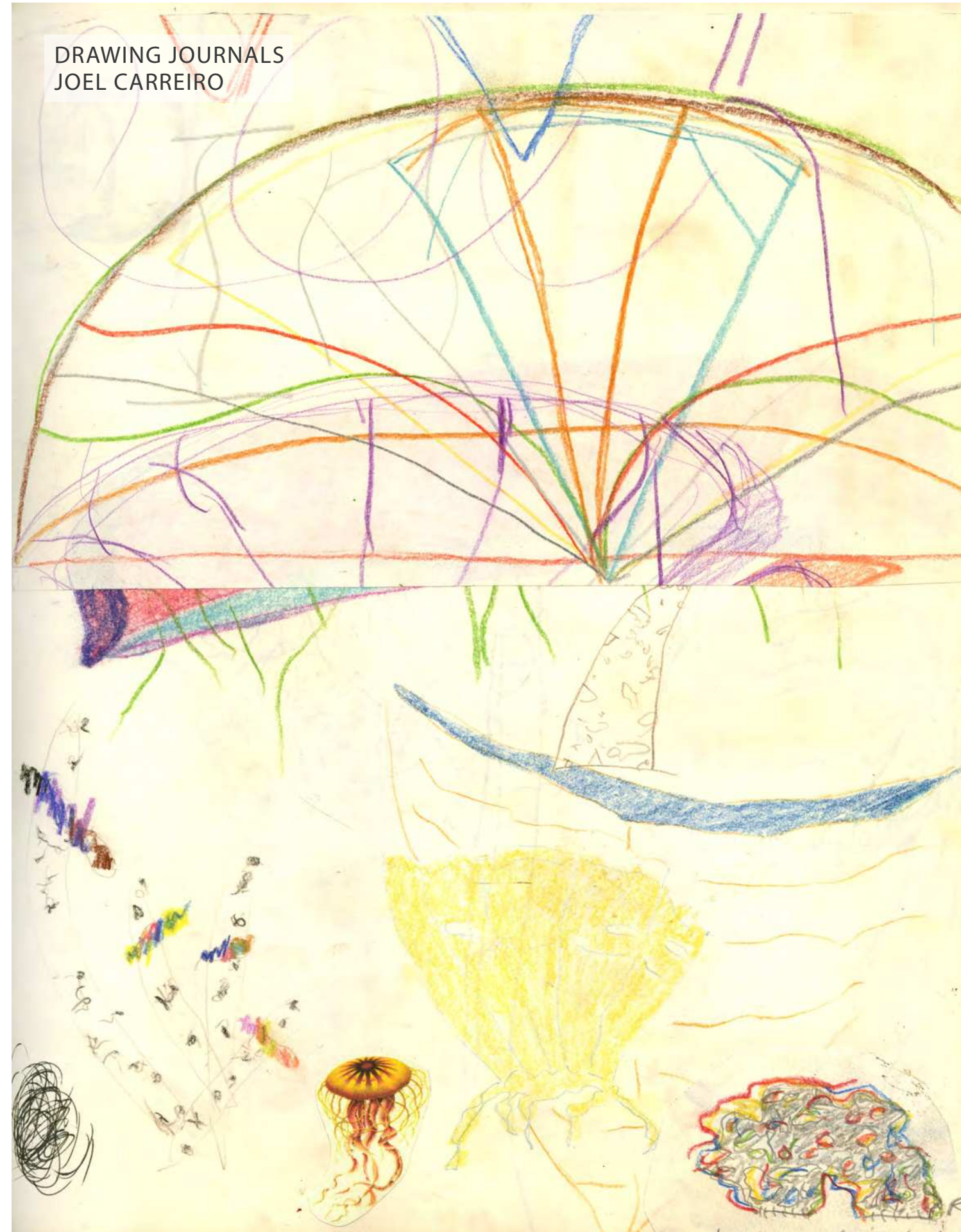


DRAWING JOURNALS  
JOEL CARREIRO





DRAWING JOURNALS  
JOEL CARREIRO  
SELECTIONS 1975-1979

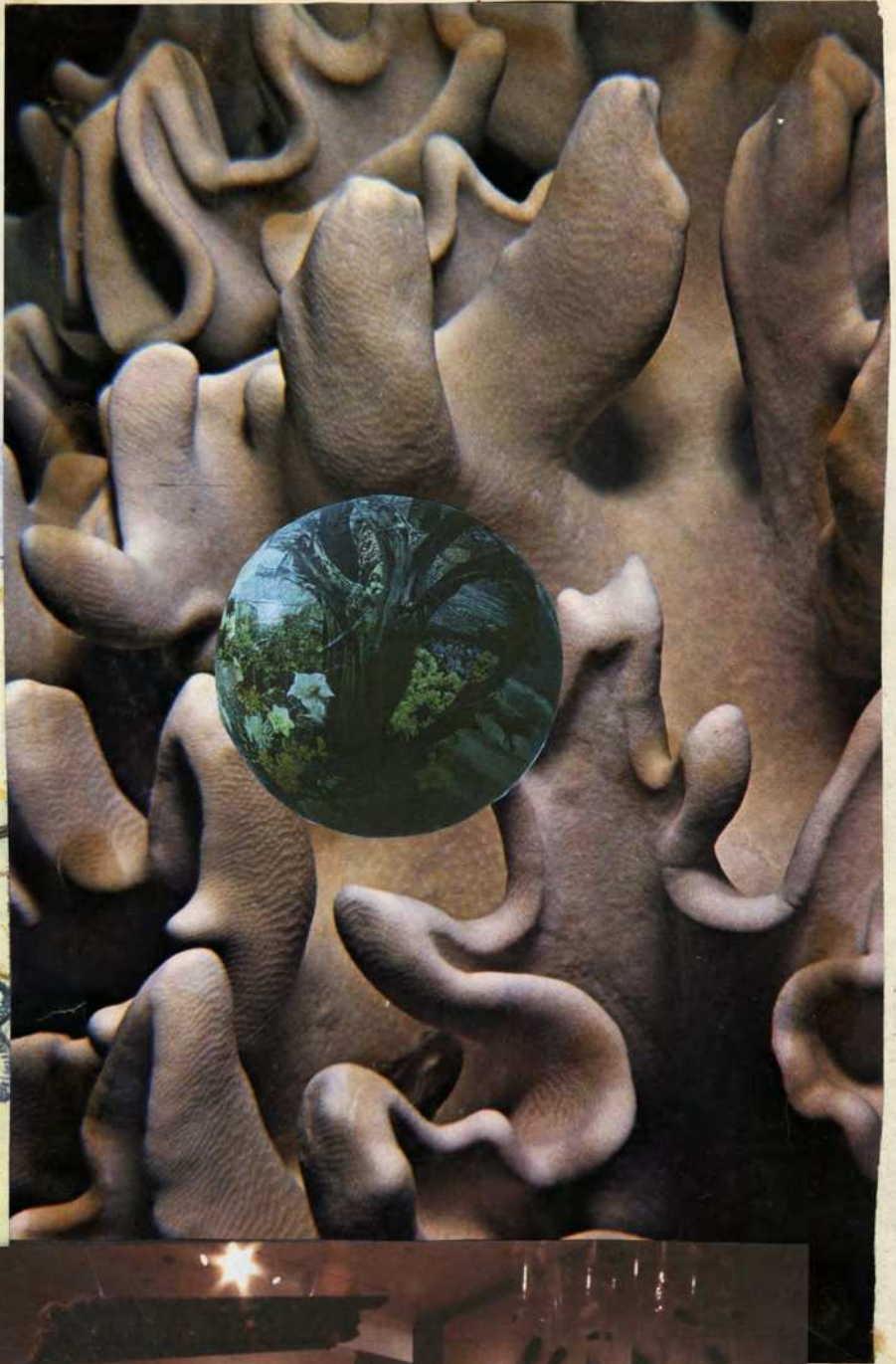








NOUVELLE WAZOO 5



1978  
1977  
ST MARKS 1976  
SEPT -> 1995  
Direct Summer  
June 1975  
Chelsea  
more to Chelsea  
CHelsea  
MAY 1995  
JAN 1979



JOHNSON  
Museum  
179



String or  
clothline  
suspended & then coated  
with clear plastic &  
allowed to harden  
so the piece is partially  
created by gravity

the mesh picks  
up & reflects colors of  
the sky, field, nearby  
trees which colors  
intersect with silver of wire  
& traces of red

the relationship of the wings  
to the natural environment:  
the wings suggest that  
the mesh is not responsible  
or calculated - it's on, dominate  
in to all nature but the  
inspiration is not through  
the mesh can be seen through  
the field beyond the artist's ego  
is kept under the mesh - color size  
concerns of proportionality  
increases and

wire mesh  
cellophane  
or polyethylene  
sprayed  
dried lightly

plain  
← wire mesh  
haze sprayed  
with red  
over the mesh





mesh framework with clear  
plastic covering heat formed  
to mesh + sprayed

aerial  
view  
of fan-  
mesh +  
polystyrene

pieces that  
would take into  
consideration the growth  
of the field from spring  
to fall, etc. carpets laid  
down in spring would  
retard growth beneath only  
& eventually would only  
be visible from the air

15'  
canvas spray  
paint but in  
up around the



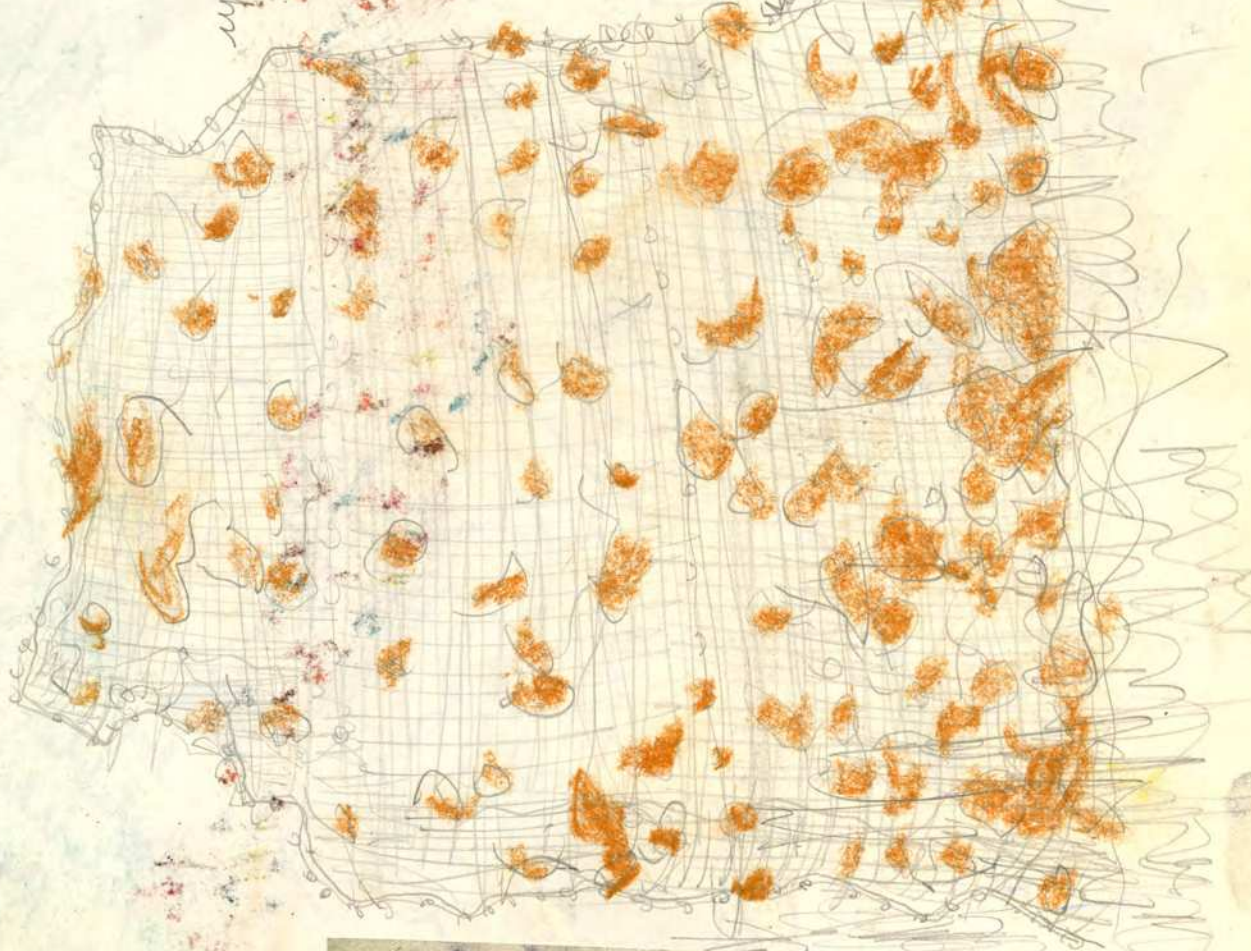


upright piece

lower + deliver, eventually  
the materials to the  
attach them. ~~attach~~  
mesh of the piece -  
completing the piece with  
some from the sides  
drop from the sides  
to the bottom of the  
piece -

