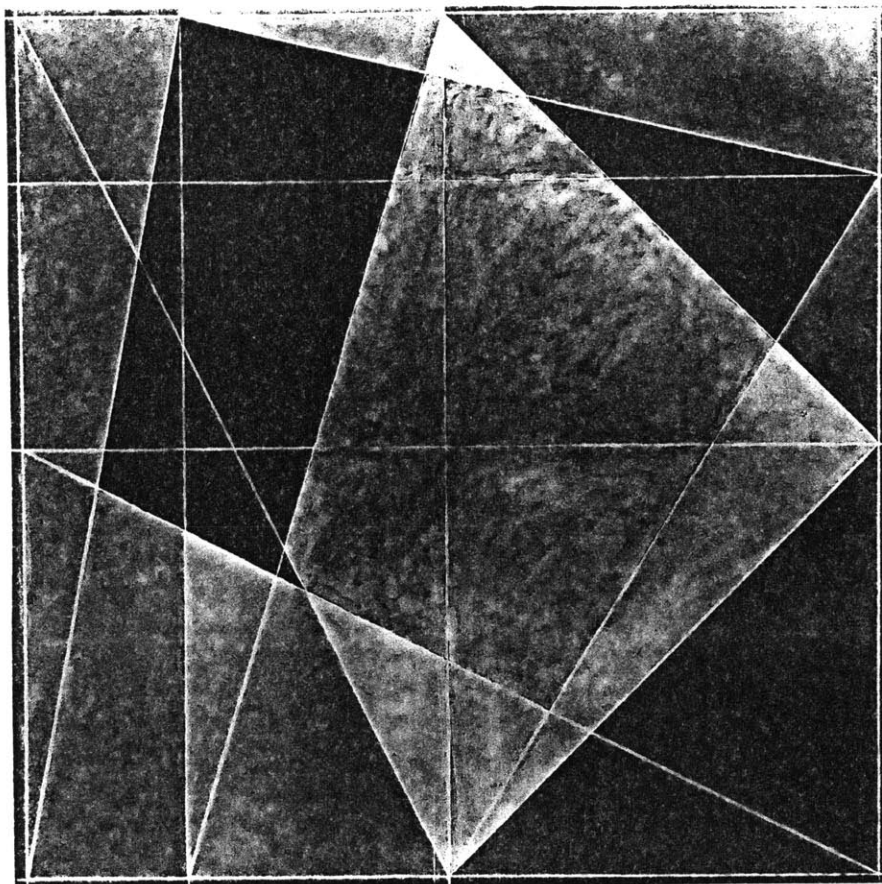


Plate 112
Jack Tworkov Alternative V (OC-Q1-78), 1978

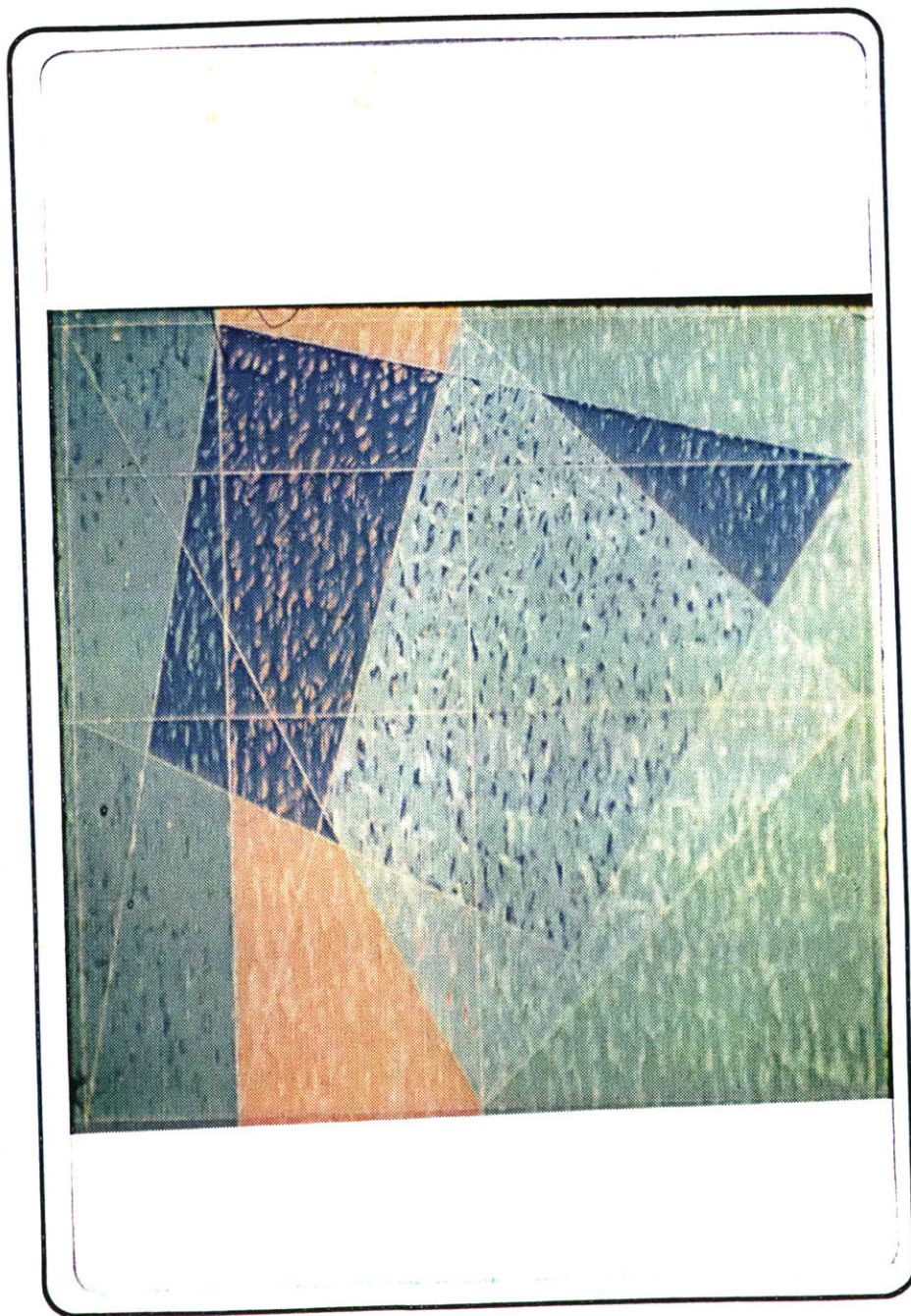


Plate 113
Jack Tworlov Alternative VI (OC-Q1-78-#2), 1978

