

How to Remove a Painting from a Frame: 12 Steps (with Pictures)

Step 1 Go to www.wikihow.com/Remove-a-Painting-from-a-Frame and follow the 11 given steps.

Then what?

By Lynne van Rhijn

There is a video on the website of David Roth, one of the painters in 'Stretch Release', in which we see the artist dragging a large framed canvas behind him as he walks over roads and through woods. He reaches a field overlooking a vast mountainous landscape, and stops walking to fully take in the experience of the soft light and the slightly hazy silver sunbeams, his canvas finally resting in the soft grass just behind him. Filmed from the back, Roth takes Caspar David Friedrich's oft-referenced *Wanderer above a Sea of Fog* (c. 1818), and in a way thinks it through fully. Where Friedrich must have taken his Romantic experience of nature back to his studio, work out sketches, mix oils just right etcetera to depict what he'd experienced, Roth takes a canvas outside to let the painting itself live the experience. To be affected by the circumstances, to get dirty, damaged. Still inviting us, to overlook the camera that all the while must have followed him there and helped make this lively 'landscape painting' (*Landschaftsmalerei (Gaisberg)*, 2010).

For the installation *A history of Painting*, Roth collected all the painting rags he has used between 2008 and 2012 for cleaning brushes, and combined them into four 'flags'. 'It is the documentation of all colours I used at that period,' he says, 'a documentation of my painting practice.' The word 'flag' carries a sense of pride, underlining that his prime interest is in the act of making. Also, it lets us imagine some wind blowing past the many colours he used during this time. By hanging the flags in free space, or by draping work over a trestle (*Untitled (2015–2017)*), vertical yet off the wall, he takes another step away from traditional painting towards moving, breathing life.

Remarkably similar to the Romantic approach of Friedrich, some 400 years earlier painting became a means of conveying the inner landscape of the artist's heart and mind among Chinese painters. During his stay in Beijing last year, Paul Beumer studied the traditional Chinese way of depicting nature. Landscape painting is a continuing interest of his. Rather than depicting, Beumer lets the processes that follow naturally from the material speak. His paintings are as modest and spartan in means as calligraphy, using just water and ink to dye the large pieces of cloth. When making art he strives to function as a catalyst, merely bringing materials together. For the work shown here he even took the paintbrush out of the equation, instead utilizing a simple Japanese folding technique for applying patterns

to fabric. Beumer helps chance by moistening the cotton before dyeing it in ink, resulting in a more fluid and random outcome. Beumer then becomes audience to the processes he instigated. Unfolding the cloth while it is still wet enables the ink and water to find new paths along the irregular surface. Using the intrinsic qualities of the materials he gives nature apparent free play, eventually turning a piece of cloth into a painting: a 'beautiful lie'.

Both Roth and Beumer work with the divide inherent in process-based art, in which the making itself is as important as the result. Hovering between performance and object, matter is highlighted that itself obviously does not get to experience what happens to it. It undergoes and changes. The object communicates through the traces it bares from these past events. It not only depicts, or refers to itself, but reaches to its past.

In a way every painting does this, showing some of its own history in layers of brushstrokes and so bringing past events to its current audience. The canvas ground has a slightly different relation to time than the rest of the painting, consisting not of layers but of threads, tied under and over one another, constructed upwards from the bottom of the loom.

Duo Mark Barrow & Sarah Parke like to use these implicit aspects of art. The works, woven by Parke, carry tiny paint dots applied by Barrow. The conceptual denseness of their works may be surprising, given their alluring prettiness. In their *Reweaves* they mix up the events that lead up to a work. For these, a piece of linen is first stained with colour, then taken apart thread by thread. The threads are subsequently woven into two separate paintings, kindred pieces that are sometimes hung together, sometimes apart. They point to phenomena in physics that aren't consciously part of our day-to-day perception, such as time not being linear according to some theorists, or a single particle being able to exist in more than one place at a time. In the ongoing series *Phase* it is the time that passes in between the making of the works that is emphasized; the circular motif evolves through the thought processes that take place in the meantime.

All Barrow & Parke's pieces in 'Stretch Release' are meant to emphasize the paintings as textiles. They are not stretched, so the natural drape of the fabric subtly affects the composition. Two hand woven pieces are shown pinned to the wall, but could also have been presented flat on a pedestal. They were actually made lying flat, sat on like on a rug. The silk piece *YMCK10* (2014) is a sort of diagram of what is happening on a smaller scale in the other two pieces. Using a pipette, cyan, magenta, yellow and black fabric dye was applied to the silk in precisely equal drops. If all the dots were the same colour, the entire piece would have the same pattern, but within the pattern the amount of the four different colours changes, creating a pattern within the pattern.