with two

have mesh  
polyform  
padding



Jolly Soap  
Museum

City of  
Exhibit



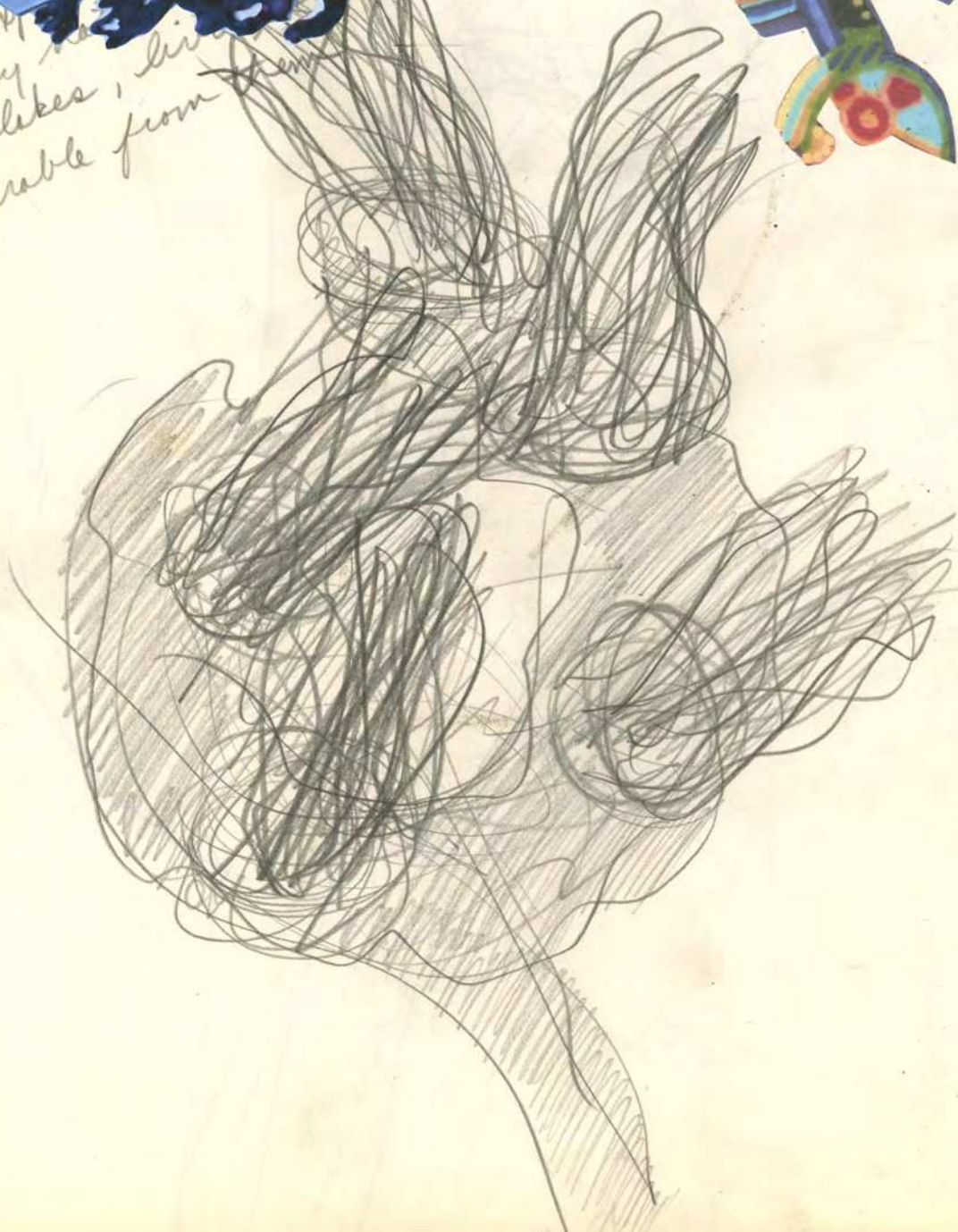




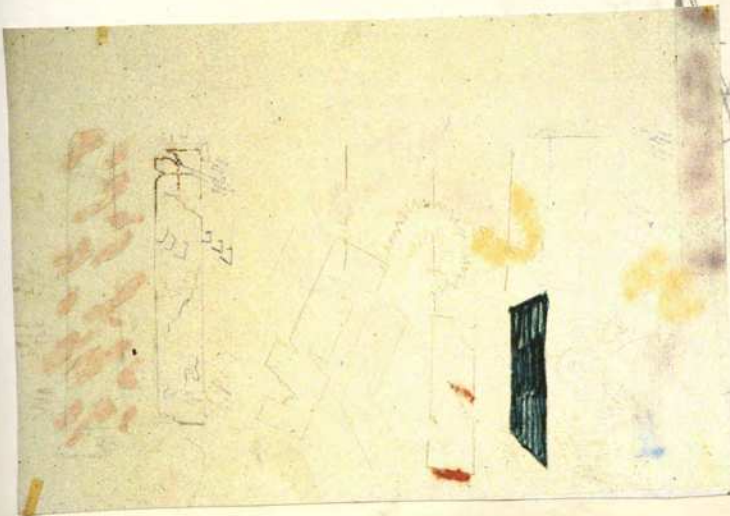
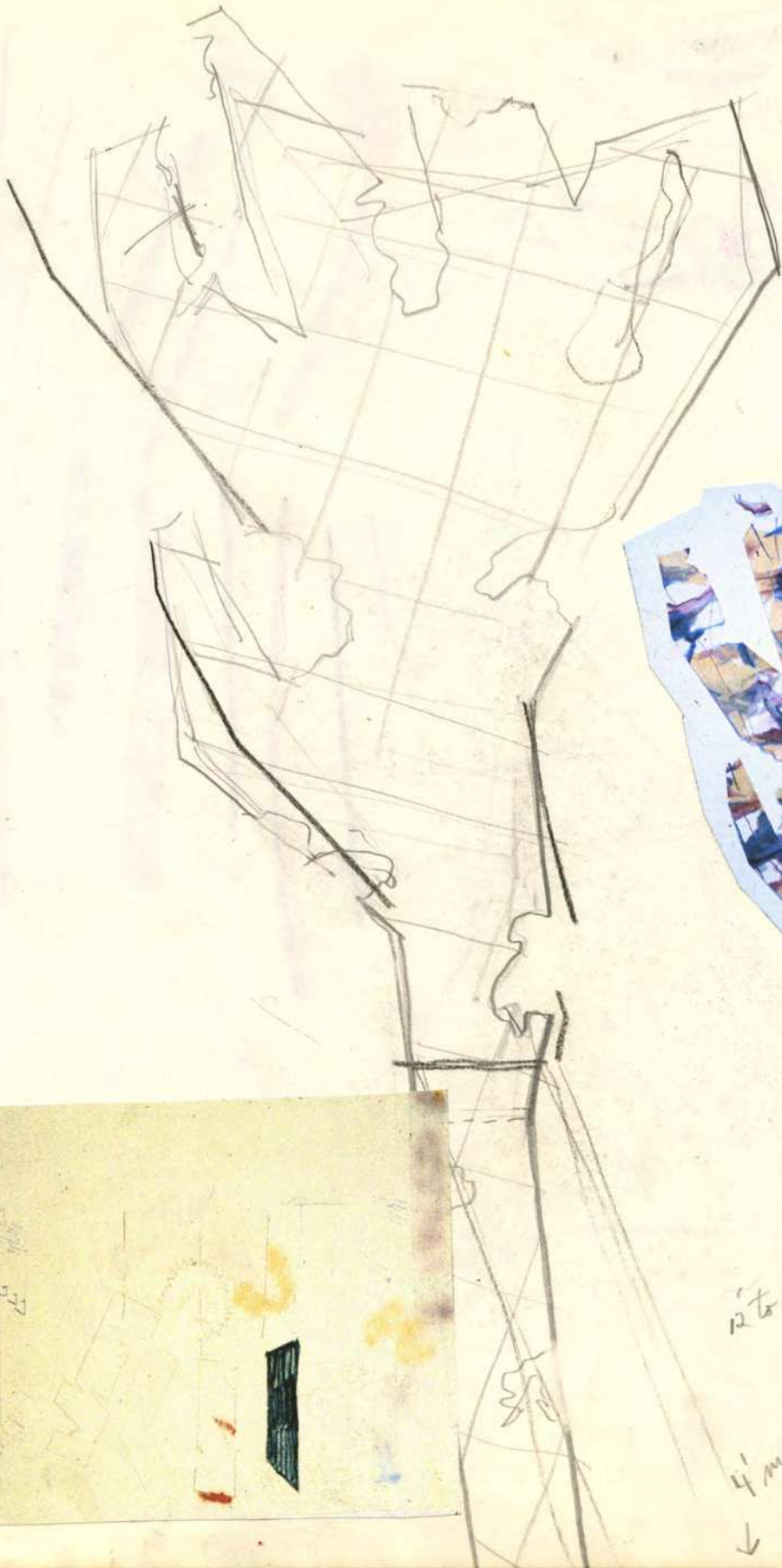


tropical trees that  
are lush in their settings  
fifteen trees pinned to the  
walls with thin  
away this  
edges -  
all the  
but ex  
the way  
snowflakes, li  
unreplacable from them

like the  
paraphernalia  
organic & geometrical  
of analytic geometry - geometry  
as found in crystals,  
by side with organic shapes,







12 to 16" tall

4' more

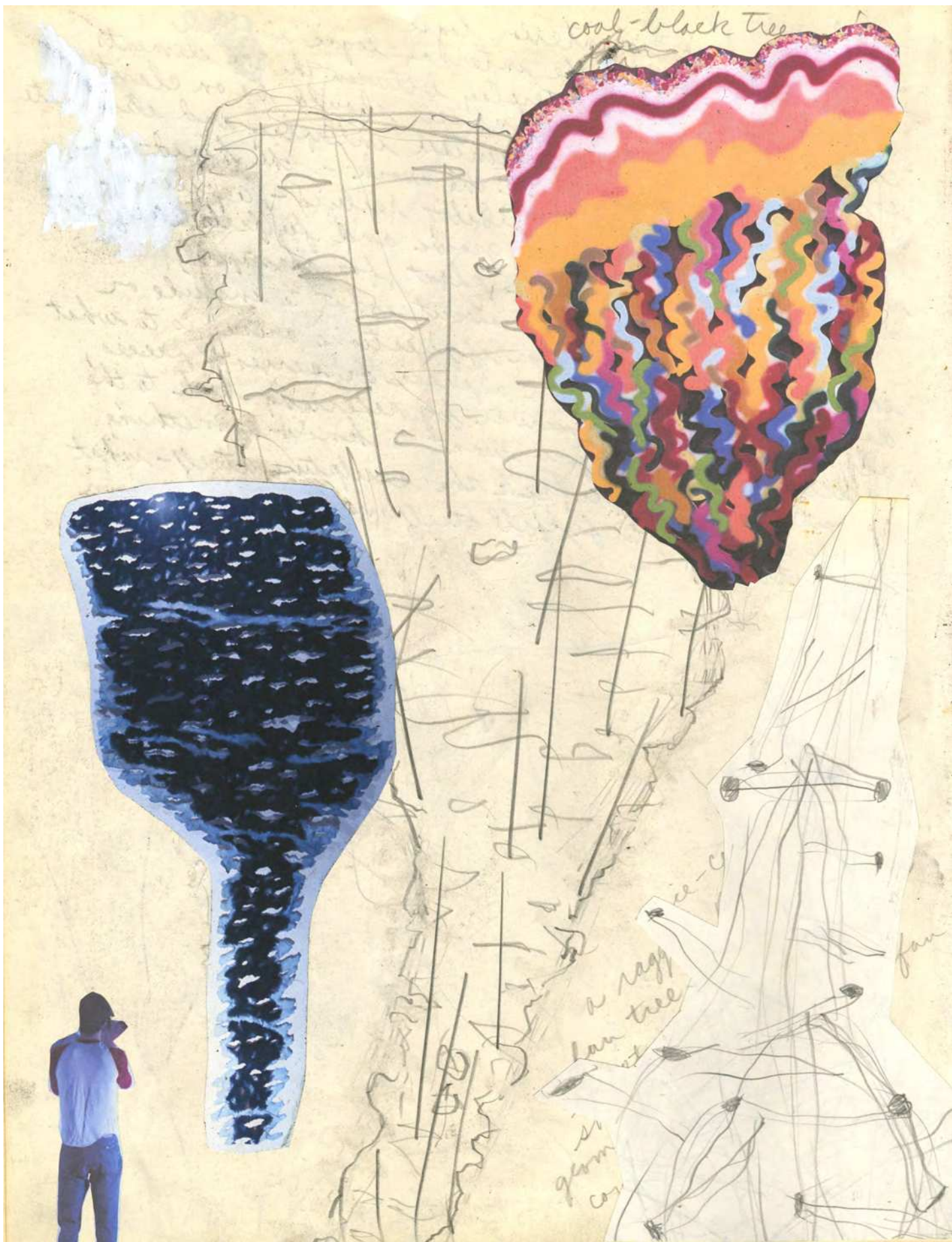


the only logic is interior logic -  
in a sculpture the internal logic is  
decided by the deft interplay between the  
comprising the piece - emphasis should be on clarity  
so as to enhance this essential interplay - elements  
any non-essentials from the work - the result is a natural possibility realized - a piece or  
system which sparks, grows and fulfills itself like  
a natural life form. (a plant, for example)