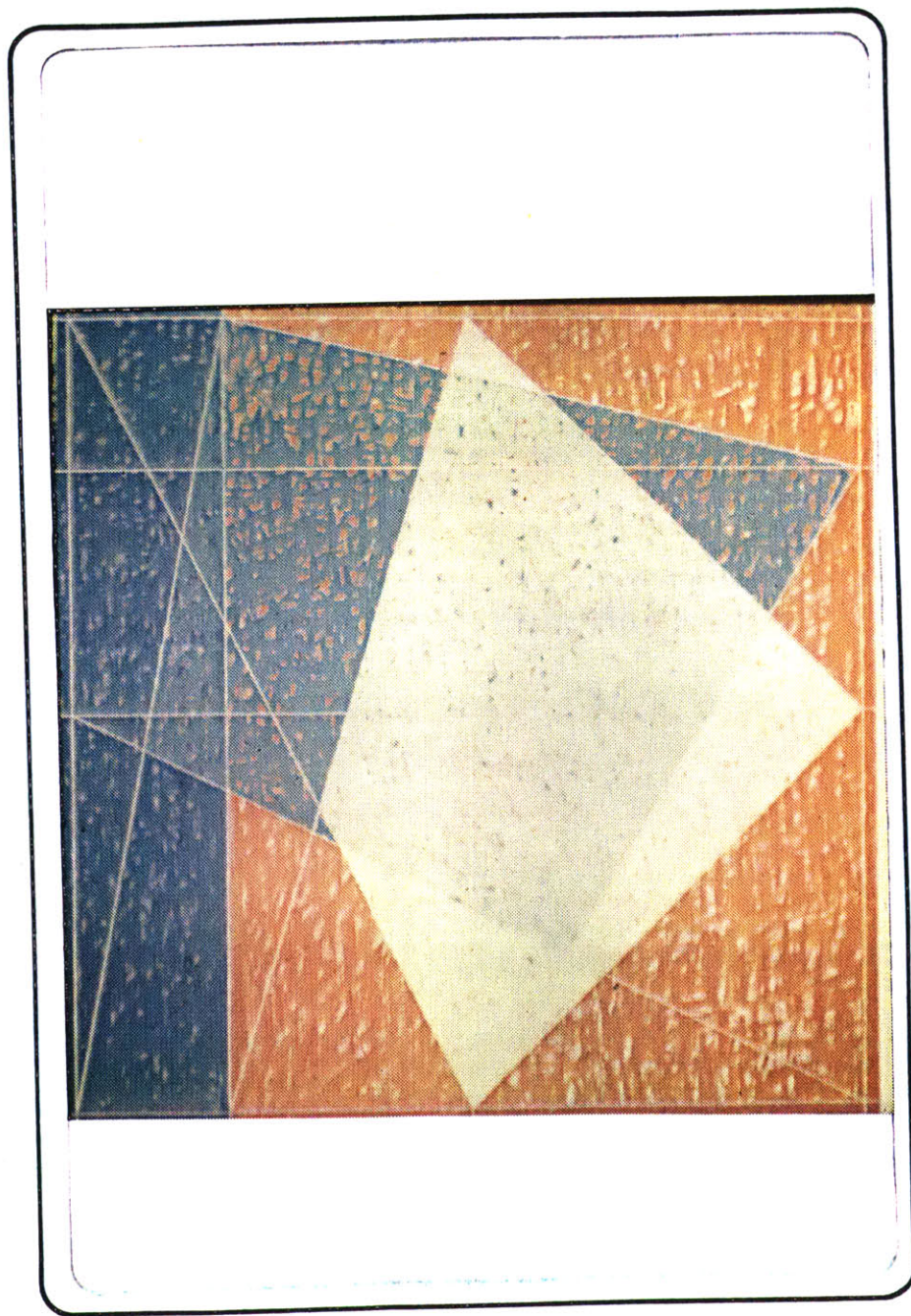


Plate 114
Jack Tworlov Alternative VII (OC-Q1-78-#3), 1978

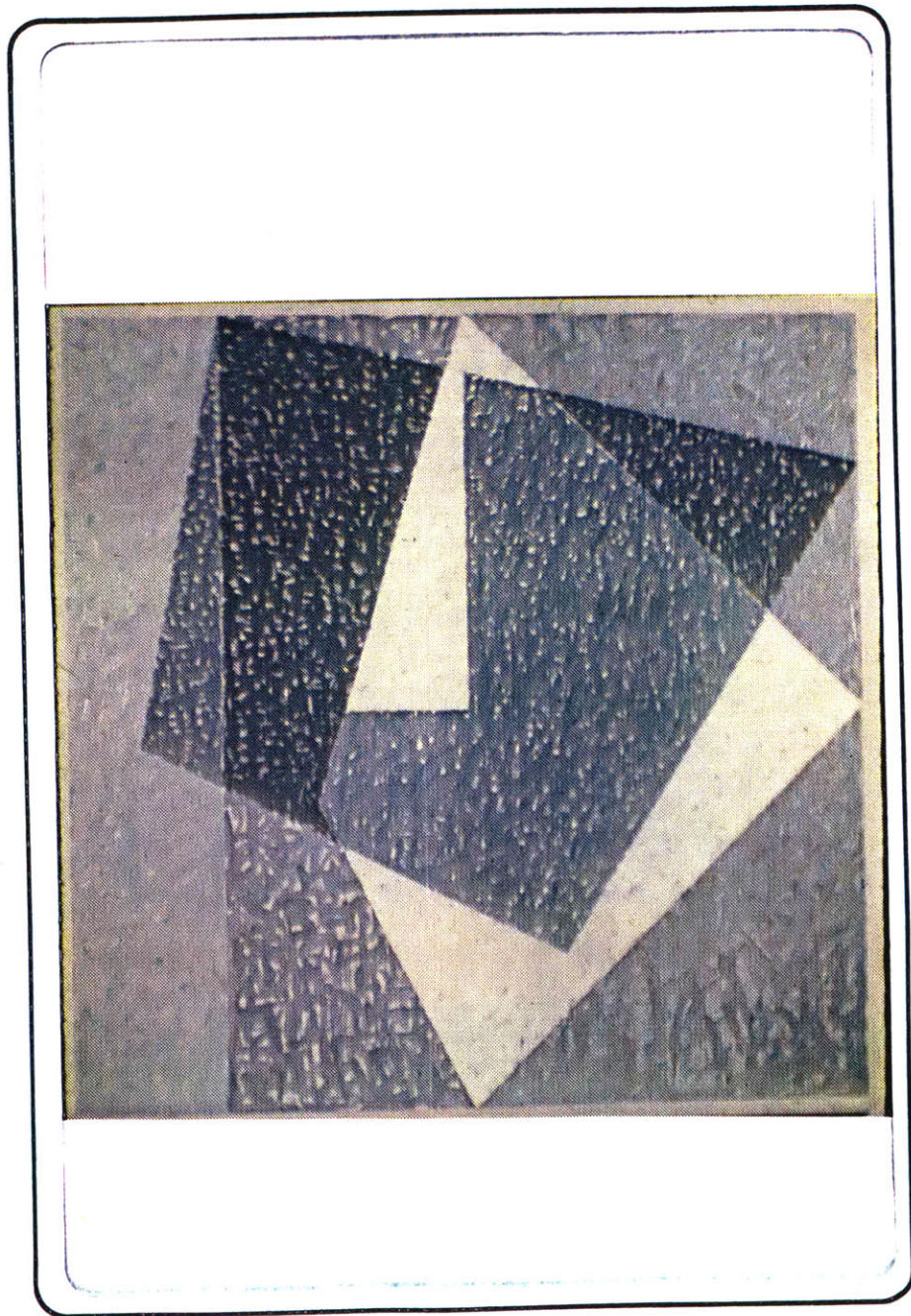


Plate 115
Jack Tworlov Indian Red Series #1 (Q3-79), 1979

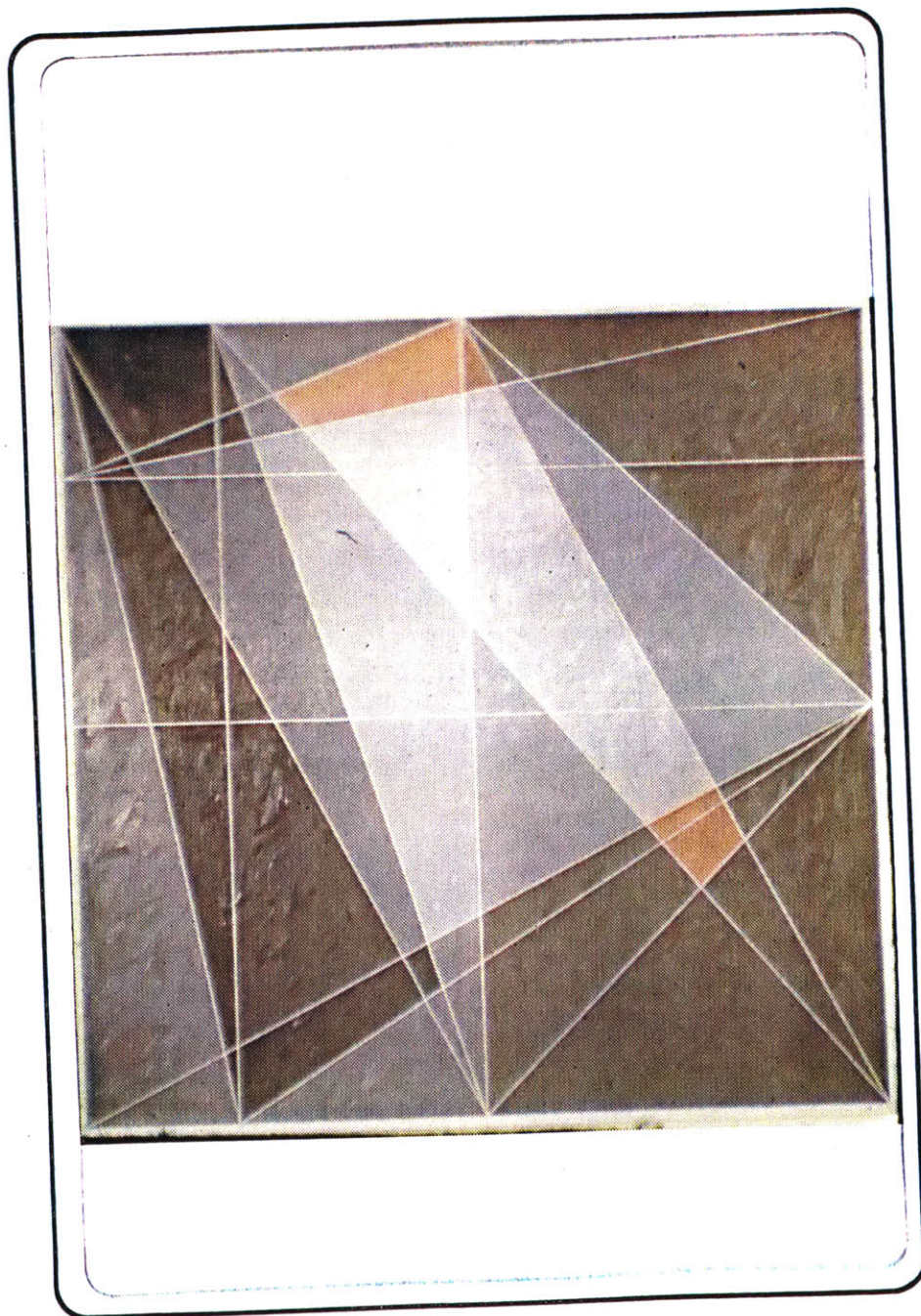


