

# JASON MCCOY GALLERY

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## GALAXIES

### Statement by Frederick Kiesler

In these galaxies, isolation of the framed painting is replaced by a group of units. Framing is replaced by a group of units. Framing is replaced the space of the existing background. The span of the interval between the different paintings is of inner necessity just as breathing is to our body reality. It provides each galaxy with its natural measure of dimensions. Of equal importance for the correlation of separate paintings is the specific character of the details. Details here are not the result of elaboration but of intensification of focal points. The same holds true of color. As a result, the structural continuity of the galaxy has both the expanse and the limitation of group-living. Each painting represents a definite unit in itself just as in one family each member is of distinct individuality. Yet, their firm cohesion (into one) is inborn no matter how heterogeneous the character of the members might be. Under these circumstances, it seems natural that each painted unit, particularly when protruding from the wall, and viewed from the side, will also assume the value of a plastic entity, very much in the sense of sculpture, while the aspect of the total galaxy promotes too, the idea of an architectural coordinate without destroying the main character as a painting. Thus the traditional division of the plastic arts, sculpture, and architecture, is transmuted and overcome and their fluid unification is now contained within rather than combined from without. If the reassessment of values in these tense times is of necessity for each and all of us, one is convinced that the artist's work too can no longer be placed in isolation: that art must strive again to become part of daily experience. It seems, therefore, that painters, sculptors, and architects must conceive their work – as part of the world.

New York, 1954