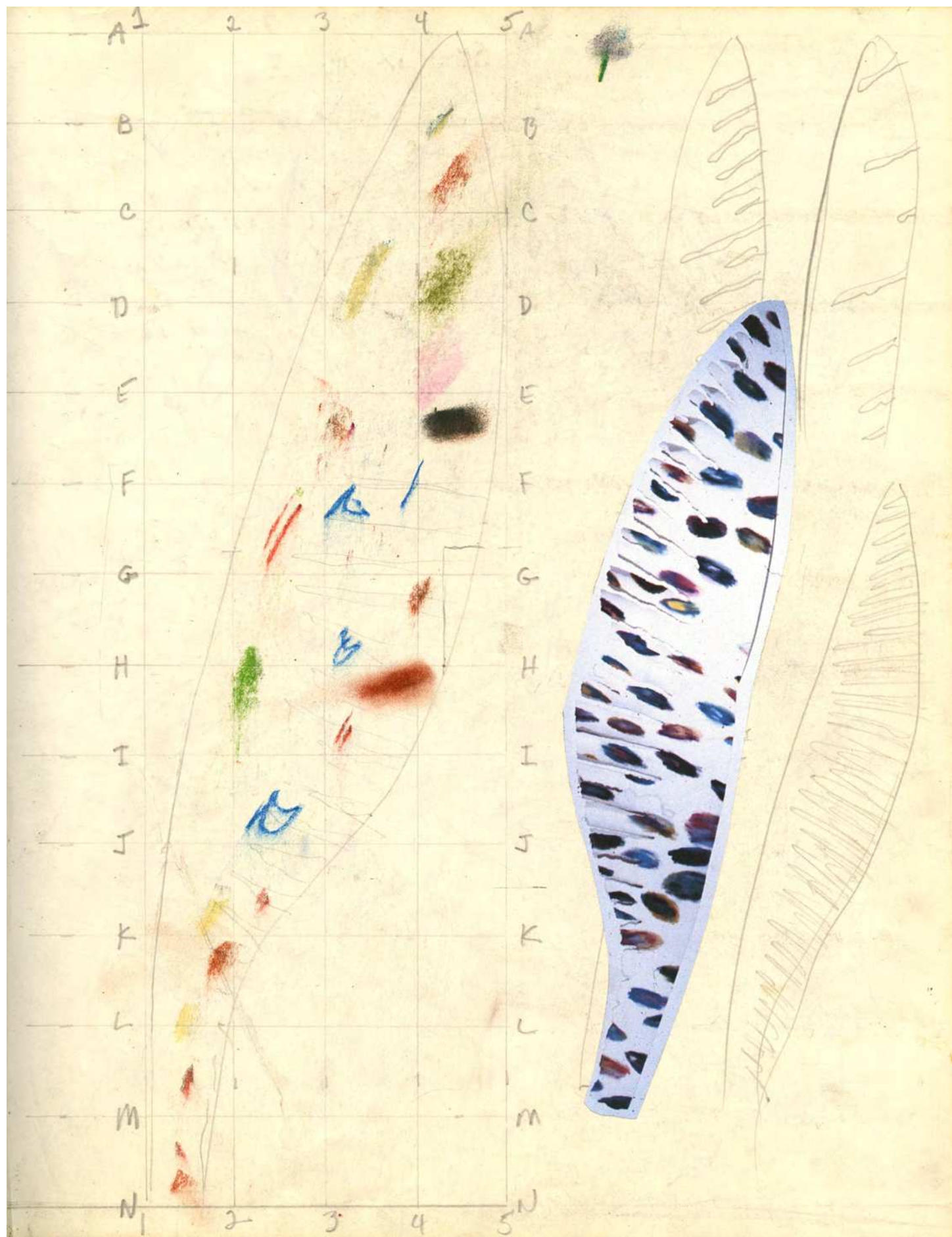
If a question arises about what to include or  
exclude from a piece or if questions arise as to what  
direction to pursue in a piece or series of pieces,  
always find the answer by referring back to the  
piece itself - if you want to know something  
about a sculpture, the sculpture itself  
does it need to find itself and answer its  
questions?













8'

copper red brown  
orange

crisp edges

draw color  
+ then tear  
out holes  
+ edges  
remain white  
from tearing

6'

6'

sea fan  
structured by ribs  
+ veins - base stemmings  
of these ribs





the piece must  
be one, if it is  
essentially sculpture  
and not painting  
Robert Rauschenberg  
makes sculptures  
not are really  
paintings because  
the physical structure  
of the sculpture  
supports many  
things going on  
at once



these are actual  
things which  
are these going  
much like  
elements in a painting  
and the actual  
curves & stretches  
support those elements  
which

But a unit to make paintings so they  
have the strength of sculptures so they  
must be one - what's going on within  
must be one with the physical structure  
The two must form each other  
This gives the piece the  
strength & beauty of  
natural phenomena.

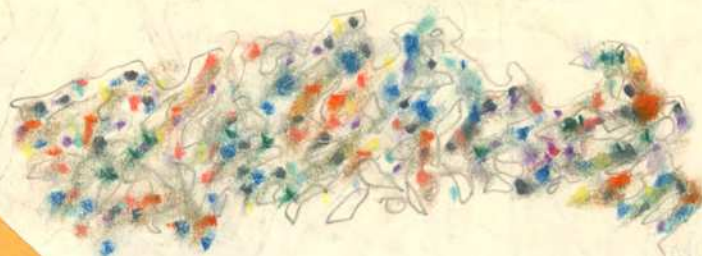
double wings  
Morris Louis  
veils  
mandala







butterfly  
seam



727  
seam  
point

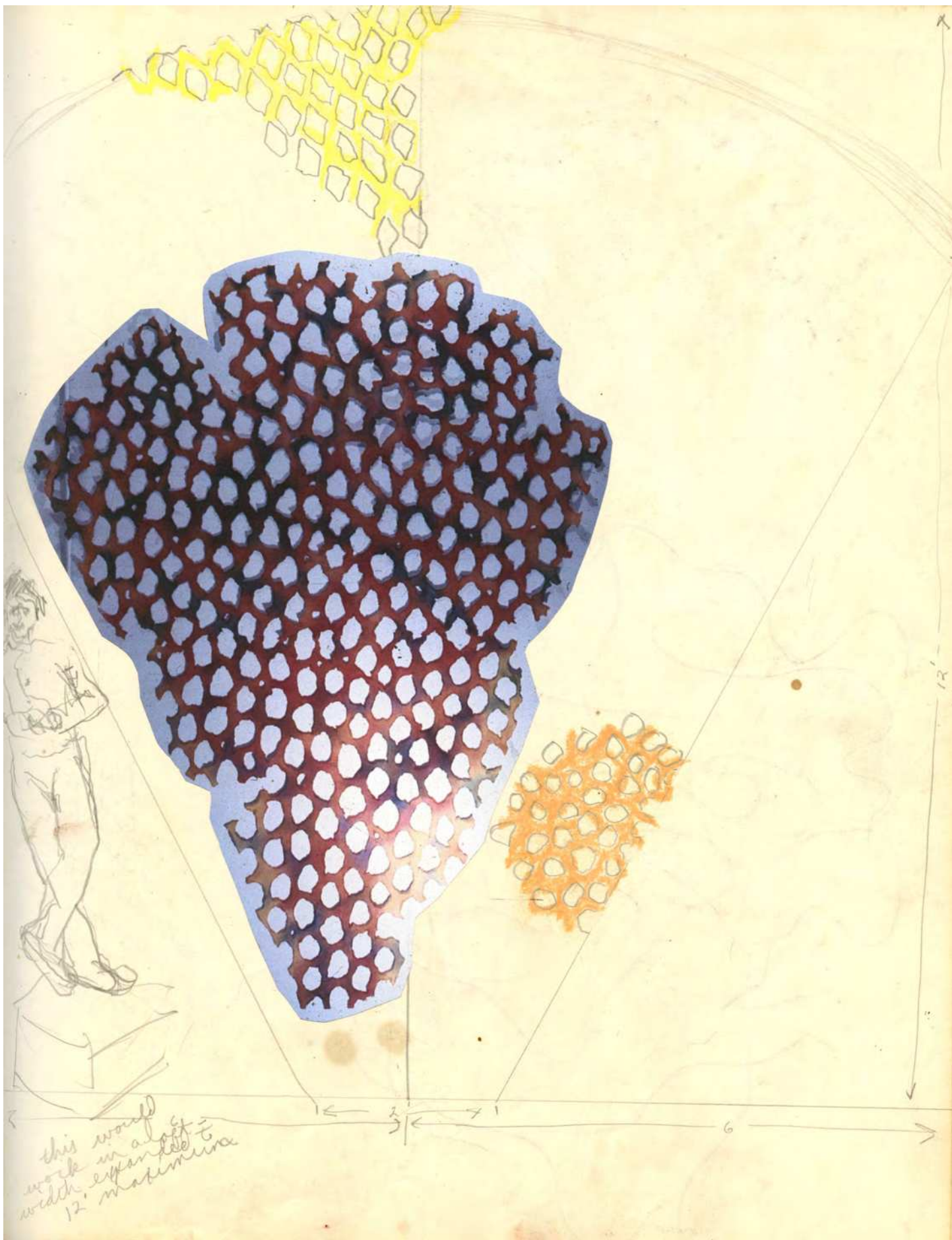
color fade a little  
at tear edges



tears  
in  
clusters







this would  
work in a lot of  
width expanded to  
12' maximum

6

12





CRAB  
NEBULA

light, luminescent  
pastel tones which  
overlaps at the ribs



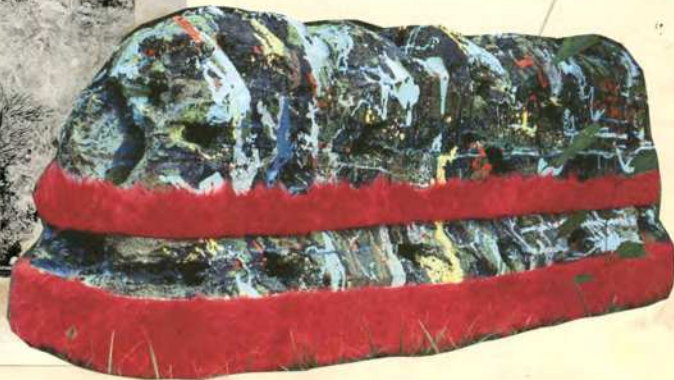


expensive  
city, sensitivity



Ann McCoy, Reef with Glossodoris, 1973, handcolored lithograph.

JOHNSON MUSEUM  
SUMMER 1974  
"CATUGA EXOTICA"





we told  
 four in different  
 but not overlapped  
 but other perforations  
 each shape of a different color