Plate 116
Jack Tworlov Indian Red Series #2 (Q3-79), 1979

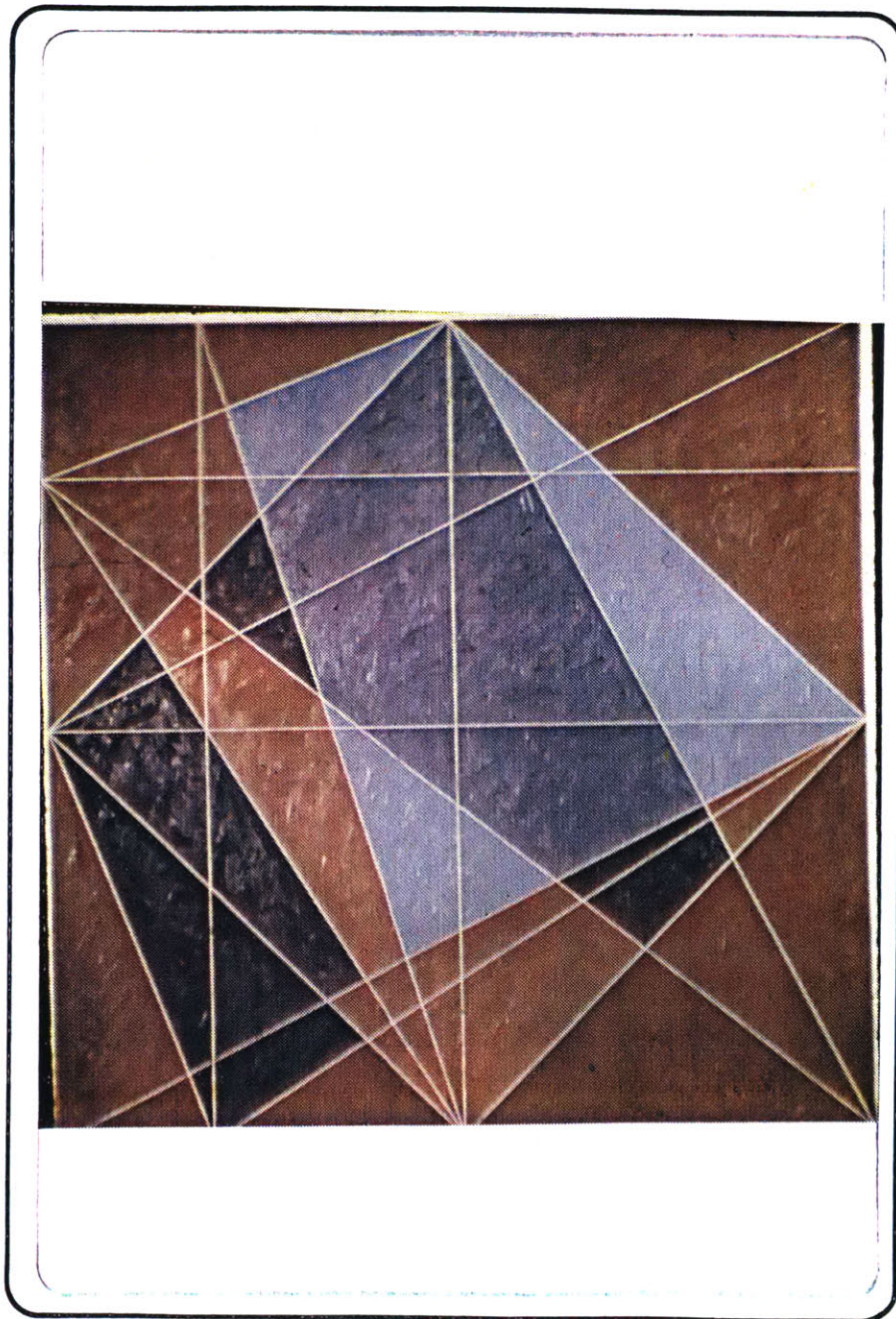


Plate 117
Jack Tworlov Indian Red Series #3 (Q3-79), 1979

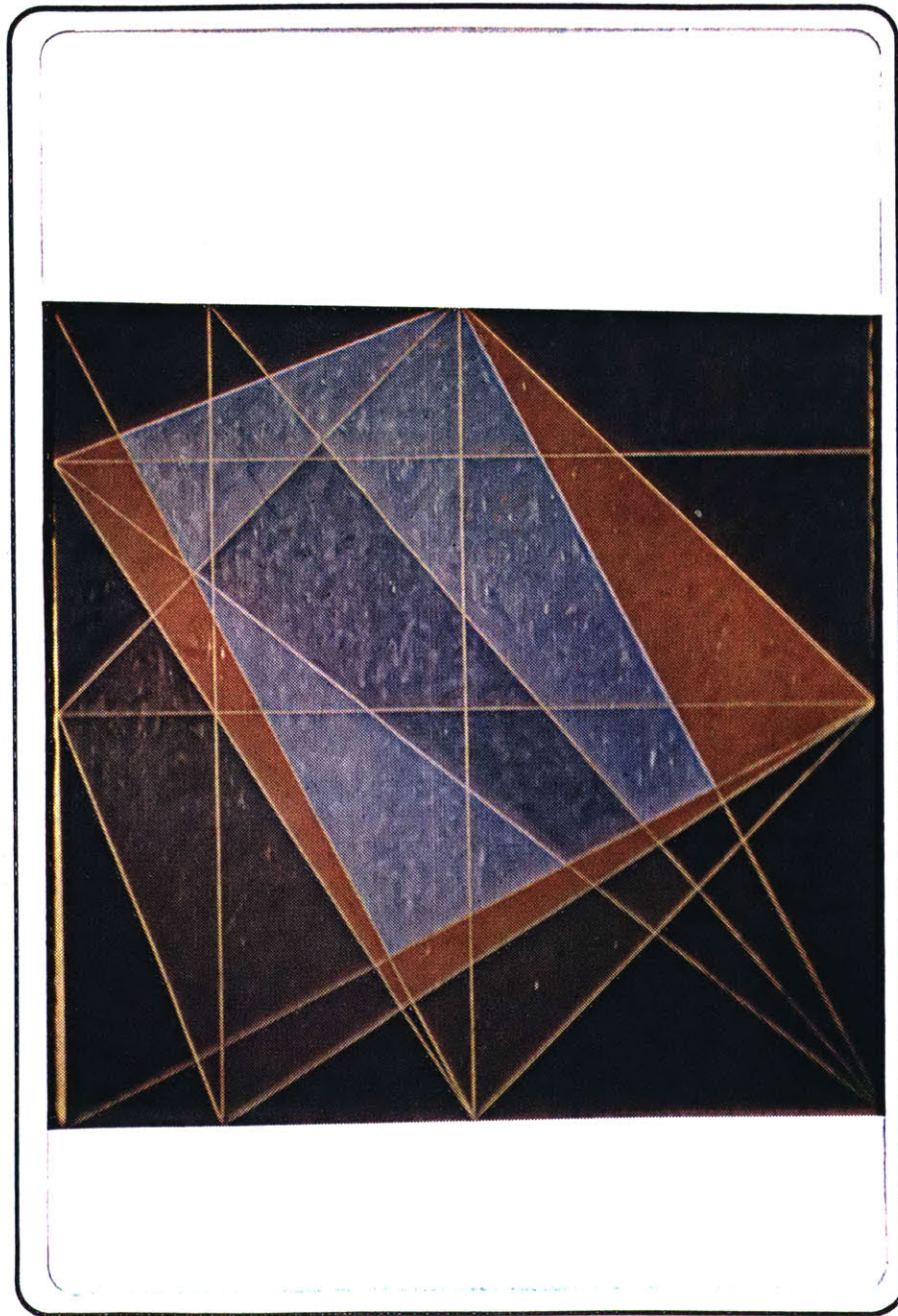


Plate 118
