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## Creative Personality in Oil Painting

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CREATIVE PERSONALITY IN OIL PAINTING

An Abstract of a Creative Thesis  
Presented to the Graduate Faculty  
of the Fort Hays Kansas State College in  
Partial Fulfillment of the Requirements for  
the Degree of Master of Science

by

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Date July 31, 1961

Approved Jed Moss  
Major Professor

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Chairman, Graduate  
Council

## CREATIVE PERSONALITY IN OIL PAINTING

by

Peter Perdaris

Just as a personality acts, it also reacts. The same is true with a work of art. To intertwine the personality with the dynamic art form and strive to keep both pure is the essence of creative art.

My challenge is to create a series of interwoven forms, compatible in color and texture, using what seems pleasing to the receptive eye. Only the element of space is consciously controlled to any great degree at the outset.

All of the elements are involved, including the injection of the artist's personality. They are controlled from the aspect that I will not deliberately insert disharmony and the influence of subject matter.

I have found that in order to project myself as a creative personality into my paintings, much of what appears on the canvas is uncontrolled from a premeditated aspect. Prior to lifting my brush, I do not work out a particular color scheme or form design. I paint what seems pleasing to me.

The painting will communicate with whomever sees it, and they will react with either like or dislike, appreciation or puzzlement. To one degree or another the receptor will see some of the artist, whether he is aware of this is another question, but in any case,

seeing will stimulate an instinctive reaction.

The receptor cannot expect a painting or a series of paintings to reveal all of the human elements set forth, just as the artist cannot see all that is contained within his own work or his personality.

The surprising element of non-subjective painting is the reaction of individual viewers. They tend to seek association of form and subjects. Whatever the viewer carries in his background emerges when he confronts a non-subjective work of art. This bears a relation to the instinctive reaction which occurs within each viewer. Just as the reaction of the viewer emerges from his background, so does the action of the artist in his painting of pleasing and exciting forms. Thus as the personality and its facets change, so the painting develops accordingly, exploiting the growth of the artist himself.

In spite of the reasoning behind the artist and viewer reaction, the desire of association exists. Form exists in everything, and when left to the individual mind, and intermixture of personal experience and pure, simple form occurs.

Both artist and viewer react to responses of the mind ~~ad-~~advertantly and inadvertently. Form sets up a chain reaction of other pleasing forms and ideas. This, then, is coordination of action and reaction in the creative process.

UNTITLED PAINTINGS

1960-1961

COLL. M. COOPER  
EXEMPT  
APR 22 1961

