copy 157

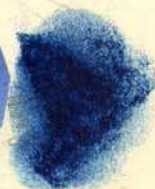


blue

sea green



sea green



for together

10 1/2 x 8





red violet  
light  
R. M. 8

deep red  
9

deep red  
9

carmine 9

carmine 9

carmine 7

indigo  
red 7

medium  
lake deep 7

deep  
red 3

deep  
crimson 3

violet  
3

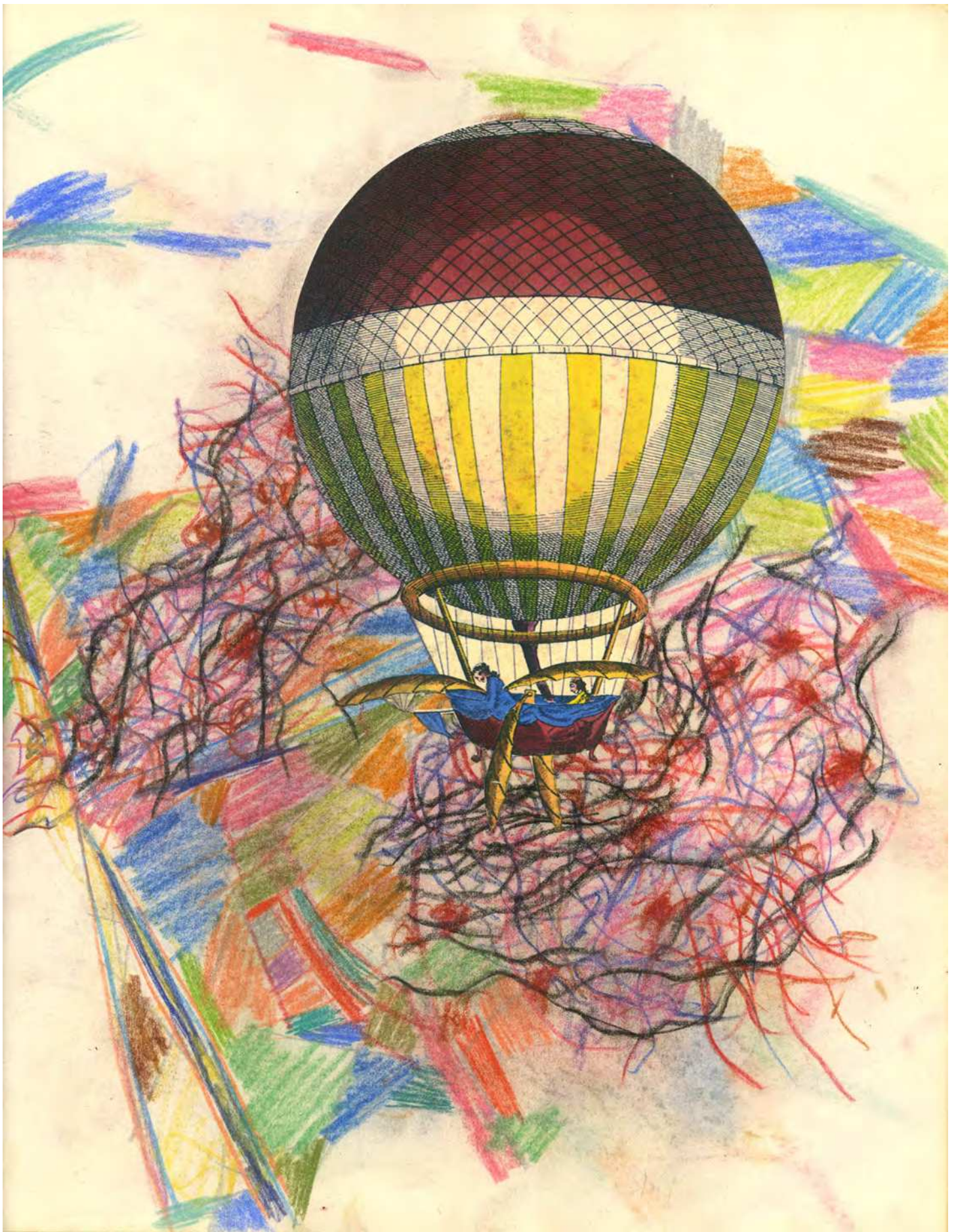
aliquin  
crimson 9

aliquin  
crimson 7

aliquin  
crimson

aliquin  
crimson 9







3-dimensional  
paper pieces



pin points  
on wall  
intermis-  
e of

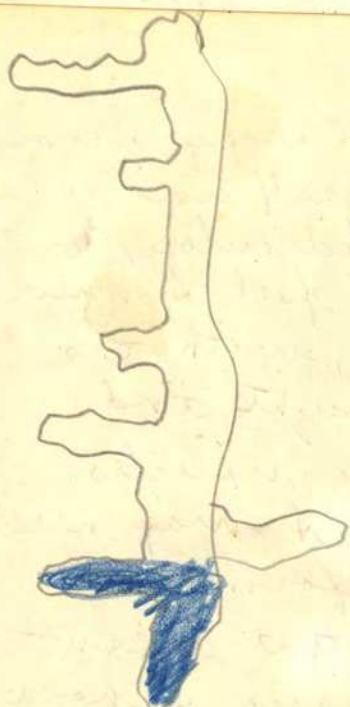




midnight  
blue  
red



color  
6  
flair on white -  
no bright colors  
brown, olives











growth patterns in nature -  
shells, plants, rocks,  
spider webs, snowflakes,  
crystals, coral reefs





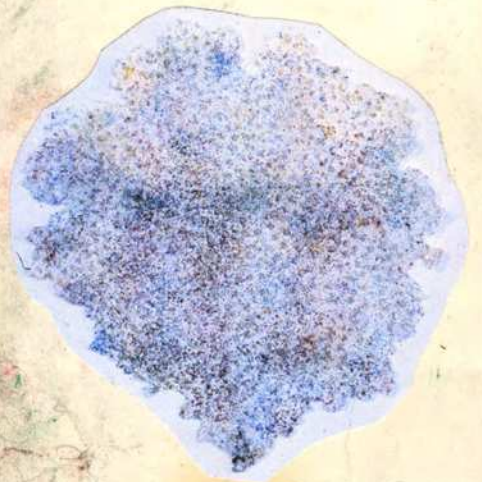


FIGURE 1  
HYPERCHARGE  
STUDY

PERFORATED  
HANDMADE PAPER  
DICK DOWNS







from rectangular  
rectangular  
shapes





~~scribbles~~ scribbles



blue under-  
layer in center  
red underlayer  
around edges

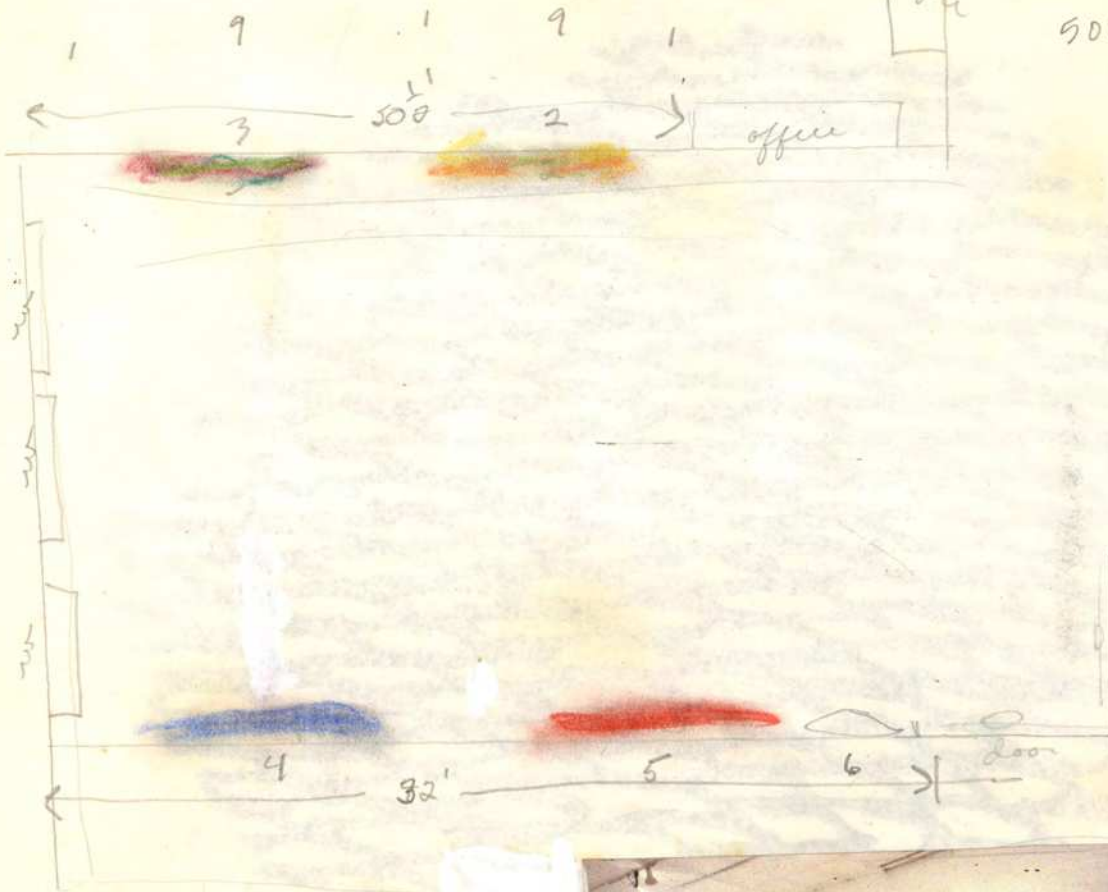




Cayman

Office

SECOND NYC  
SOCCO SHOW  
1981



Apr. 20

Mar. 10

11/11/11

5/11/11



OFFICE

1 0 0 0 0

PICO



TERCEIRA



SÃO MIGUEL



FIRST N/C

SOLO SHOW  
1978

ROBERT MORRIS  
S. M. W. K.

FAIAL



FLORES



GRACIOSA



CORNO

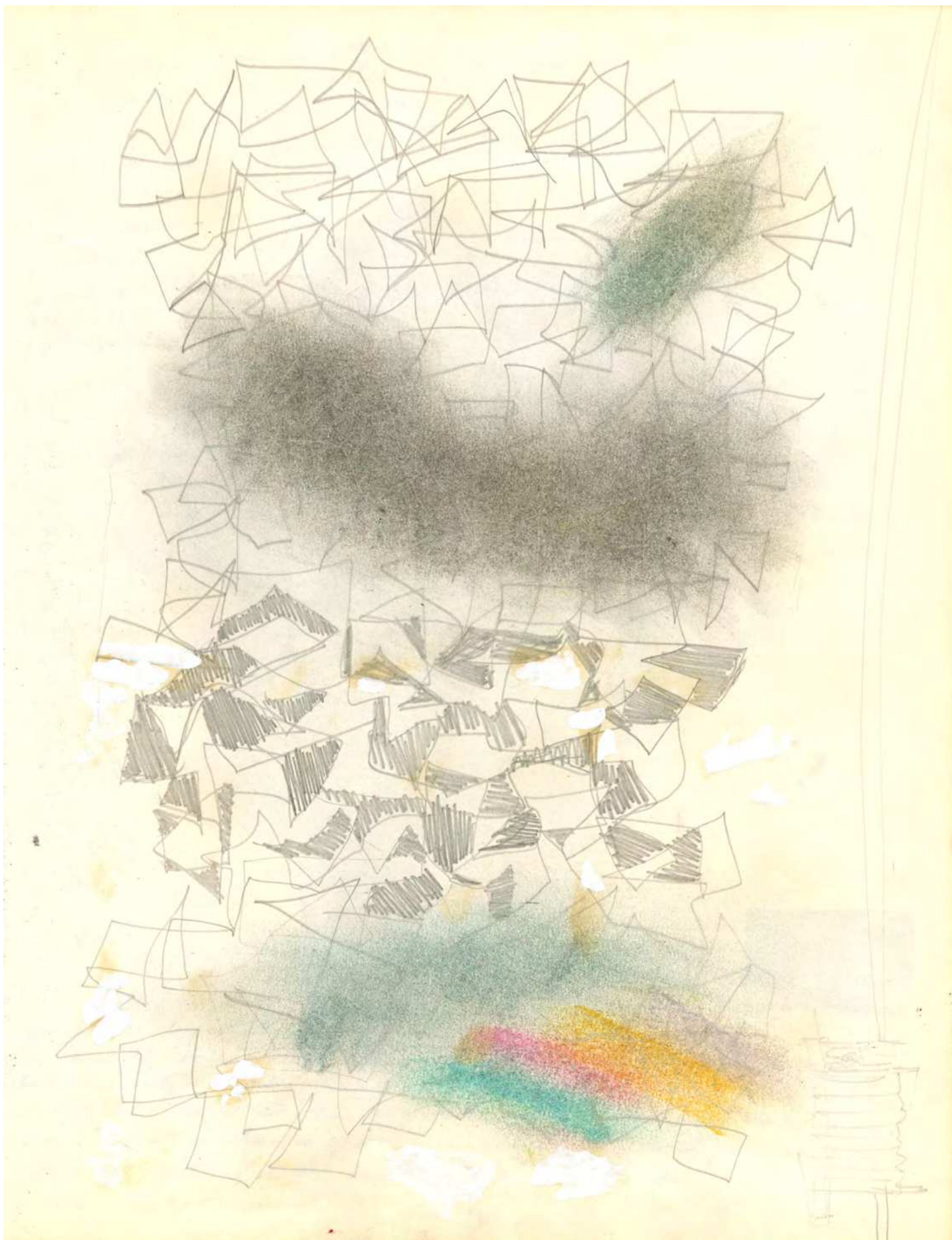


SÃO JORGE



CAYMAN  
GALLERY





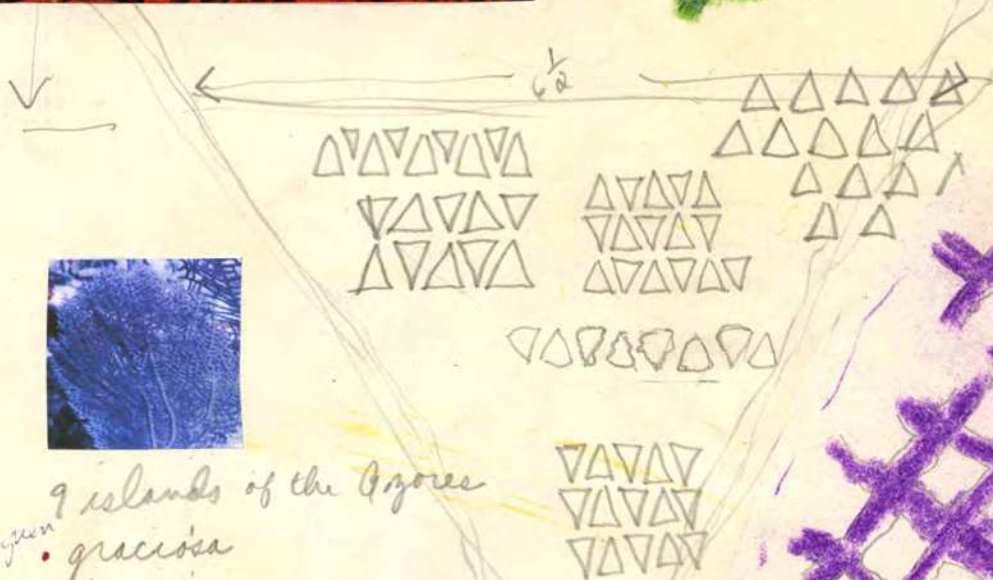
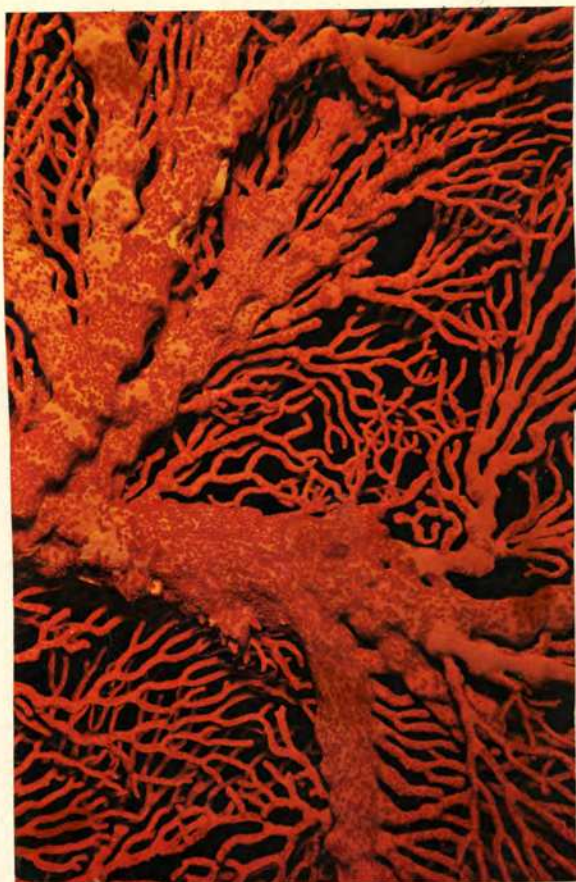