Jack Tworlov Indian Red Series #6 (Q3-79), 1979

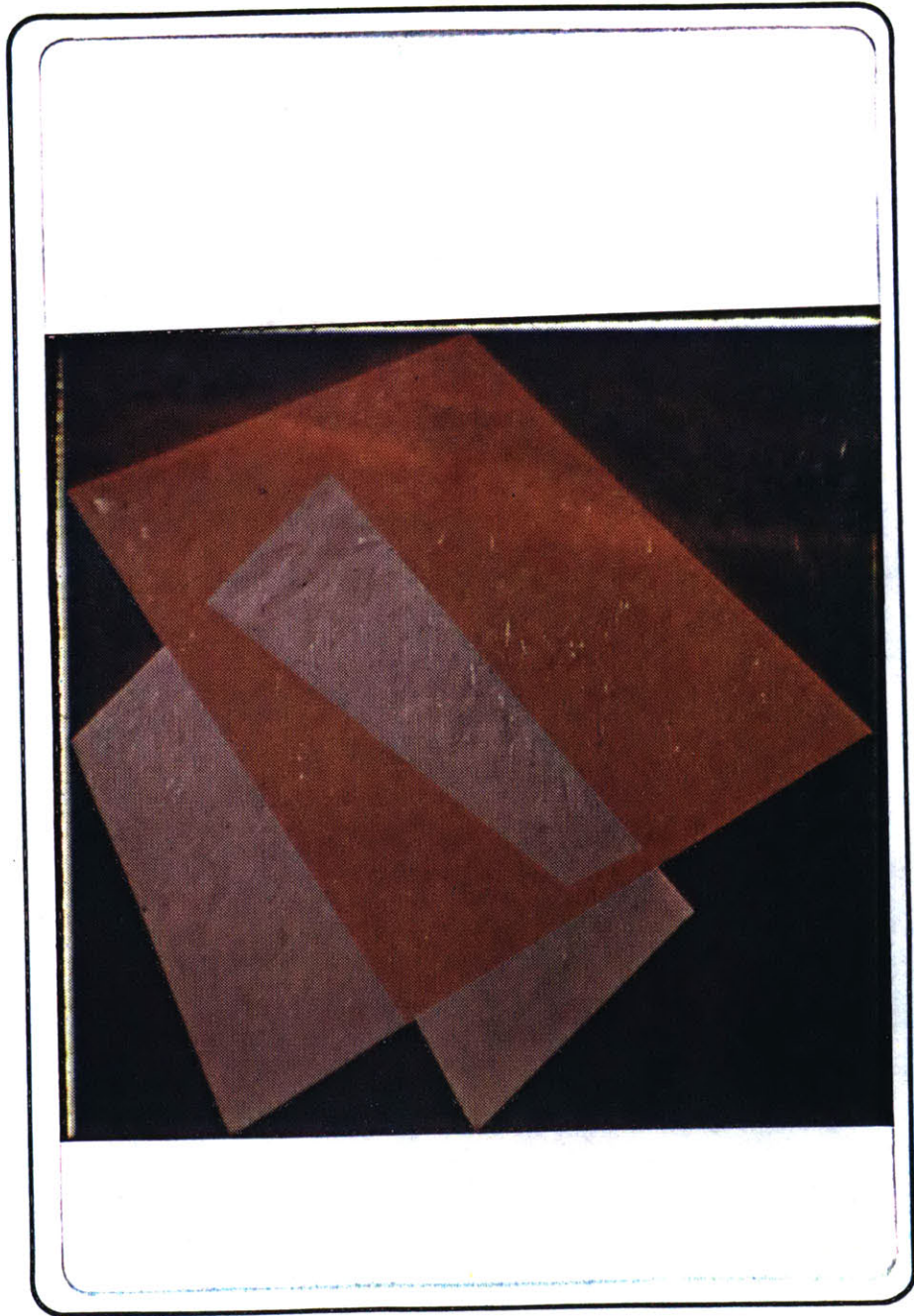


Plate 119
Jack Tworlov Indian Red Series #4 (Q3-79), 1979

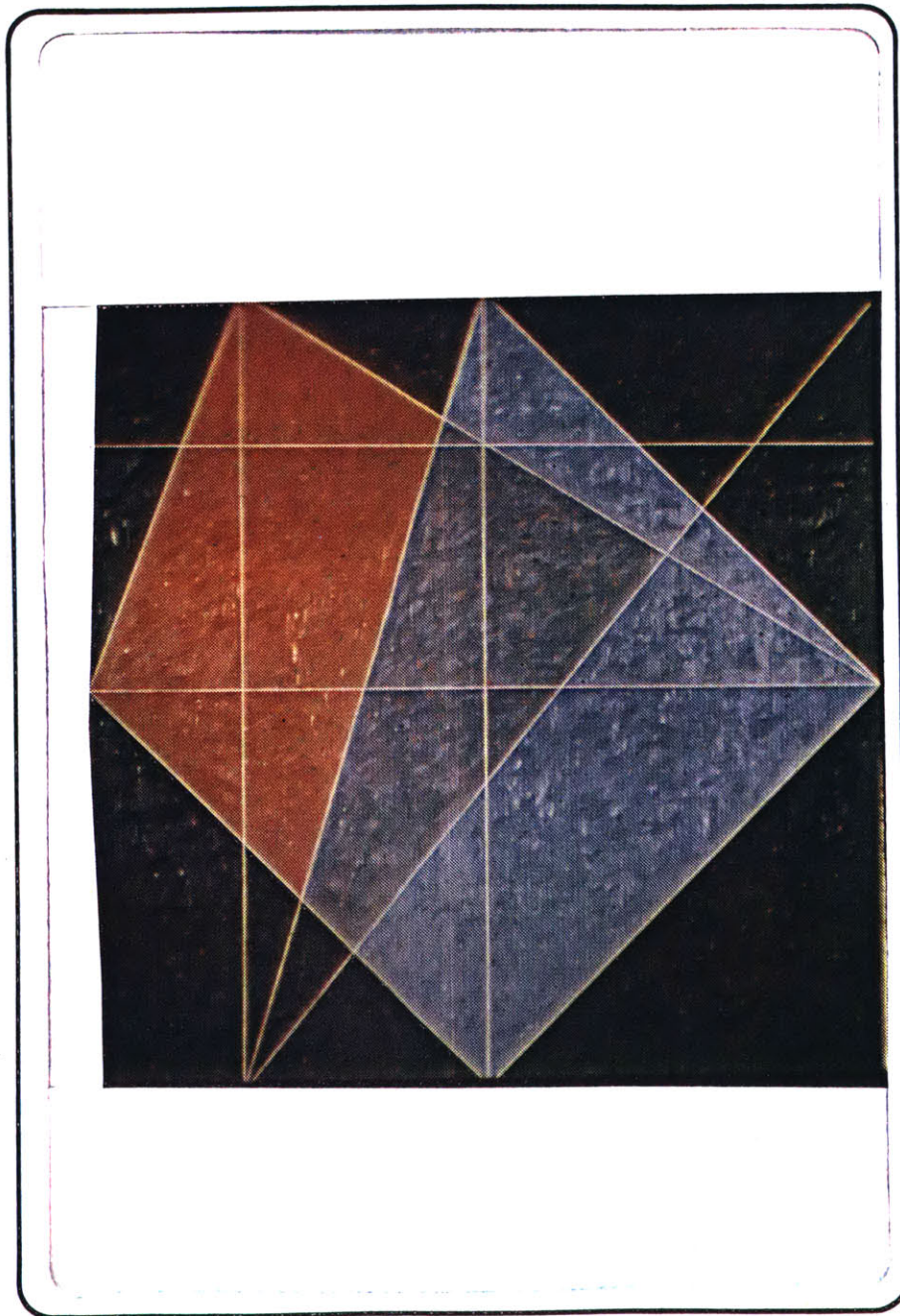


Plate 120
