

From near right:

Untitled (Two Triangular Columns), 1965

Acrylic on wood and plexiglass, two parts

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin, New York; and Lisson Gallery, London

Untitled (Two Triangular Columns), 1965

Acrylic on wood and plexiglass, two parts

Whitney Museum of American Art, New York; gift of Michael Straus in loving memory of Howard and Helaine Straus 2016.6a–b

As part of Corse's exploration of space and dimensionality, she made a brief foray into sculpture with these two pairs of identical triangular columns. She treated the columns as modular elements, moving them around in her studio to test different spatial relationships before arriving at these configurations. When viewed frontally, the narrow space separating each pair echoes the thin vertical lines bisecting some of her hexagonal and diamond-shaped paintings, also in this gallery. While those bands create the illusion that space expands beyond the two-dimensional surface of a painting, Corse's sculptures invite viewers to look around as well as within her compositions.

Discover why these columns seem to hover off the ground.

 802

From left to right:

Untitled, 1965

Screenprint

Edition: 8 (two examples)

Untitled, 1965

Screenprint

Edition: 20 (two examples)

Untitled, 1965

Screenprint

Edition: 25 (two examples)

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin, New York; and Lisson Gallery, London

Corse's experimental screenprints consist of horizontal and vertical lines that frame the negative space of each white sheet. By varying the scale, pattern, and color, she created subtle permutations that challenge the limits of perceptibility. Rather than employing a conventional presentation on the wall, Corse displays these works back-to-back in custom-designed plexiglass encasements that complicate one's expectation that a work on paper should be both flat and one-sided.

Untitled (Octagonal Blue), 1964
Metal flakes and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin, New York; and Lisson Gallery, London

Untitled (Octagonal Blue), one of Corse's first shaped paintings, reveals the artist's early interest in making a large encompassing field of color that breaks free of a standard rectilinear format and suggests an expanded compositional space. In an early effort to suffuse her paintings with light, she experimented with reflective materials, sprinkling tiny metal flakes across this work's painted surface. For the artist, the subtle sheen produced by the metal fell short of achieving the inner glow she was seeking, leading her to explore the perceptual possibilities of standard white acrylic paint.

Hear how Corse began bringing light into painting.



Untitled (Hexagonal White), 1965
Acrylic on canvas

Los Angeles County Museum of Art; Modern and Contemporary Art Council
Fund M.2008.115

Untitled (White Diamond, Negative Stripe), 1965

Acrylic on canvas

Collection of Michael Straus

In 1965, as Corse began to simplify the geometries of her shaped monochromes, she shifted her attention from the painting's periphery to its center. *Untitled (White Diamond, Negative Stripe)* is bisected by a vertical line made by leaving bare the division between two white painted triangles—a two-dimensional translation of the sculptural pairs also in this gallery. By defining her painting's white field with this linear band, Corse suggests a visual passageway to a space inside the painting's surface.

 803

On wall, from left to right:

Untitled (Space Plexi + Painted Wood), 1966
Plexiglass and acrylic on composition board

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Plexiglass and acrylic on composition board

Untitled (Space Plexi + Painted Wood), 1966
Plexiglass and acrylic on composition board

Collection of Andrea Nasher

Corse produced this set of three paintings as a serial progression, increasing the depths of both the panel and the surrounding plexiglass at regular intervals from one to the next. Here she used plexiglass as an integral part of the composition rather than as a framing device—a strategy for providing each painting with a literal three-dimensional field. For Corse, these works served as the critical transition between her shaped paintings and her first light boxes—on view in the next gallery—for which she replaced the painted panel with light itself.

Hear about Corse's experiments with plexiglass.

 804

Untitled (White Light Series), 1966
Fluorescent light, plexiglass, and acrylic on wood

Solomon R. Guggenheim Museum, New York; gift, Michael Straus, 2016

Discover how Corse made paintings from real light.

 805

Untitled (Space + Electric Light), 1968

Argon light, plexiglass, and high-frequency generator

Museum of Contemporary Art San Diego; museum purchase with funds from the Annenberg Foundation

Corse began illuminating her light boxes with the soft, evanescent glow of argon gas-filled tubes in the late 1960s, after first experimenting with fluorescent light. With no prior experience employing electricity as an artistic material, she quickly developed an extraordinary aptitude in engineering different types of light works. *Untitled (Space + Electric Light)* hangs freely, suspended from the ceiling while a concealed Tesla coil wirelessly transmits electricity to the bulbs through an electromagnetic field. Corse's goal was to create a floating, almost painterly field of flickering white light.

