

1969

A Series of Figure Drawings

Amy Allen Gierke
Central Washington University

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A SERIES OF FIGURE DRAWINGS

A Thesis

Presented to

the Faculty of the Department of Art
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Art

by

Amy Allen Gierke

August 1969

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS

Drawing has almost always been considered important, but only recently has the medium of drawing stood alone to be classified as an independent art form. Artists now have few, if any, limitations as to how they will execute the creation of their drawings. This new recognition of the medium of drawing is still in an advancing stage, which adds to the meaning and importance of this study.

I. THE PROBLEM

Statement of the problem. It is the purpose of this study to create a series of figure drawings by means of experimentation with various materials and techniques, with a brief study on artists and their need and potential to delve in fantasies and mystical realms, just as the candidate will do in certain stages of development.

Importance of the study. It is the desire of the candidate to explore the area of figure drawing to further develop creative ability and expression.

Limitations of the problem. The drawings will be widely experimental as far as the use of materials and techniques. The experimental process will be a spontaneous development -- one drawing influencing the next, and

so on. The size of the drawings are optional, and the subject matter is the human figure with emphasis on anatomical expression.

II. DEFINITION OF TERMS USED

Active. This study does not refer to active as the literal physical act of moving quickly, but rather to active as being a compositional definition of that which directs the eye within a given area. An example would be the activeness that can occur within a decorative or textural area in its relationship to the total composition.

Movement. This study does not refer to movement as a literal physical act, but rather to movement as being a structural feature of a drawing, provoking a visual response.

Mystical. This study refers to mystical as that which goes beyond human understanding, beyond the knowledge of man.

Mystical realism. The candidate refers to mystical realism as that which conveys a mysterious content of going beyond human understanding combined with the reality of things that actually exist.

CHAPTER II

REVIEW OF THE LITERATURE

"Art is a dream dreamt by the artist which we, the wide awake spectators, can never see in its true structure" (3:355) Many artists dream in every connotation of the word. Their dreams are that of conscious thoughts and visions of desired goals and threatening fears, and their dreams are that of images seen in the sleeping hours of the night. These artists do not repress their dreams and fantasies, but rather they use them to stimulate the process of creativity. Ludwig-Heinrich wrote, "The dream is nothing but involuntary poetry." (18:117) "G. Roheim thinks that the basic dream conflict between differentiated and undifferentiated space underlies all creative work." (3:120) Artist Albert Ryder has stated, "The artist has only to remain true to his dreams and it will possess his work in such a manner that it will resemble the work of no other man - for no two visions are alike. . . ." (5:355) Because fantasies have always been a part of many artists' lives they may try to simulate these dreams into a visual reality which then becomes their art. Just as the spectators cannot see the work of the artist in its true structure, neither can the artist see the true structure of his dream images. "We simply cannot remember the dream in its original less

differentiated structure." (3:78) One makes assumptions and interprets his dream images and feelings in terms of that which he already knows. "It is extremely difficult to hold on to the interludes of dreamlike ambiguity and broader focusing that are interspersed among the sharper images of conscious memories." (3:87) The artist, having a keener aptitude for perception, may more readily make distinctions and valid assumptions between his dreams and his conscious reality, therefore enabling him to come close to a simulation of his dream. Even if many artists do not wish to attempt to create an interpreted simulation of their dream images, nevertheless, they will be influenced by these visions and feelings. As "we penetrate into the deeper levels of awareness, into the dreams, reveries, subliminal imagery, and the dreamlike visions of the creative state, our perception becomes more fluid and flexible". (3:87)

Many artists can face and live with the reality of the world probably better than other people, because they do have fantasies, dreams, and mystical potentials to compensate for an imperfect society. In distinguishing between reality and fantasy many artists may choose to turn away from what they consider to be unsuitable social conditions and live within their art. He may then create a world in his own terms with no one to answer for but himself, but of course, the artist cannot eliminate existing legal

stipulations and obligations that will control his behavior to a certain degree. Whether to call this a compensation or a debarkation from existing social conditions would be irrelevant to the fact that the artist made distinctions and acted accordingly in catering to his needs. "The unconscious, the dream world, became a refuge from an impersonal and harsh materialistic world." (18:117)