Jack Tworlov Indian Red Series #5 (Q3-79), 1979

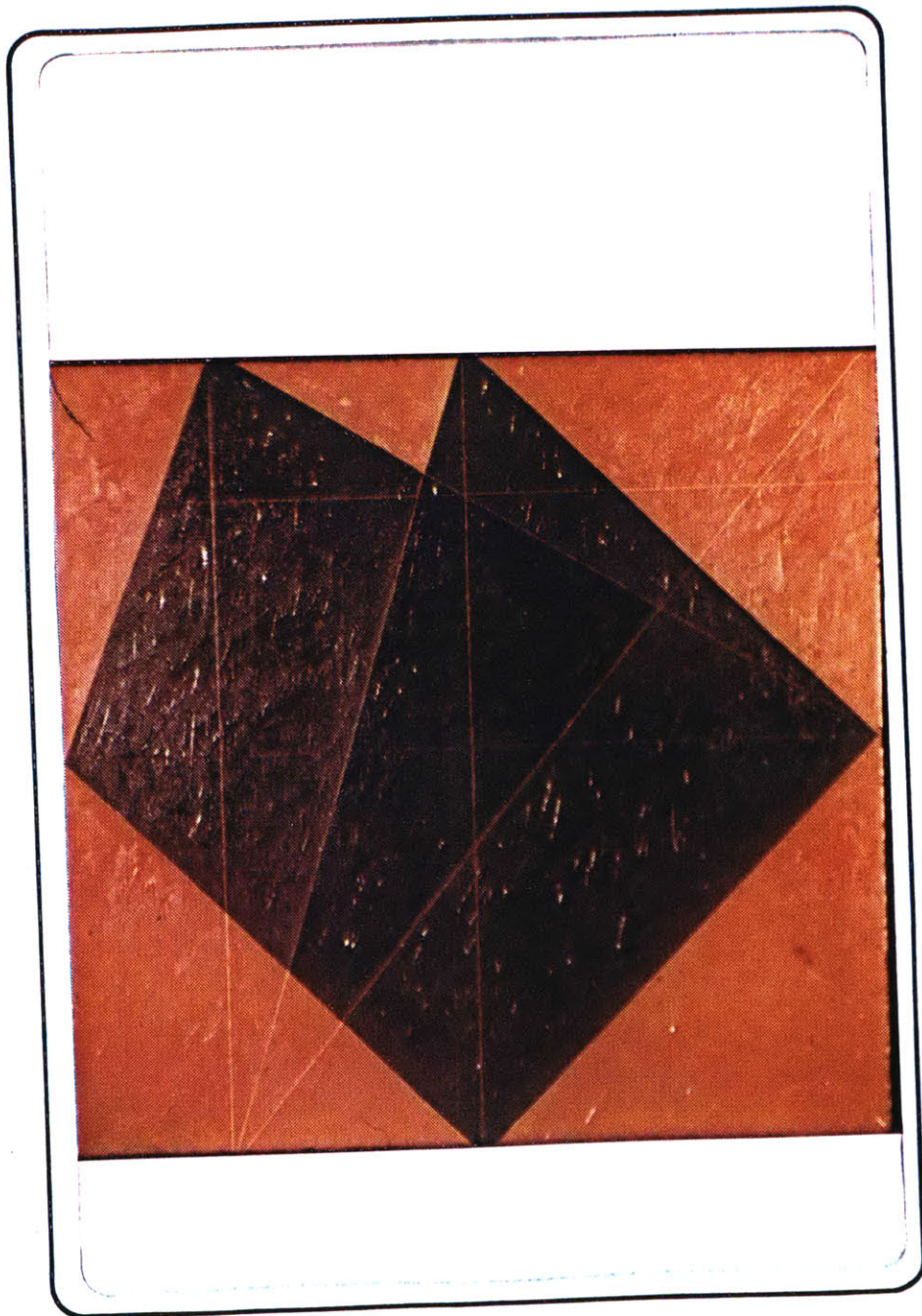


Plate 121
Jack Tworlov Indian Red Series #7 (Q3-79), 1979

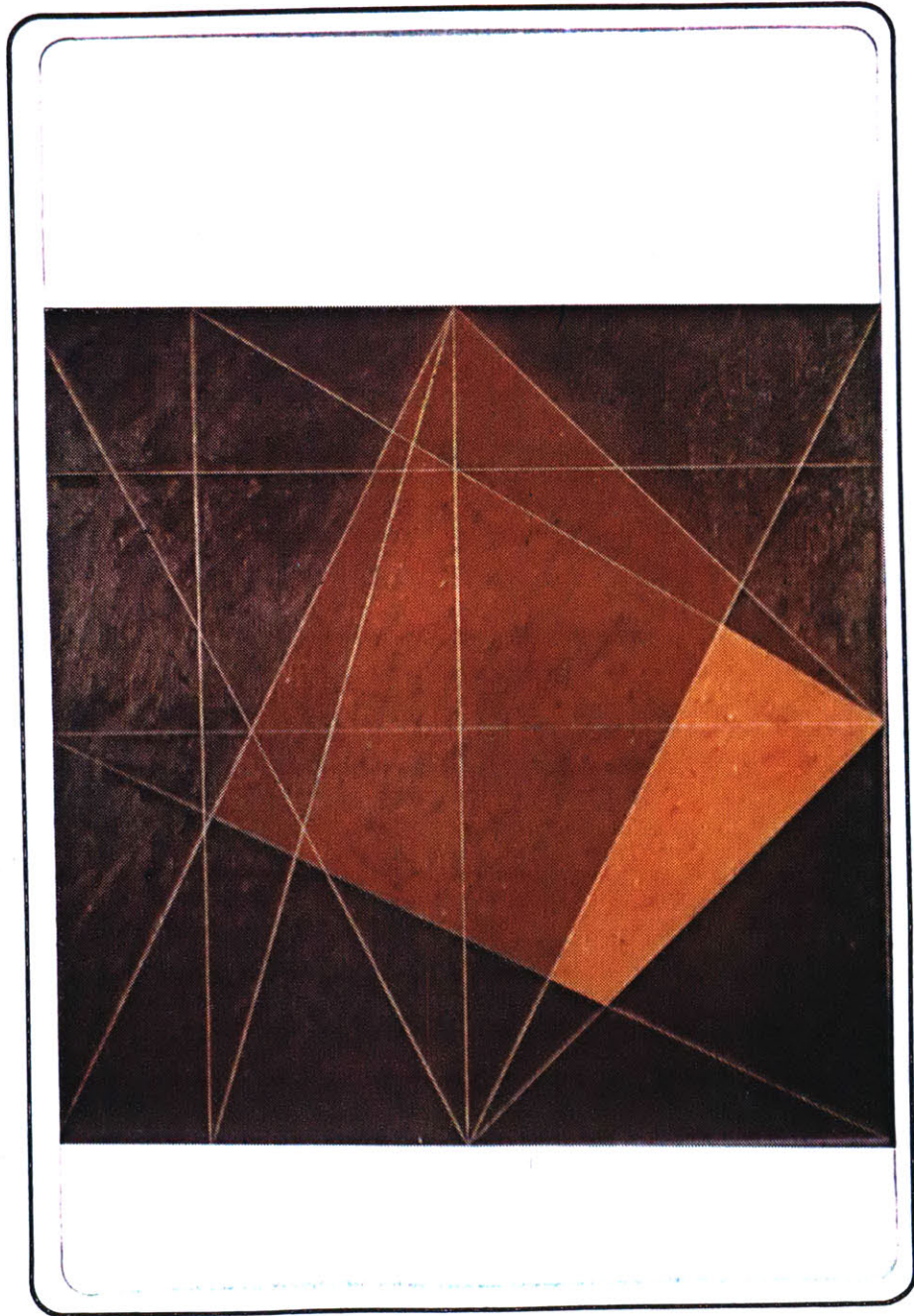


Plate 122
Jack Tworlov, Untitled (Q4-76-#1), 1976