the structure of the piece is entirely  
 determined by tearing holes  
 of a specific size and shape  
 the act of tearing forms the  
 negative and positive space  
 simultaneously  
 figure-field interaction  
 is about 50/50  
 unity of structure  
 + process



geometric lines, shapes } in painting  
 are idealized, conceptualized } distillations from nature  
 organic lines + shapes are <sup>also</sup> derived from an observation of nature, less  
 idealized or less cerebral. An organic shape in an artwork is no  
 closer to nature than a geometric shape, nor is its origin any  
 less conceptual. Both are equally fictitious.



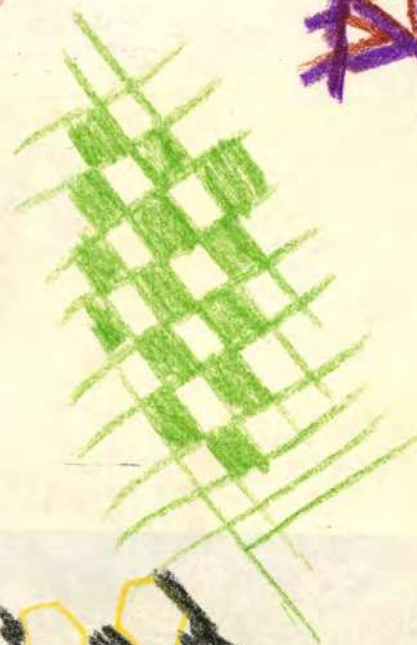
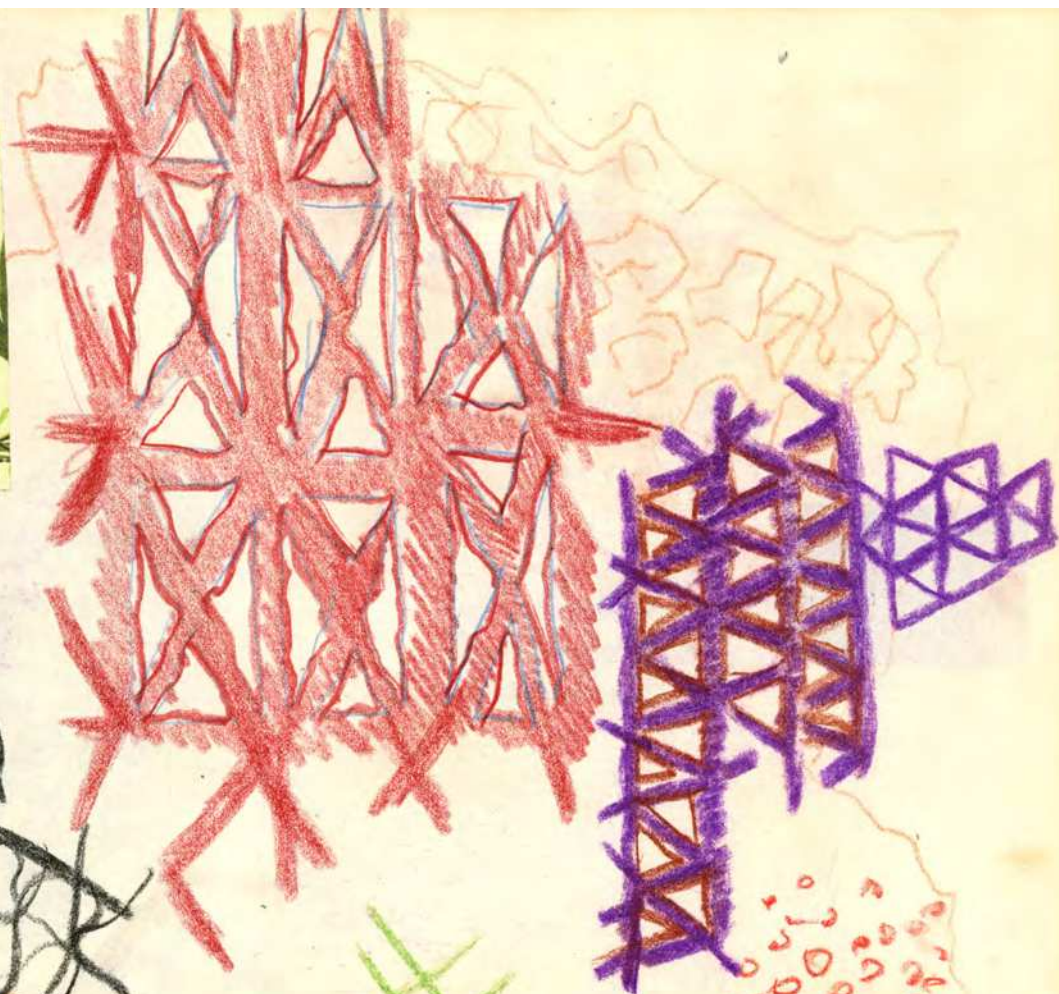


- 9 islands of the Azores
- red & green • graciõsa
  - orange • terceira
  - violet • faial
  - red • pico
  - apothec • são miguel
  - santa maria
  - blue apothec • corvo
  - yellow • flores
  - são george

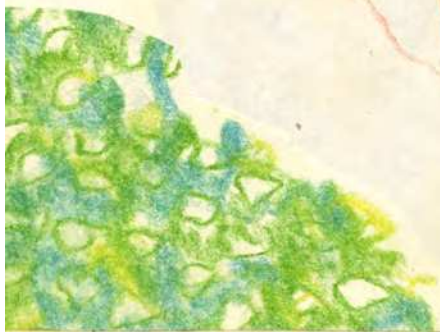
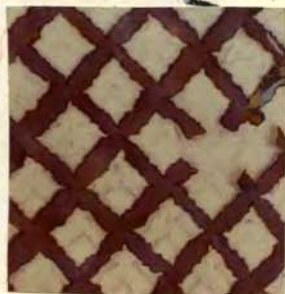
CAYMAN  
SHOW





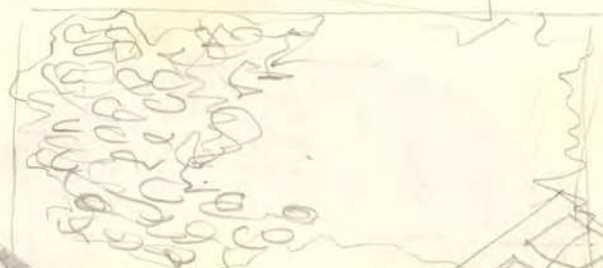
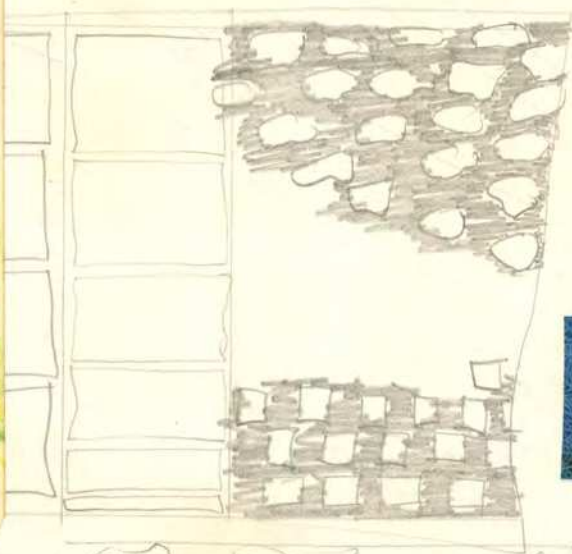


Handwritten text, possibly a signature or name, written vertically in black ink.

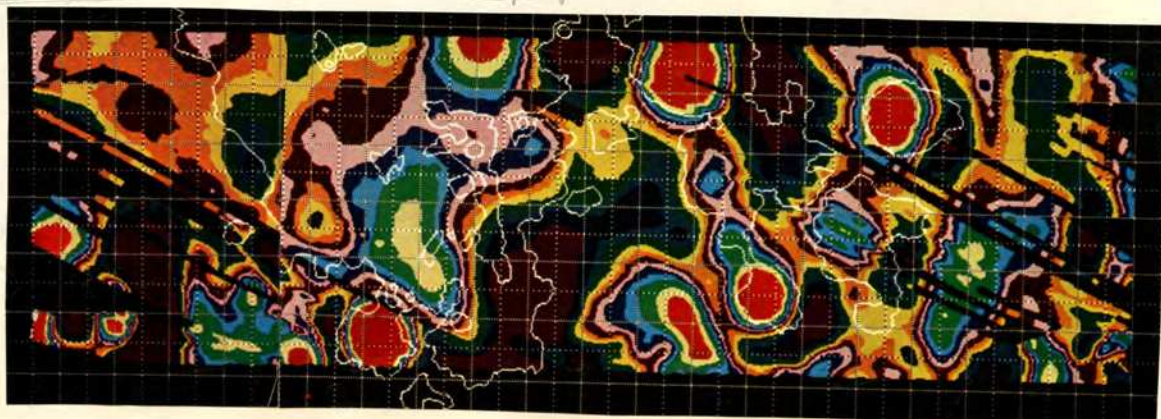




PERFORATIONS

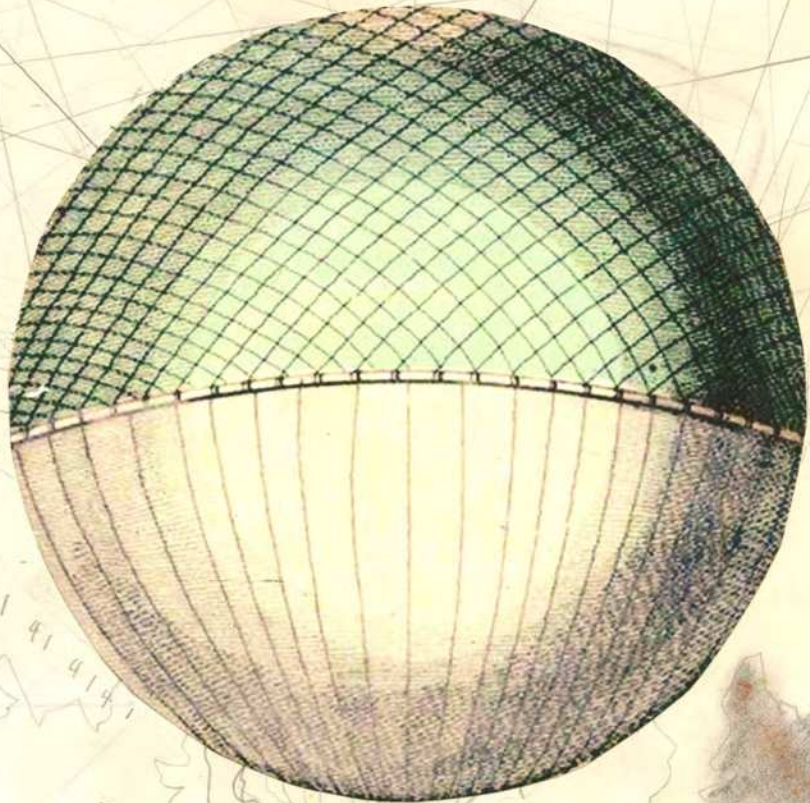


long rectangular-based "leaves"  
perforated organically or geometrically or both





are sketching around  
a room in different-length  
segments.  
spiny-painted perforated +