C. G. Jung wrote:

. . . we all say that this is the century of the common man, that he is the lord of the earth, the air and water, and that on his decision hangs the historical fate of the nations. This proud picture of human grandeur is unfortunately an illusion only and is counterbalanced by a reality which is different. In this reality man is the slave and the victim of the machines that have conquered space and time for him; he is intimidated and endangered by the might of war technique which is supposed to safeguard his physical existence; his spiritual and moral freedom, though guaranteed within limits in one half of his world, is threatened with disorientation, and in the other half it is abolished altogether. (8:41)

Thus many artists who wish to utilize their fantasy and mystical potentials are better able to cope with society's imperfections. In meeting their needs as an artist they may see themselves as a humanitarian and be a recorder of social situations. The artist would wish that his works of social comment would change and make man understand the destruction and immorality of hypocrisy and brutality, but seldom, if ever, does the artist literally change the course of history and resolve its problems. Even though many artists

may not choose to directly "act" upon social rehabilitation does not mean that they will not "react" toward such conditions. Still, many artists attempt or would wish to solve social problems, and they may dream of solutions. Prince also believes "that a dream may be . . . an answer to unsolved problems". (16:196) It must be added that the artist's concern for solutions and dreaming of such may not go as far as humanistic tendencies toward all mankind, but rather he may focus closer, if only, on himself and those with whom he has direct interactions. Thus he may have a closer and more personal identity with his dreams and fantasies as he seeks solutions to his immediate surroundings rather than embracing and carrying all the problems of the world.

It is difficult for one to understand another man's art, an art often influenced by the dreams and fantasies of the artist. Mystical, not to be confused with mysticism, is that which goes beyond human understanding, beyond the knowledge of man. To explain the need for many artists to dream and fantasize would be a much easier task than to explain the definition of that dream. As mentioned previously, this would be an improbable, if not impossible, endeavor. Pablo Picasso said:

Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one, without trying

to understand them? But in the case of painting (or other medias of art) people have to understand. If they would only realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance be attached to him than plenty of other things which please us in the world, though we can't explain them. (5:421)

In many artists' mystical realms of creativity they see images and experience feelings that ride the border of tangibility. Rather than asking about and analyzing such experiences of the conscious and unconscious many artists would rather occupy their time finding a means in which to convey these images and feelings in and for their art work. This element of the unknown is essential in the inspiration and creative process of many artists. Max Beckman said, "What I want to show in my work is the idea which hides itself behind so-called reality. I am seeking the bridge which leads from the visible to the invisible. . . ." (5:447) Paul Gauguin, while speaking of his art, wrote, ". . . and all this sings with sadness in my soul and in my design while I paint and dream at the same time. . . ." (5:370) Marc Chagall, who is famous for his portayals of dreams, has stated that "all our interior world is reality - and that perhaps more so than our apparent world. To call everything that appears illogical, "fantasy", fairy tale, or chimera would be practically to admit not to understand nature". (5:433) Jasper Johns hints toward this element of going beyond human understanding. "Working with conven-

tional materials, he poses unconventional questions about the nature of reality and art." (21:182) Embarking upon the mystical idea, Giorgio de Chirico has written, "To become truly immortal a work of art must escape all human limits. . . ." Also he states, "What I hear is valueless; only what I see is living, and when I close my eyes my vision is even more powerful." (5:439) If an artist possesses this keen potential for mystical perception it would seem inevitable that he would use such faculties for productive and creative purposes, and in many cases this is what the artist does.

Many works of art have illustrated the artist's dream and fantasy interpretations. The candidate believes that Edward Kienholz, a West Coast pop artist, has created one work in particular that conveys a profound dream interpreted simulation. In this mixed media sculpture of social comment, "The State Hospital", Kienholz has placed a human form on each level of a bunk bed. The patient on the lower bunk dreams his sick dream which is that of an identical image of himself on the upper bunk, no more than himself in his present plight. It would be feasible then to make the assumption that if one could not "see" beyond the outer shell of himself, he also could not "dream" beyond the outer shell of himself. Is Kienholz then saying that society should assert itself and withdraw from the womb of "sick

dreams" and enter into the realms of creative fantasies and worth-while visions? With no dreams or fantasies to compensate for a harsh machine-age world many are not able to see beyond the flesh of their tangible bodies, thus, they lie on the lower bunk of Kienholz's "The State Hospital".