Untitled (First White Light Series), 1968

Glass microspheres and acrylic on canvas

Collection of Michael Straus

From left to right:

Untitled (White Grid, Vertical Strokes), 1969

Glass microspheres and acrylic on canvas

Collection of Andrea Nasher

Untitled (White Grid, Horizontal Strokes), 1969

Glass microspheres and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin, New York; and Lisson Gallery, London

Corse's earliest White Light paintings—made with light-refracting microspheres embedded in paint—were composed as grids, an approach that anchored her ethereal paintings in a balanced, nonhierarchical structure that offered consistency but also flexibility. In the two examples here, Corse allowed her brushwork to shine through and to serve as the distinguishing feature; she systematically varied the direction of her brushstrokes in each. When Corse first exhibited her White Light grid paintings in the early 1970s, she presented them in pairs, side-by-side, acknowledging that their compositional distinctions are best understood in relation to one another.

 806

Untitled (Light Painting), 1971

Glass microspheres and acrylic on canvas

Solomon R. Guggenheim Museum, New York; gift, The Theodoron Foundation, 1971

Shortly after making her first grid paintings, Corse explored a new format in her ongoing White Light series by creating glistening fields punctuated at each corner with a square or L-shaped area of matte paint. Although these corners are painted with the same white acrylic that covers the entire canvas, they take on optical effects when seen in relation to the brilliant field of microspheres, sometimes appearing white, other times gray. *Untitled (Light Painting)* reveals the artist's continued interest in defining a painting's peripheral spaces but also relates to her light boxes and the halation effect produced by light escaping from their corners.

Untitled (Black Light Painting), 1975

Acrylic squares, glass microspheres, and acrylic on canvas

Collection of Sangbeom Kim and Sunjung Kim

Untitled (Black Earth Series), 1978

Ceramic, two tiles

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles;
Lehmann Maupin, New York; and Lisson Gallery, London

Hear Corse describe casting paintings from rocks.

 807

Untitled (White Light Band Series), 1991

Glass microspheres and acrylic on canvas

Collection of Kayne Griffin Corcoran, Los Angeles

From left to right:

Untitled (White Arch Inner Band Series), 1996

Glass microspheres and acrylic on canvas

Los Angeles County Museum of Art; Modern and Contemporary Art Council,
New Talent Purchase Award by exchange M.2007.99

Untitled (White Inner Band, Beveled), 2011

Glass microspheres and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles;
Lehmann Maupin, New York; and Lisson Gallery, London

Untitled (White Inner Band), 2003

Glass microspheres and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles;
Lehmann Maupin, New York; and Lisson Gallery, London



Untitled (White Multiple Inner Band), 2003

Glass microspheres and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles;
Lehmann Maupin, New York; and Lisson Gallery, London

White Light, 1969

16mm film transferred to video, color, sound; 9:10 min.

Courtesy the artist; Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin,
New York; and Lisson Gallery, London



Caution: Electromagnetic fields can potentially interfere with or damage pacemakers, defibrillators, and hearing aids. Please stay behind the barrier.

Untitled (Light Painting), 1971

Glass microspheres and acrylic on canvas

Solomon R. Guggenheim Museum, New York; gift, The Theodoron Foundation, 1971

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From left to right:

Untitled (White Grid, Vertical Strokes), 1969

Glass microspheres and acrylic on canvas

Collection of Andrea Nasher

Untitled (First White Light Series), 1968

Glass microspheres and acrylic on canvas

Collection of Michael Straus

Corse's earliest White Light paintings—made with light-refracting microspheres embedded in paint—were composed as grids, an approach that anchored her ethereal paintings in a balanced, nonhierarchical structure that offered consistency but also flexibility. In the two examples here, Corse allowed her brushwork to shine through and to serve as the distinguishing feature; she systematically varied the direction of her brushstrokes in each.

 806

Untitled (Light Painting), 1971

Glass microspheres and acrylic on canvas

Solomon R. Guggenheim Museum, New York; gift, The Theodoron Foundation, 1971

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From left to right:

Untitled (White Grid, Horizontal Strokes), 1969

Glass microspheres and acrylic on canvas

Collection of the artist; courtesy Kayne Griffin Corcoran, Los Angeles; Lehmann Maupin, New York; and Lisson Gallery, London

Untitled (White Grid, Vertical Strokes), 1969

Glass microspheres and acrylic on canvas

Collection of Andrea Nasher

Corse's earliest White Light paintings—made with light-refracting microspheres embedded in paint—were composed as grids, an approach that anchored her ethereal paintings in a balanced, nonhierarchical structure that offered consistency but also flexibility. In the two examples here, Corse allowed her brushwork to shine through and to serve as the distinguishing feature; she systematically varied the direction of her brushstrokes in each. When Corse first exhibited her White Light grid paintings in the early 1970s, she presented them in pairs, side-by-side, acknowledging that their compositional distinctions are best understood in relation to one another.

 806