35  
14/41 91 91 41 41 41



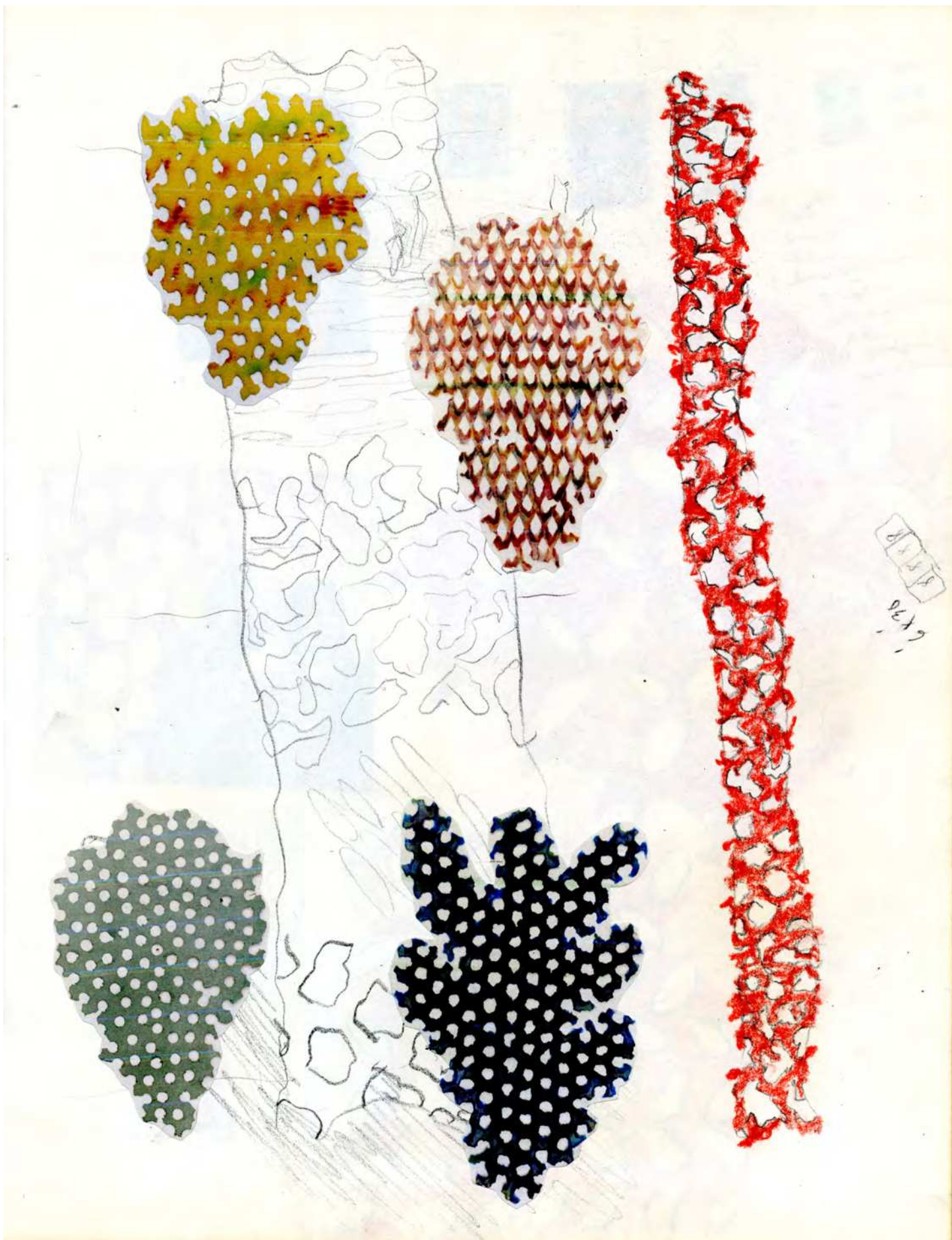
36



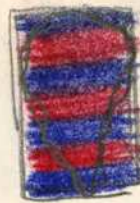
vertical ribs  
repeated in vertical  
each  
space between shapes

handmade  
paper - pigments  
tinted in while drying -

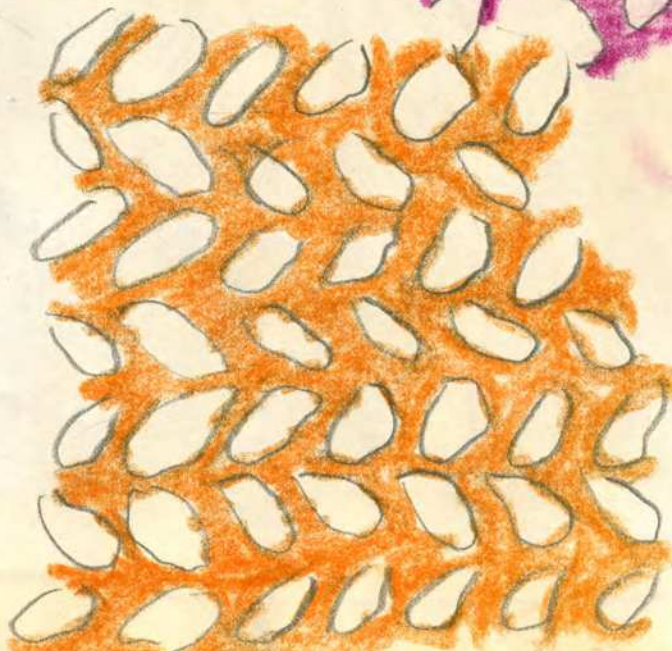
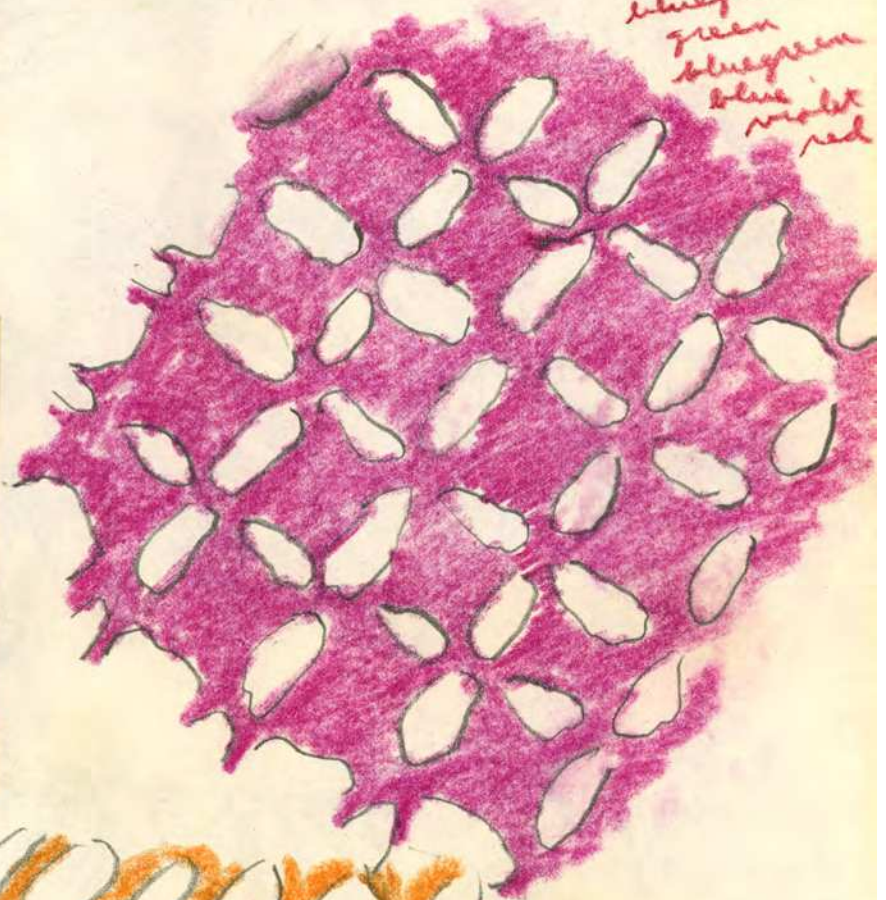






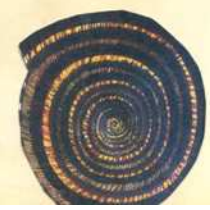
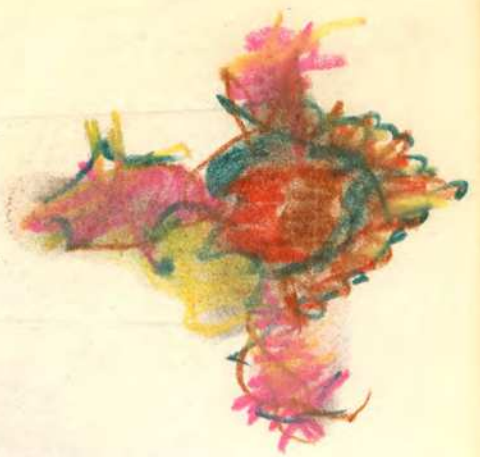
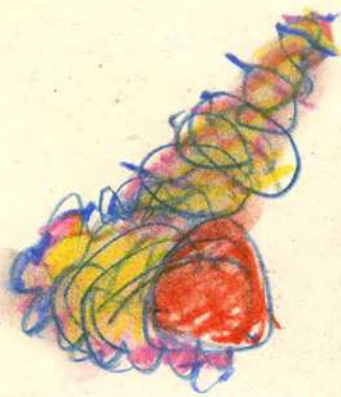


red  
violet  
blue  
bluegreen  
green  
bluegreen  
blue  
violet  
red



PAPER

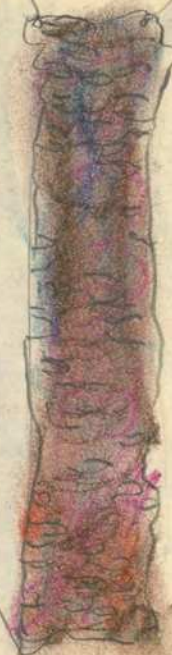






JAN 3, 1979

JULY 24, 1982

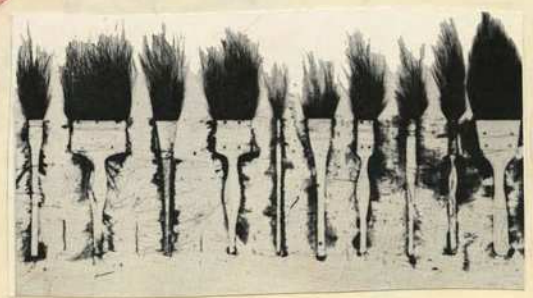
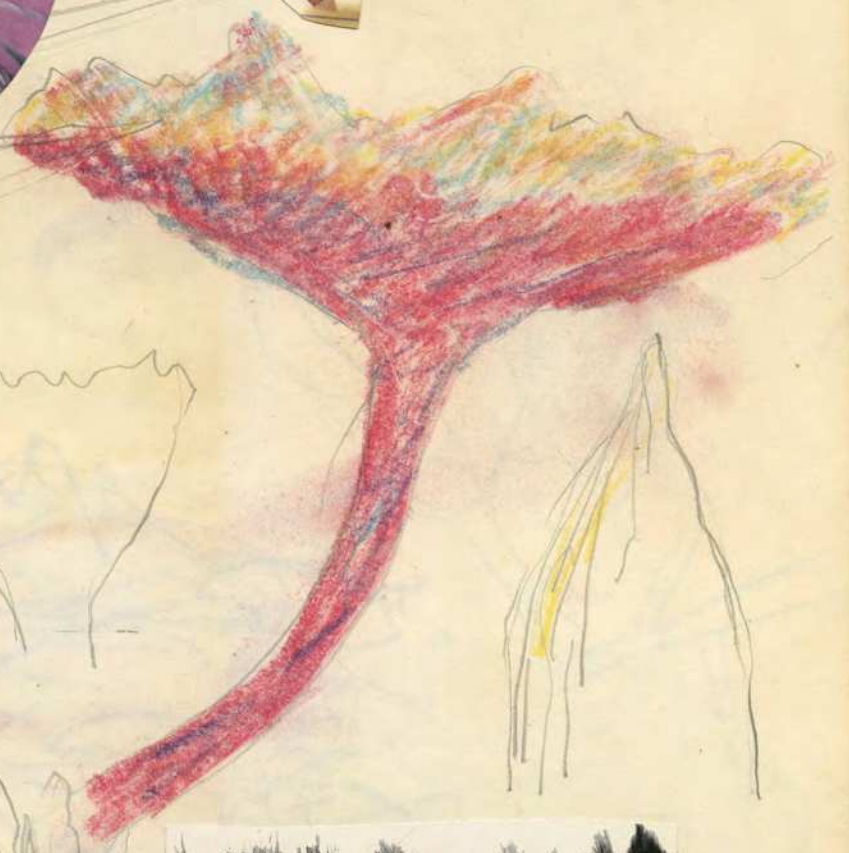


6, 8, 10, 12 stems, flat paper  
suspended by fishing line through  
reinforced or non cutting  
inner