In applying the dots on the two hand woven pieces, Barrow used the intersecting threads as a grid. The grid is approached like blank pixels, or the

equivalent of a pixel in printing technique, using the CMYK colour model. The titles of the three pieces are based on the number of cyan (C), magenta (M), yellow (Y) and black (K) dots used. For example, the silk piece is titled *YMCK10*, because it was given mostly yellow dots, then magenta, then cyan, then black, and is the 10th work of that kind. As in printing, the white base brings light into the image.

The duo is fascinated by how the age-old practice of textile-making correlates to digital technology. Bringing these together in a work results in a sort of 'collapse of time' that interests them. It made me wonder just how far back exactly we are flung in this collapse, to an ancient invention so successful it is being used to this day – by everyone. It is hard to determine a date, since textile itself doesn't withstand time very well, but it has been connected to hunters and gatherers up to 28.000 years ago. For a simple weave, tying one end to a tree and the other around your waist would have done the trick, neither loom nor frame needed.

Similar collapses of time occur within Koen Doodeman's work, who is interested in the evolution of decoration, both through time and across the globe. For his series *Punk Royale* (2014) he studied the use of the Scottish tartan, a particularly loaded pattern since it was banned after Scotland and England formed a union. In the late 1800s, a renewed interest in Celtic culture had people looking for their own clan-specific tartan. Or, if untraceable, it would have been invented by their dressmaker. After that, tartan was adopted by royalty and punks alike.

The tartan being a woven pattern must especially have stirred up the interest of Doodeman, originally a painter who had only recently started using a loom himself. In weaving arguably more than in painting, image and matter coincide. What we see is the material as material, thus eradicating much of the 'hand' of the artist.

In this way printing is related to weaving, as it is basically producing a copy of something that already existed in this form. The patterns Doodeman printed in *Pro Ligue* and *Brazuca* (2016) are taken from the footballs with corresponding names. On the balls the pattern may follow the seams of the ball, or especially in replicas may just be printed over the five/six-angle seams that have long been the standard. Where form followed function at first, the shape of the ball parts took on a new role as decoration. Screen printed onto handwoven cotton, the pattern is now also liberated from its original football context and can be appreciated for what it is.

Removing the stretcher brings painting closer, by the then more apparent inherent kinship to day-to-day textiles and adding a tactile, even sensual quality to what we see. Alexis Teplin's *Yes – Lay!* (2014) contains Italian domestic linen, a matte sequined chiffon arm, and a woman's shoulder pad from an 80's dress. 'I guess in a way it is a portrait,' Teplin says, 'of no one in particular,' turning the used parts, that had just become abstract, right back into clothes. Any textile can become a painting, and judging from

the apparel used in Teplin's performances a painting can be turned into clothing just as well. Her small sculpture *Shield* (2011), which is not part of this exhibition, tells the true story of the first disposable paper dress – a precursor to Warhol's paper dress. In 1966 Scott Paper Company invented the dress, intended as a marketing tool and sold for one dollar. It wasn't an invention meant to be taken seriously, but women surprised the company by ordering half a million of these boldly graphic dresses in under a year. In Teplin's *Three Women and Alphabet 3* (2011) the senses are stimulated and tossed by the vibrant colours. Growing up, Teplin explains, we get accustomed to have the eyes follow form first and colour second. She aims to subvert this notion, making colour precede in the way we locate the form and structure of the canvas, or a physical body.

Marije Gertenbach is showing two large scale works that both have an unpainted border, a reminder of the time they were still stretched. Gertenbach is fascinated with frescoes and wall painting, specifically what happens when these are removed from their original context. Can they function as autonomous artworks, in this case not when taken off the stretcher, but taken out of a wall or even out of a building? What is left of the atmosphere of the original? At what point is meaning lost? To preserve them, many old frescoes are taken from their original context and restored – sometimes beyond recognition, Gertenbach says. In removing, the works lose their original physical context, but the functional context is often already gone (when for example a chapel is now frequented more by tourists than by worshippers). In the often far-reaching efforts to preserve art works, Gertenbach senses a reluctance to accept the inevitability of destruction, that all things perish.

Kristan Kennedy includes loss in the production and presentation of her work beautifully. Up until a few years ago she had a rule to only use what she had around to add to her paintings, like bits of gesso out of old dried up buckets and detritus from the studio. Later, other found objects were allowed in: 'It's all garbage in the end I suppose.' And why not, when this junk can be 'achingly beautiful'? Funny how, with all our efforts to make things look nice, we can experience such beauty in the accidental.

You could say Kennedy, to a certain extent, likes to take herself out of the picture. By putting something in the painting and then covering it up, by eradicating and destroying, by liberating the linen from the frame, by washing it and wringing it out... and by forgetting. The titles of her works are abbreviations, often of sentences Kennedy herself no longer remembers. Which is the whole idea, since a layer of words on top of a work can be heavy on information. 'Forgetting is freedom too,' Kennedy once said. Eliminating some information, she finds, gives a greater potential for meaning.

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Lynne van Rhijn is Curator of Modern and Contemporary Art for the RKD | Netherlands Institute for Art History.