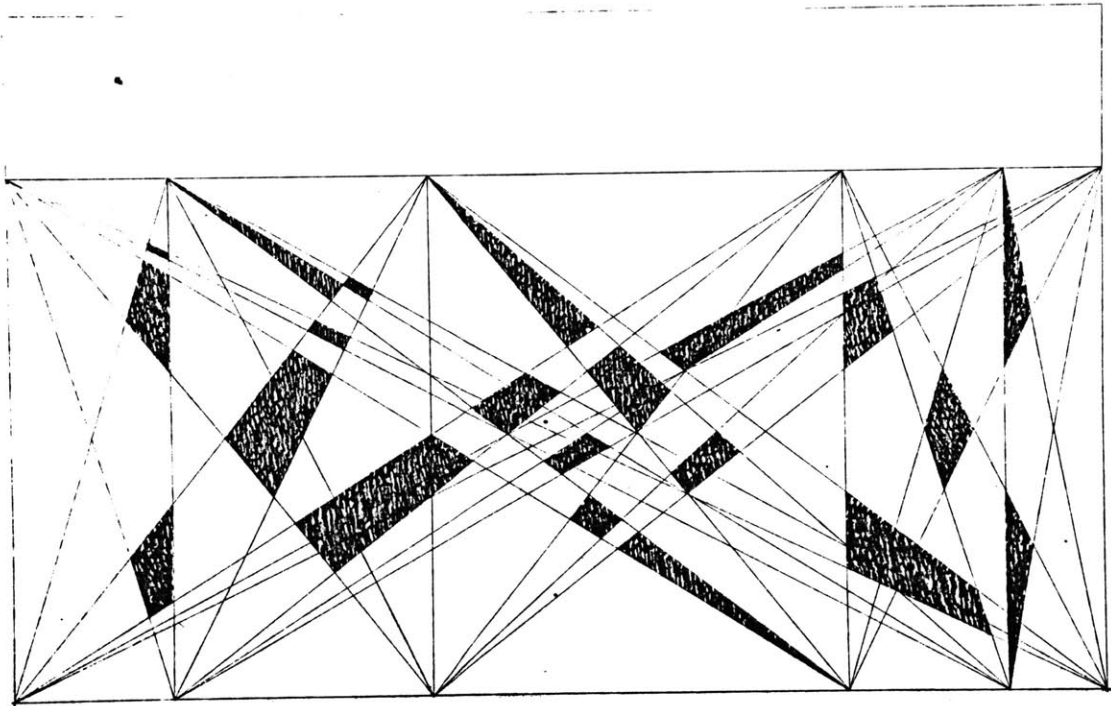


Plate 123
Jack Tworlov, Untitled (Q4-76-#2), 1976

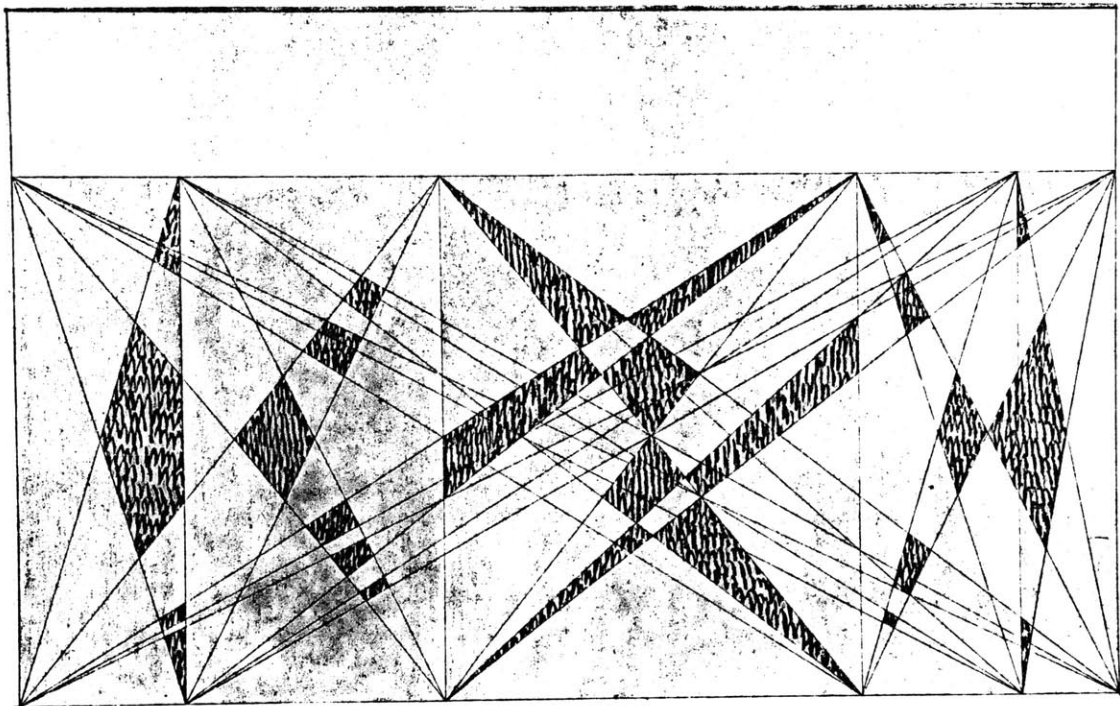


Plate 124
Jack Tworkov, Air Game (Q2-76-#3), 1976

