



CAN YOU KEEP UP?

DESTINY'S CHILD
IN HELMUT LANG
PHOTOGRAPHED BY
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MOMENT OF IMPACT

THE ABSTRACT PAINTINGS OF ARTIST KRISTIN BAKER AIM FOR SPEEDS THAT CRACK THE LAWS OF SCIENCE

This painting, titled *Disques de Newton in Daytona*, is part of a series I have been working on for two years in which the base subject matter has been auto racing. The works in this series have dealt with the sport's primary characteristics of pushing extremes of overstimulation, as well as its celebration of violent yet usually harmless accidental explosions.

I appropriated this title from a painting by an early pioneer of abstraction, Frantisek Kupka. His painting, dated 1912, was titled *Disques de Newton Etude pour la Fugue a Deux Couleurs*. Kupka was directly referencing Newton's discoveries of mathematical patterns in the phenomenon of color. I, too, venerated these references as an entry point for the painting but I was more concerned with laws of certainty and their relationship to the painting's tension between abstraction and representation. The physics of painting is that you can keep pushing and it will break (loss of aesthetic control and overload). Painting is always defined by when it has stopped—this is when it is finished. In this painting I tried to get things going fast enough that they would not come back to reality yet maintain the precise moment before the "break." In both accident and abstraction there is an element of surprise but in the laws of physics certainty is as predictable as rest.

I changed the ending of the title to "in Daytona" as an implication of landscape but more specifically a festival-toned environment. This title turned out to be even more appropriate when it was exhibited at Art Basel Miami Beach. **Kristin Baker**

