Painting as ReModel

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Yve-Alain Bois’ *Painting as Model* was first published in 1993 and it still stands as one of the most important collection of essays, looking at painting as both a conceptual andmaterial enquiry. The aim of this issue of the Journal of Contemporary Painting is to revisit *Painting as Model* from a contemporary perspective so as to examine its ongoing impact. To do this we have also translated into English key texts by Bois that throw new light on the context of his thinking. Also translated here, for the first time in English, is Hubert Damisch’s chapter, *La Peinture est un vrai trois,* from his 1984 book *Fenêtre jaune cadmium*. Damisch’s book can be considered as the crucial contextual background to Bois’ methodology, as he explored in the article that gave Painitng as Model its title. We believe that the historical material provided here will give greater insight into Bois’ work.

The new articles published here were the product of a call for papers for the ***Painting as ReModel* Conference** that was held at Camberwell College of Arts in June 2018 and in which Bois gave the key note paper, *What's with the bamboo stick? Matisse's late drawing practice* . The breadth of what these papers address demonstrates the continuing resonance of *Painting as Model* in. Eric Alliez and Jean Claude Bonne’s *Unframing Painting, ‘Pushing Back the Walls’* expands the significance of the *Painting as Model* chapter, *Matisse and ‘Arche-drawing’,* on their work on Matisse, most notably in their book from 2005, *La Pensée Matisse*. Bois’ key Matisse chapter is also the focus for Lisa Florman’s *Description and Resistance* as well as the context for the critical reception of *Painting as Model.* Dr. Matthew Bowman’s,*The Intertwining: Damisch, Bois, and October’s Rethinking of Painting,* builds a bridge between *Painting as Model* and the subsequent revaluation of painting that has taken place since its publication in the journal October and notably by former students of Bois, David Joselit. The artist Moyra Derby’s paper *Models of Attention* seeks to position painting as a ‘structure that is invested in capturing attention’ through tracing a lineage of 18th, 19th and 20th century thought. Whilst Daniel Neofetou discusses the the idea of a corporeal-subject in the work of Barnet Newman and like Bois himself, approaches Newman through the phenomonlogy of Merleau-Ponty .The conference culminated with a round table discussion with Bois that was moderated by Philip Armstrong. This discussion was the beginning of a longer interview process between them both that is published here that gives further insights into *Painting as Model*. In fact, Bois admits in the interview that he does not think he “can provide any guidance to young painters.” This issue of the journal along with the conference are a testament to the enduring questions Bois raises for painting.

The visual essay is by the French artist Christian Bonnefoi, who studied with Bois at the EHESS in Paris where Hubert Damisch was their supervisor. Bonnefoi and Bois also co-founded the journal Macula (that subsequently influenced the development and ethos of *October* a journal which is currently important for Bois). Bois has written extensively about Bonnefoi’s work, including the essays *The Pins* and *Le futur antérieur* that are included here in English translations. The last Bois essay translated here, *l'Inachè­vement*, also marks a strong association between these friends as it is about the work of the artist Martin Barré who left such an important mark on their thinking. We thus feel that Bonnefoi is making the most relevant contribution possible for the visual essay within the context of this issue.

We would like to thank Philip Armstrong for his work on coordinating the archival material and to Jennifer Branlat for translating the archival essays. Equally, his work on the interview and the conference round table with Bois has also been invaluable. Thanks also go to The Ohio State University whose support made the translations possible and to Camberwell School of Arts for hosting and supporting the conference. Thanks, of course, go to all the contributors included in this issue and especially in their enthusiasm for our project. Similarly we greatly appreciated the engagement of UAL students in a series of reading group sessions in June 2018, responding to the key sections of *Painting as Model* and provided insights into its relevance for another generation. Finally, it is Yve-Alain who we cannot thank enough for engaging so generously with this issue of the Journal of Contemporary of Painting and also for his participation in the conference. The conference was the first time that Yve-Alain had given a paper in an art school context and the response from the audience was testament to the fact *Painting as Model* continues to impact on a current and young generation of artists and scholars.