Taking another step into the artist's dream world we see Meret Oppenheim's "Fur-covered Cup, Saucer and Spoon". "A familiar object becomes unfamiliar, if not revolting; it is shifted into the dimension from which dreams come." (13:134) Oppenheim has literally lined a cup, saucer and spoon with fur, common objects made obnoxiously incoherent or contradictory to that which one knows. These items are associated with mouth contact, but the added fur connotes an extreme negative suggestion. The candidate believes that Oppenheim is not trying to convey a personal interpretation of a specific dream vision, but rather that he is attempting to involve the spectators in a dreamlike experience.

John Graham approaches the dreamlike-world in a less obvious manner. Most of his later paintings and drawings capture a certain reality that mingles with the ambiguity of the impossible. "His interest now seemed to be directed toward esoteric systems and mystical explanations for daily phenomena." (10:65) Graham generally portrays one or more women in his art works. Often these female images have eyeballs that wander in opposing directions making the

women look as if they were not of this world. He also explores the use of esoteric symbols and places such symbols with or on the drawn or painted women. These mystical marks which he utilizes go beyond human understanding in that, even John Graham states, they will never be understood except by an exceptional few. Beauty in the mystical and dream phenomena of human expansion may be seen in many artists' creative works. Graham defines beauty as "the beautiful expanded to the verge of ugliness". (10:65) One can see such a dreamlike element of beauty in Graham's art even though the spectators cannot completely comprehend his original state of creating and the final product of this state.

How can one define a dream, for there is nothing else that will compare with its mystery, for a dream is tangible and intangible at the same time? It is silent, yet it is loud. It is treasured yet often discarded. It is meaningful yet frivolous. It can be one's salvation or one's destruction. A dream can be all these things, and it can be more. There is no defined line, no border of distinction, for dream visions and feelings reach beyond human understanding, beyond the knowledge of man. Even though there is no precise definition for the artist's dreams, still, many artists find this realm a necessary factor in their creative processes. "Art is a dream dreamt by the artist. . . ." (3:355)

CHAPTER III

PROCEDURES AND METHODS OF STUDY

The procedures and methods of this study can be examined in the candidate's creative work. There is no pre-conceived plan of attack, for there is a deliberate spontaneity of experimentation. The following drawings are presented in the order in which they were drawn, and in these drawings one can see a gradual progression toward the mystical and dreamlike.



Drawing 1 (14½" x 19")



Drawing 2 (14" x 15")



Drawing 3 (14" x 16")



Drawing 4 (8" x 10½")



Drawing 5 (8" x 10 $\frac{1}{2}$ ")



Drawing 6 (8" x 10 $\frac{1}{2}$ ")



Drawing 7 (8" x 10 $\frac{1}{2}$ ")



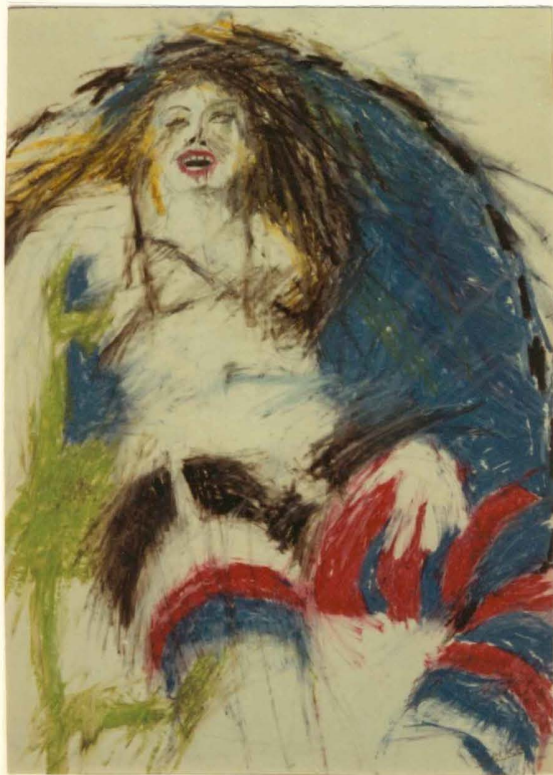
Drawing 8 (8" x 10 $\frac{1}{2}$ ")