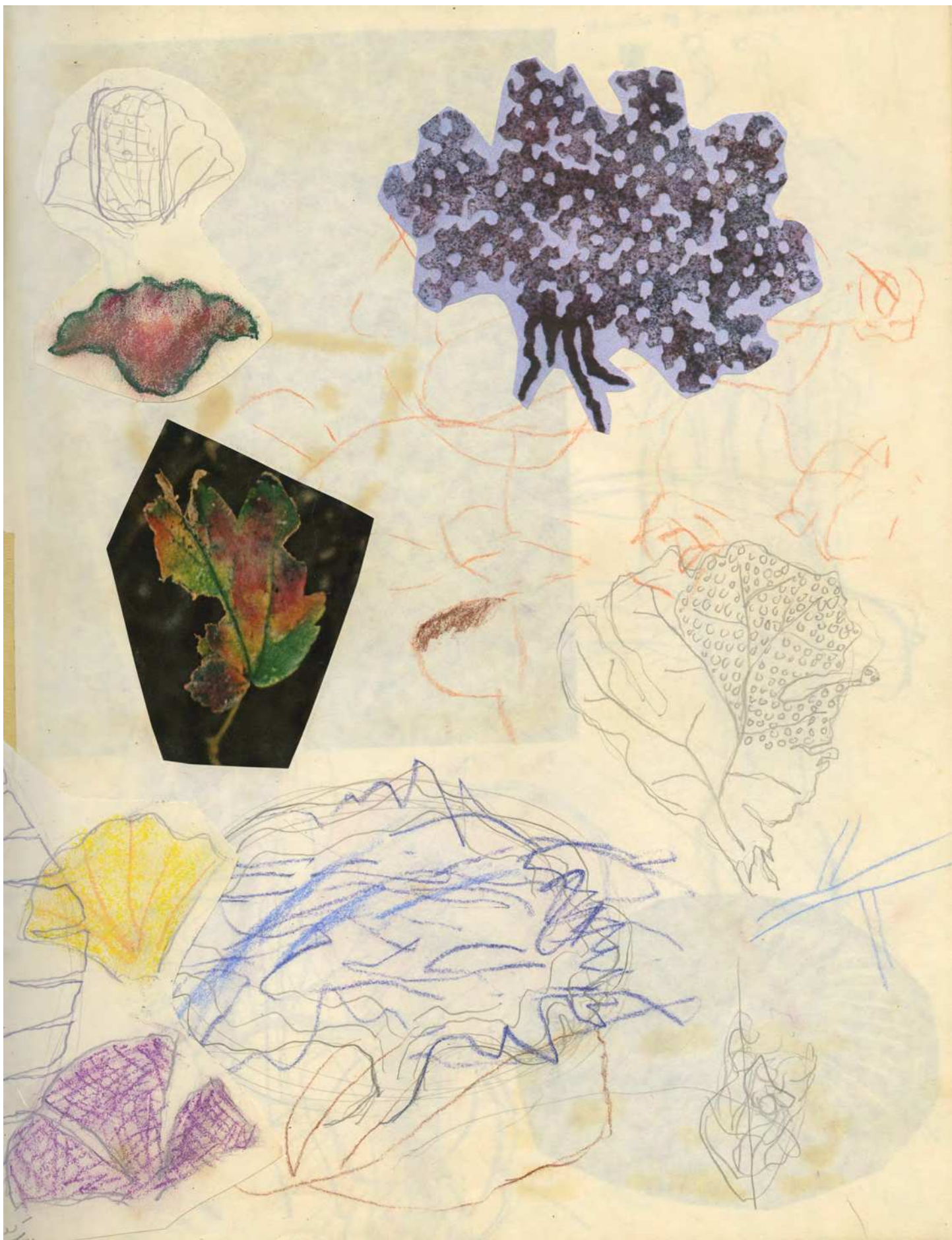




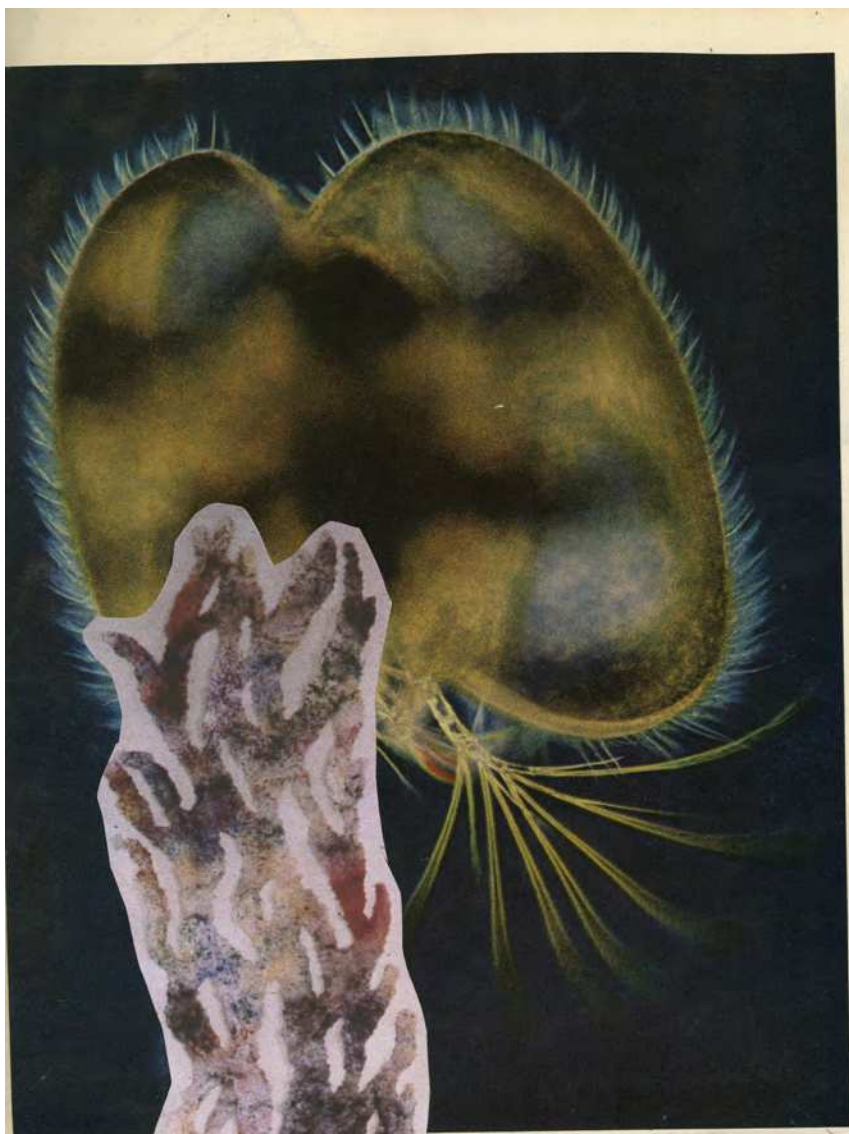
3rd  
layered paper  
fringe  
att



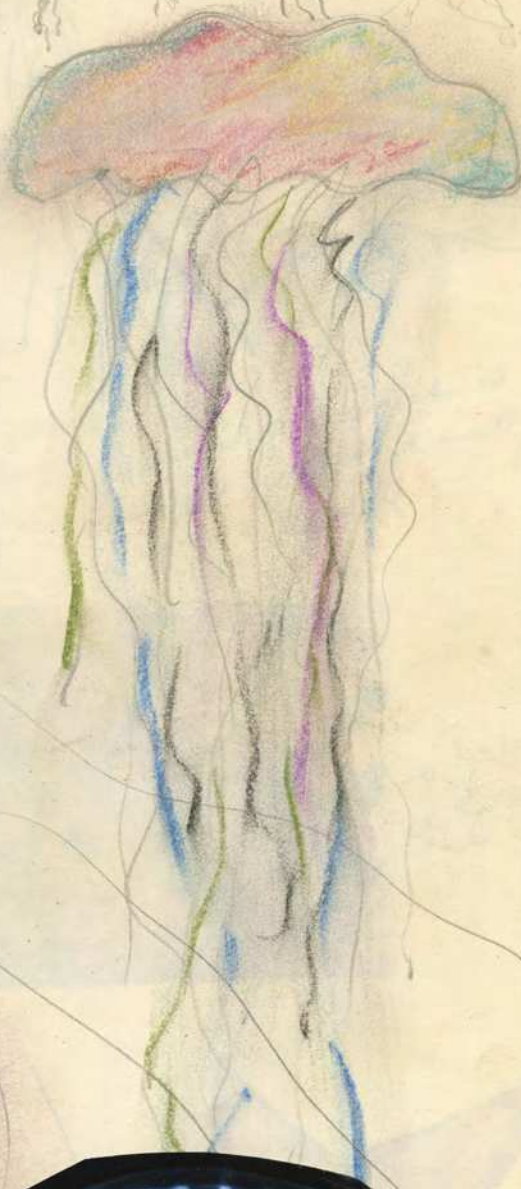




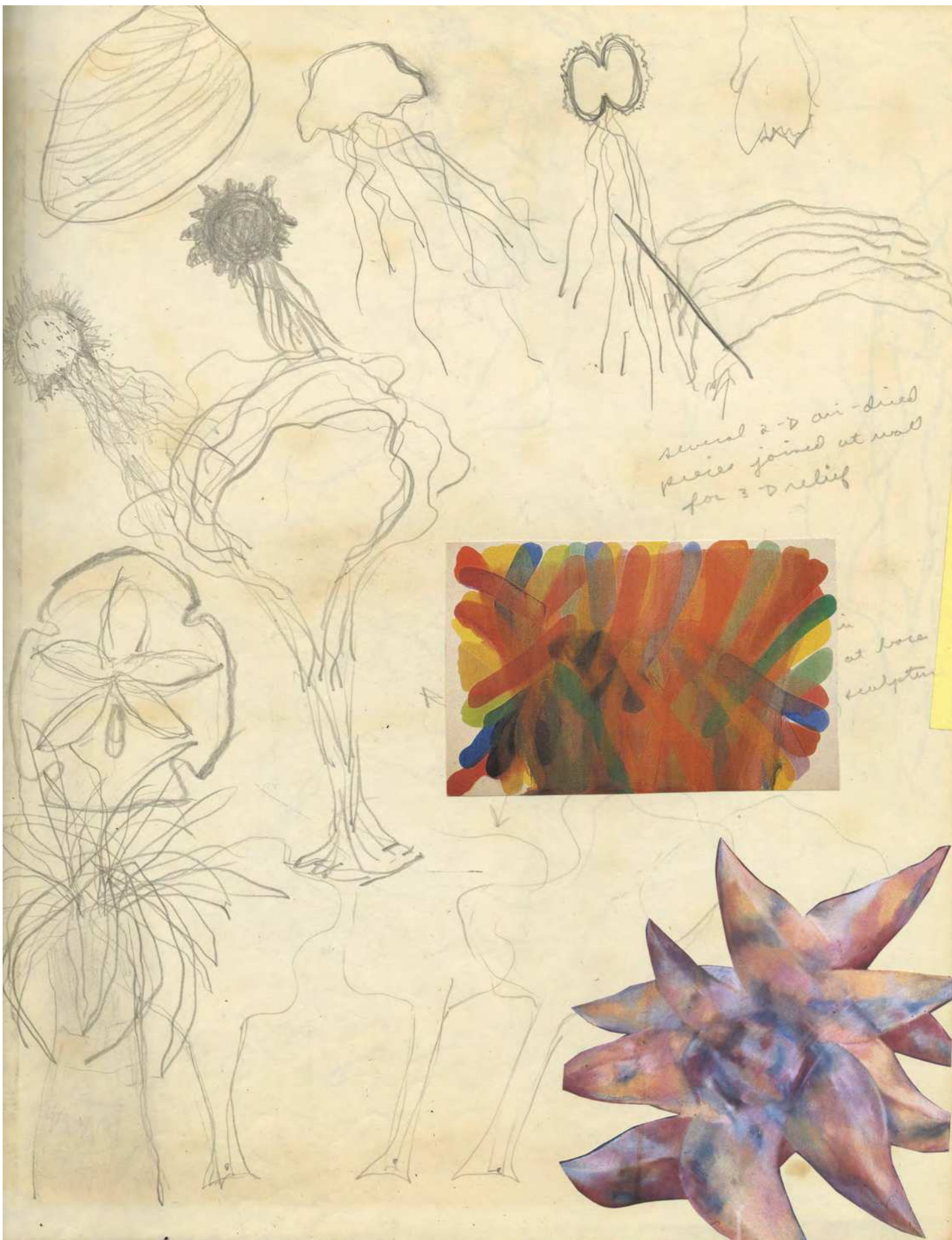




series of 3 medium sized



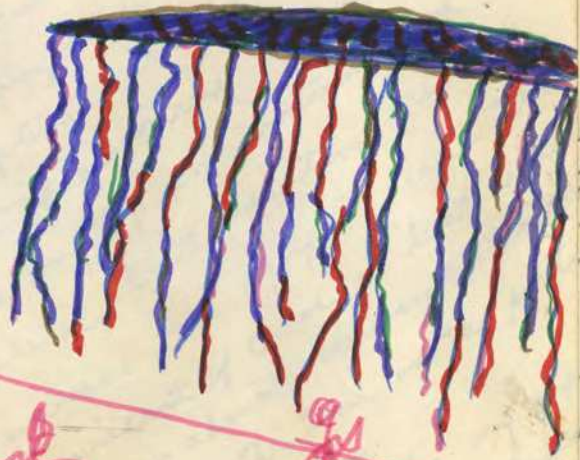




several 2-D air-dried  
pieces joined at wall  
for 3-D relief

in  
at local  
sculpture





in on  
these too  
taughtness of its  
cynicism of the stretchers  
the quirky stubbornness of the  
all of making po  
what is it that  
little to do with the shape  
paintings, even shaped canvases  
the four were involved with figure  
field interaction, all-over field  
painting, complementary colors - the  
all solid painting concerns but these  
somehow being explored on a format  
pletely new - somehow the format must  
less radical - A must either make paintings or  
radical paintings (painting machines) or  
my machine based on painting T.V. screen - not  
of my own shall devising, coming  
from the work itself.