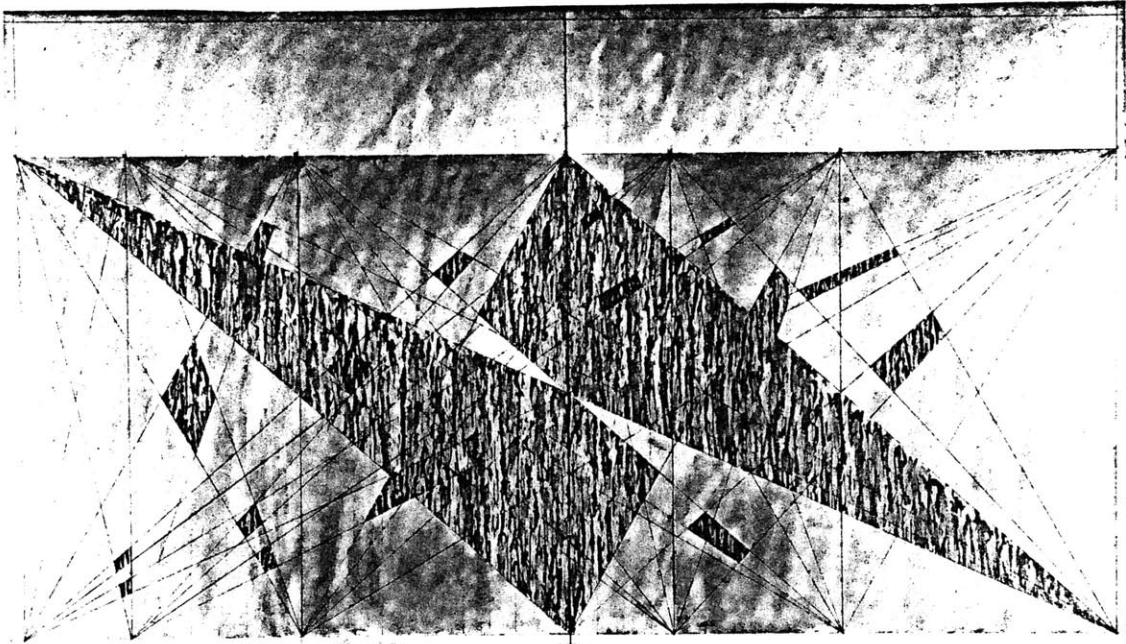


Plate 125
Jack Tworkov, Mounting Olympia (Q3-76-#1), 1976

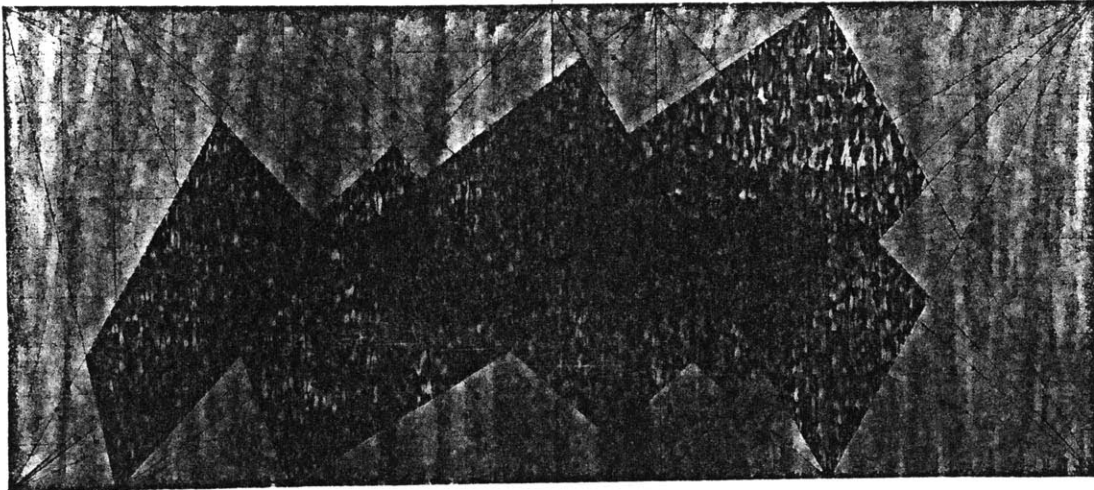


Plate 126
Jack Tworlov, Olympia (Q3-76-#2), 1976

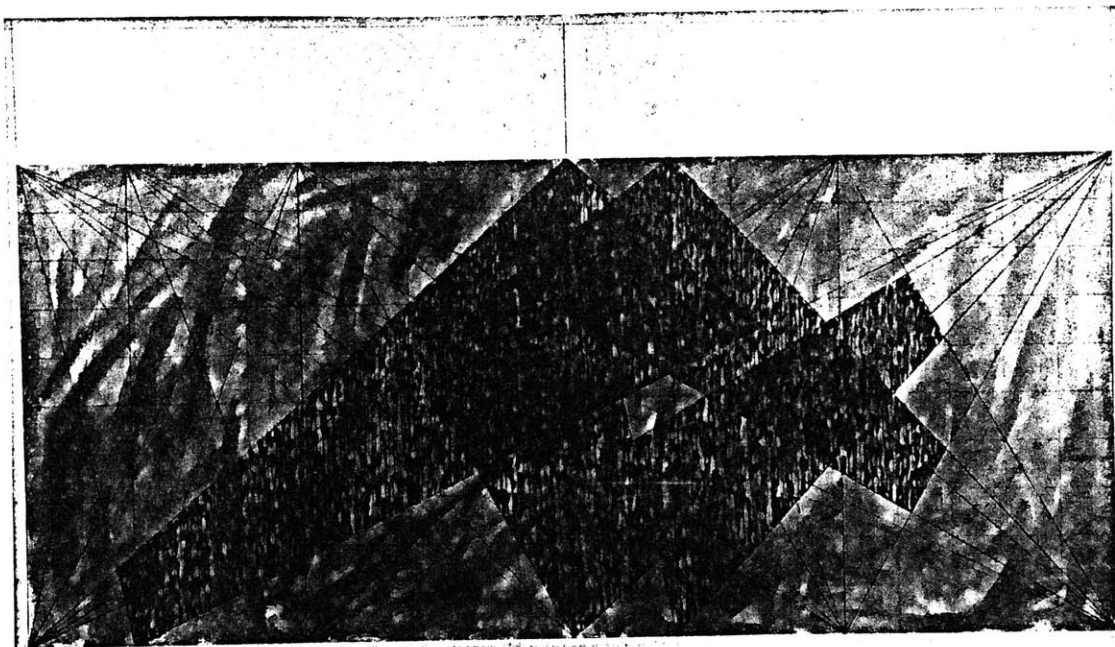


