Spirograph, a familiar childhood design implement that allows one to draw repeated geometric effects, is a series of eight fully spatialized geometric forms that neatly stack flush to the wall. Reminiscent of the concentric shapes through this plastic support using the precise technology of a CNC router. The result layers multiple shades of vinyl directly onto PVC, a common sign material. He then cuts a pattern of sign industry for almost 15 years. Using signmaking techniques that he has perfected, Cull meticulously surface incident, painters like Frank Stella and Kenneth Noland cast aside illusionistic space for flat surfaces by that point been commodified. By formalizing the application of paint and minimizing the occurrence of interruptions to the surface of the picture plane. The eye is constantly pulled through the work to the effect. As the eye is inevitably drawn along the multicoloured bands it is also disrupted by the serial force that drags the entire support into its final form.

Cull’s multi-hued stacks are as much shallow reliefs as they are paintings. In fact, several, including Gravity Painting (Beziers) and Isosceles Target Two, demonstrate the tug of gravity as a both a compositional strategy and as an external pressure that drags the entire support into its final form. Layers of colored vinyl are glued on top of one another, and the whole is overlaid onto the PVC to create a subtle but insistent optical effect. As the eye is inevitably drawn along the multi-colored bands, it is also disrupted by the serial interruptions to the surface of the picture plane. The eye is constantly pulled through the work to the supporting structure of the wall behind. The end result is a visually arresting decomposition of the usual boundaries between canvas, stretcher and support.

Ironically, by combining his painterly concerns with those of a signmaker, Cull's approach addresses many of the same concerns that post-painterly abstraction wrestled with: flatness, optical clarity and the lack of interruptions to the surface of the picture plane. The eye is constantly pulled through the work to the supporting structure of the wall behind. The end result is a visually arresting decomposition of the usual boundaries between canvas, stretcher and support.

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The choice of this is significant. Sullivan undeniably takes on the role of the ‘collecting’ artist. His selection of objects leaves no room for the spectator to fill in any gaps or make any misinterpretations. The materials are used in a way to create a certain effect, and the viewer is left with no choice but to accept and understand the artist’s intention.

Sullivan’s work is a testament to the idea that conceptual art is not only about the ideas behind the work, but also about the way those ideas are presented and the manner in which they are communicated to the viewer. His use of mixed media and the incorporation of everyday objects into his work help to create a sense of engagement and involvement that is often lacking in more traditional forms of art. This is something that Sullivan recognizes and actively seeks to achieve in his work.

In conclusion, Allen Ruppersberg’s work is a fascinating example of how art can be used to explore and challenge traditional notions of authorship and responsibility. His work is undoubtedly complex and difficult to understand, but it is also thought-provoking and engaging. It is a testament to the fact that art can be a powerful tool for generating change, and that it can be used to explore and challenge the ways in which we think about the world and our place in it.