ing  
tion  
culars

network  
have  
most

HUMPHREY -



a series of 6x8  
sand-dollar, shield painting  
patterns after shells, marks



SUNBURST CARRIER SHELL  
PACIFIC SANDIAL  
LAZARUS JEWEL BOX  
TRITON'S TRUMPET  
PRINTED SCALLOP

GLORY-OF-THE-ATLANTIC CONE  
GLORY-OF-BENGAL CONE

CLOTH-OF-GOLD CONE

GEOGRAPHY CONE

CHOCOLATE-SPOTTED BUDEN

IMPERIAL HARP

BLOOD OLIVE

TENT OLIVE

PRINGLE'S FALSE VOLUTE

QUEEN MITRE

WAVY VOLUTE

DABIOUS VOLUTE

JUNONIA

SNOWY VOLUTE

LIGHTNING WHEEL

TOSA BAY LATIAXUS

MAGELLANIC TROPHOD

CATALINA TROPHOD

SCORPION MUREX

STAG'S-HORN MUREX

ROSE-BRANCH MUREX

CANDIED FROG SHELL

MARF COWRY

EYED COWRY

FRIEND'S COWRY

CHECKERBOARD COWRY

POACHED EGG COWRY

SHINBONE TIBIA

VIOLET SPIDER CONCH

BLACK-MOUTH STROMB

ROOSTER-TAIL CONCH

ANGEL WING CONCH

GLASSY NAUTILUS

PRECIOUS WHEAT-TRAP

KAT'S EYE TURBAN

YOGA STAR

SPINED LIMPET

PAPER NAUTILUS

SUFFUSE TRIVIA

ZEBRA NERITE

WEST INDIAN DWARF OLIVE

WIDE-M

SURA

TON

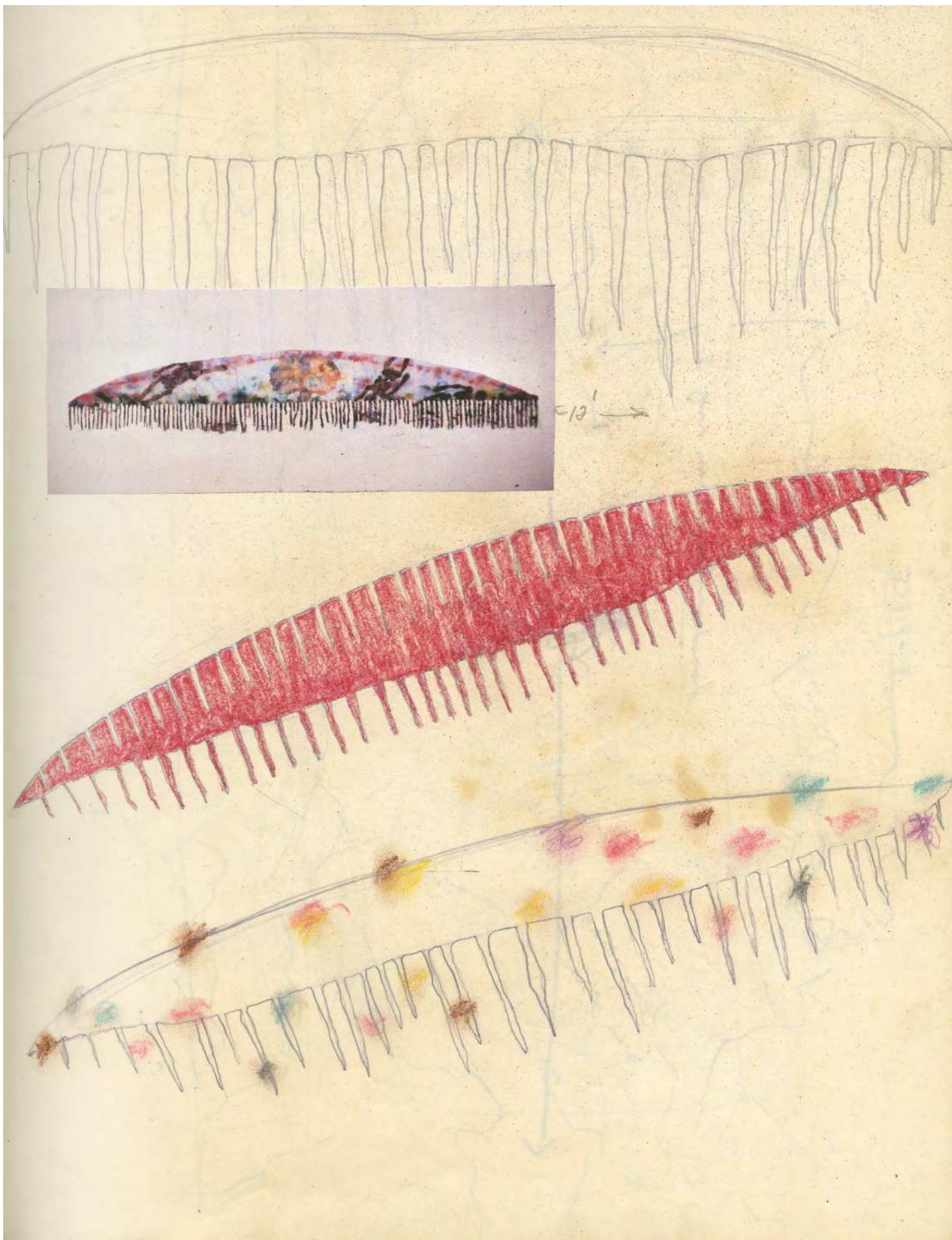
'S NATICA



GEOGRAPHY



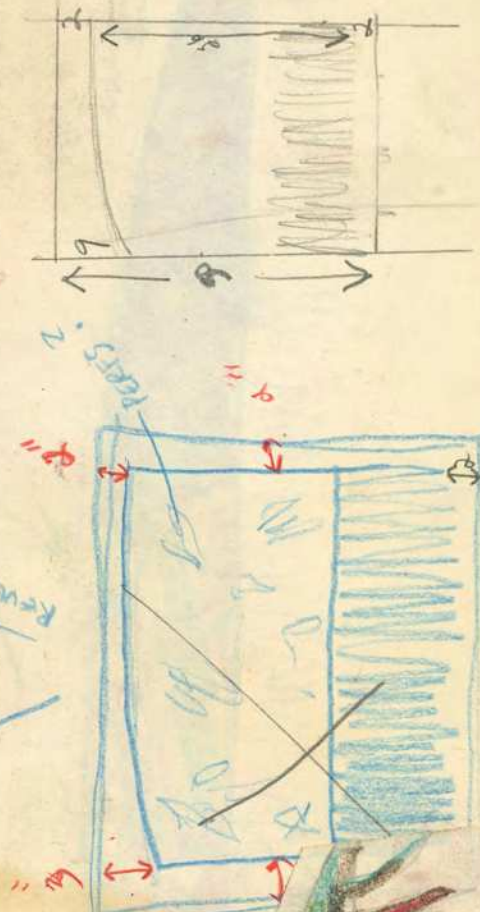
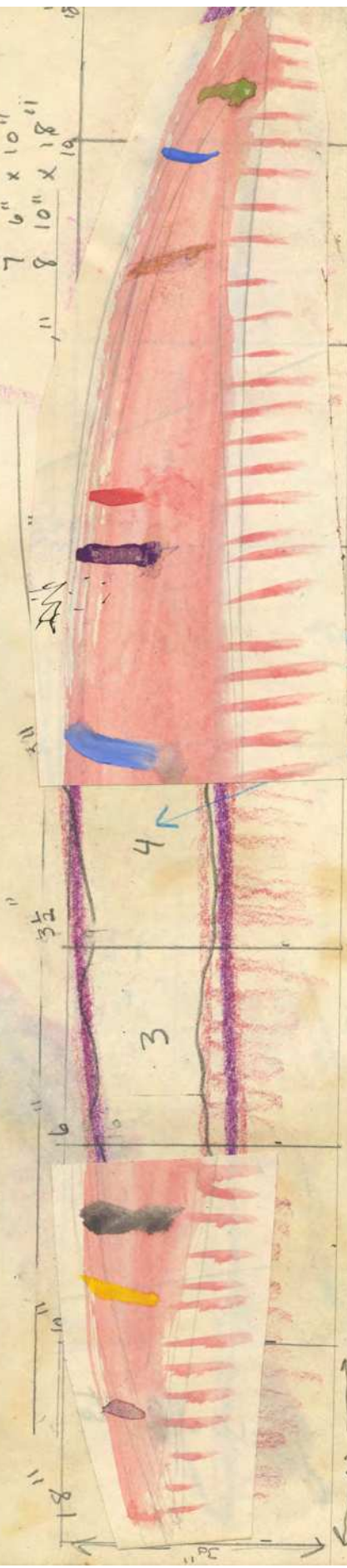






4 normal  
3  $6'' \times 3\frac{1}{2}''$   
2  $10'' \times 6''$   
1  $18'' \times 10''$

5 normal  
6  $3\frac{1}{2}'' \times 6''$   
7  $6'' \times 10''$   
8  $10'' \times 18''$



2 MODULAR PIECES " 1 8  
" 22 x 30 "



with purple and blue  
 36 x 48

to make cardboard shaped  
 with cardboard shapers

light to encased in  
 layers of different  
 colored pulp with  
 squeeze for  
 patterning



confetti  
 yellow



weighted  
 cardboard

primed to each one at  
 that for even a time



artefact  
 woodpulp

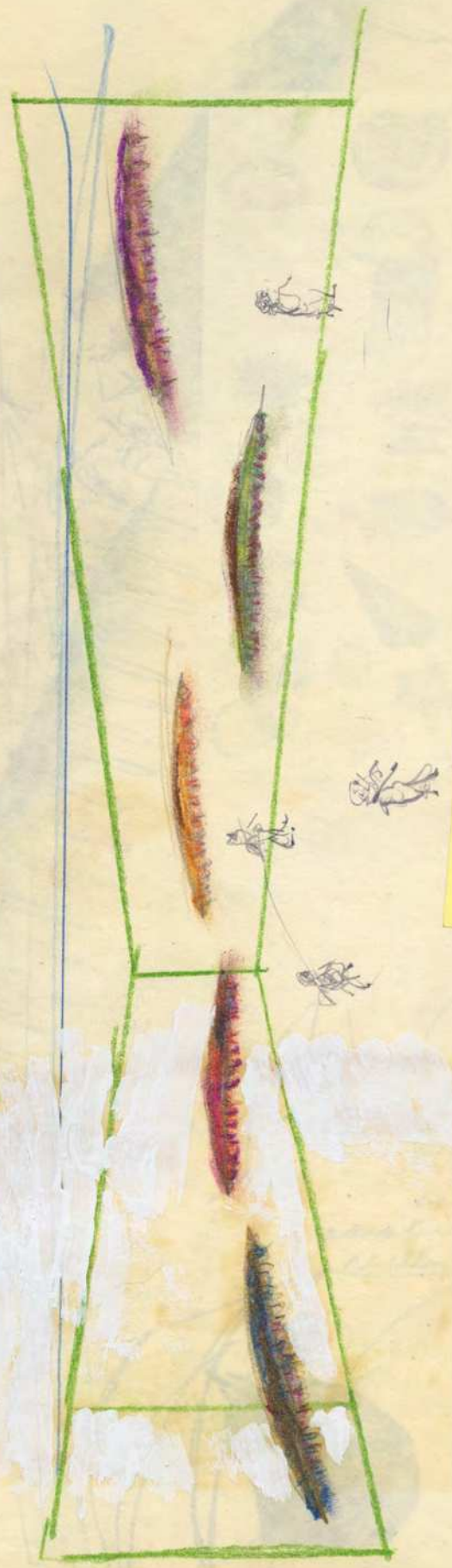


project room prepared for P, S, I,



CAYMAN GARDEN

show of plants







MY WORK IS INFLUENCED BY UNDERSEA  
LIFE AND IMAGERY; THE VARIETY AND  
Juxtaposition OF TEXTURE, COLOR, SHAPE,  
PATTERING, TRANSPARENCY, POWER AND LYRICISM.  
BENEATH THE OCEANS, CORAL REEFS STRETCH ON  
FOR MILES, EACH INCH REPRESENTING YEARS OF  
GROWTH. TIME-SPACE RELATIONSHIPS SEEM CLOSER  
TO THOSE OF OUTER SPACE THAN EVERY DAY LIFE.  
THIS <sup>GREAT</sup> ~~WORLD~~, UNSEEN, SUBOCEANIC WORLD REFLECTS  
THE EQUALLY VAST AND HIDDEN REALM OF HUMAN  
CONSCIOUSNESS WHERE THE SAME WAVERING SILENCE  
REIGNS.