Plate 127
Jack Tworlov, Hymnos (Q3-76-#3), 1976

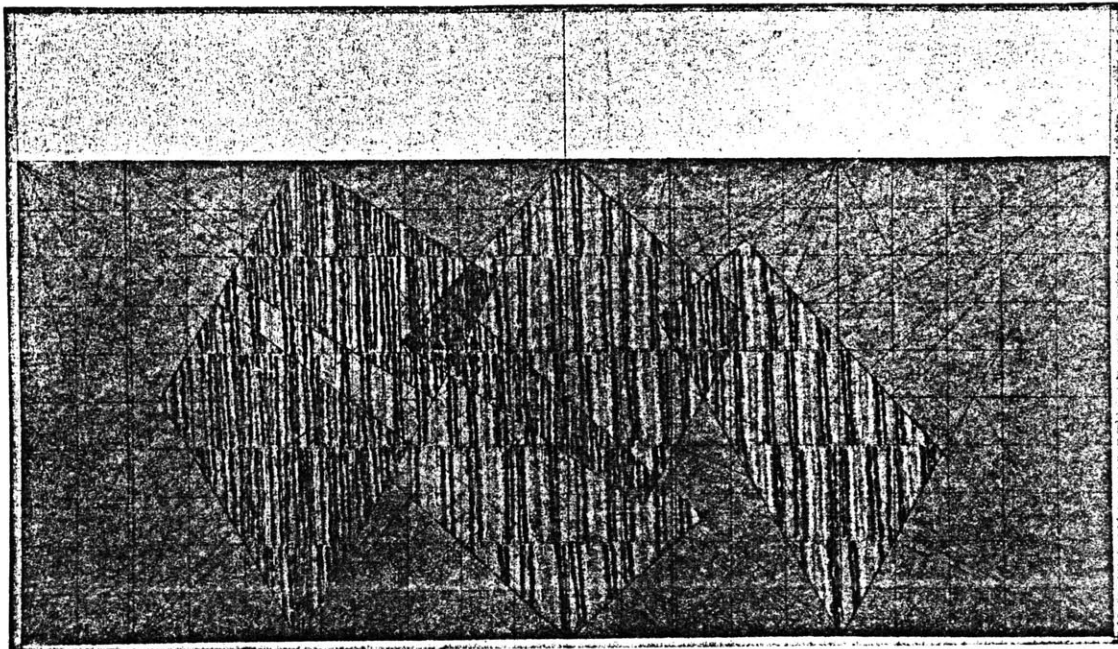


Plate 128
Jack Tworlov OP-Q3-78-#1, 1978

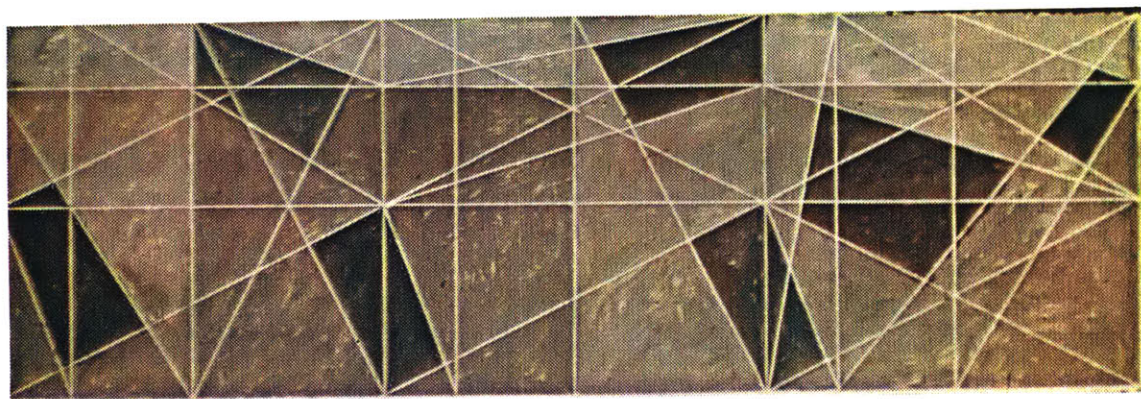


Plate 129
Jack Tworkov OP-Q3-78-#2, 1978