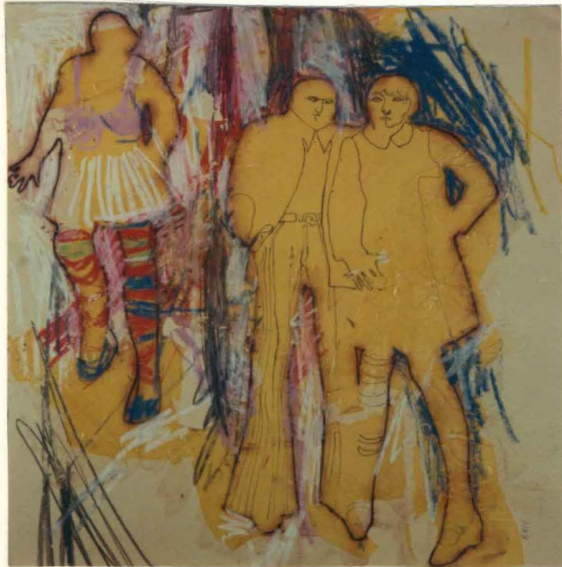
Drawing 9 (8" x 10½")



Drawing 10 (11 $\frac{1}{2}$ " x 18")



Drawing 11 (14" x 20")



Drawing 12 (17" x 17½")



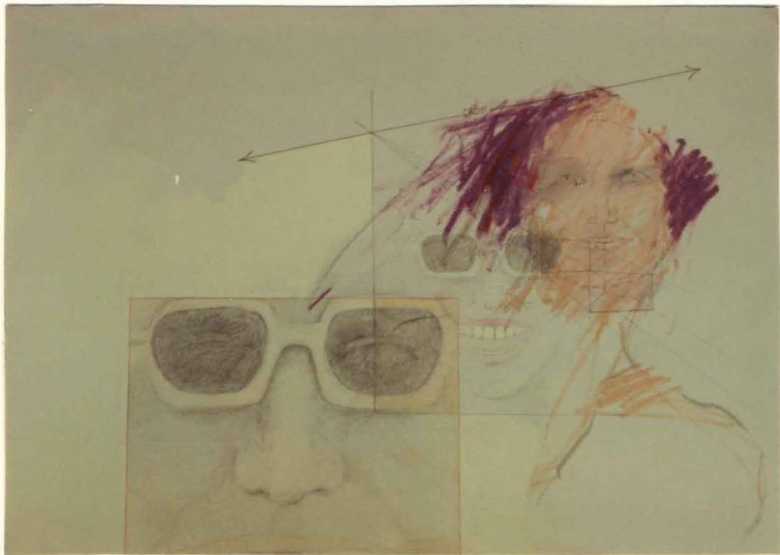
Drawing 13 (17 $\frac{1}{8}$ "x 23")



Drawing 14 (18" x 19")



Drawing 15 (18" x 24")



Drawing 16 (17" x 22")



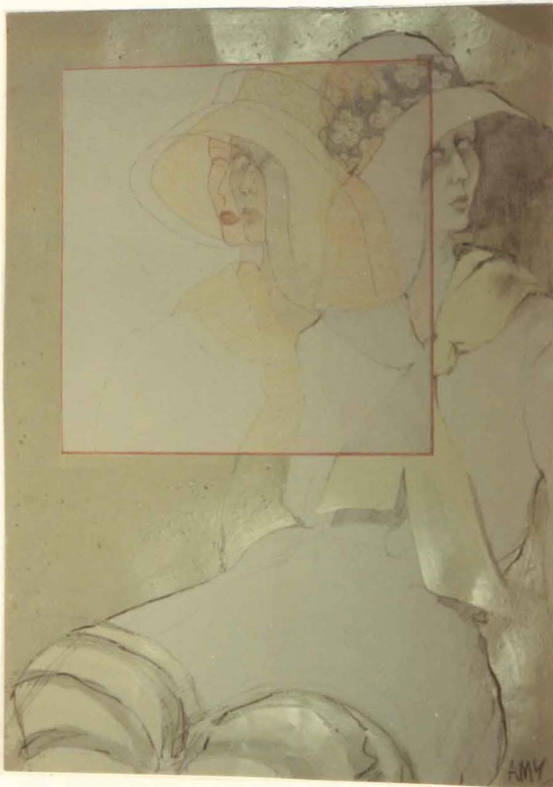
Drawing 17 (18" x 22")



Drawing 18 (18" x 22")



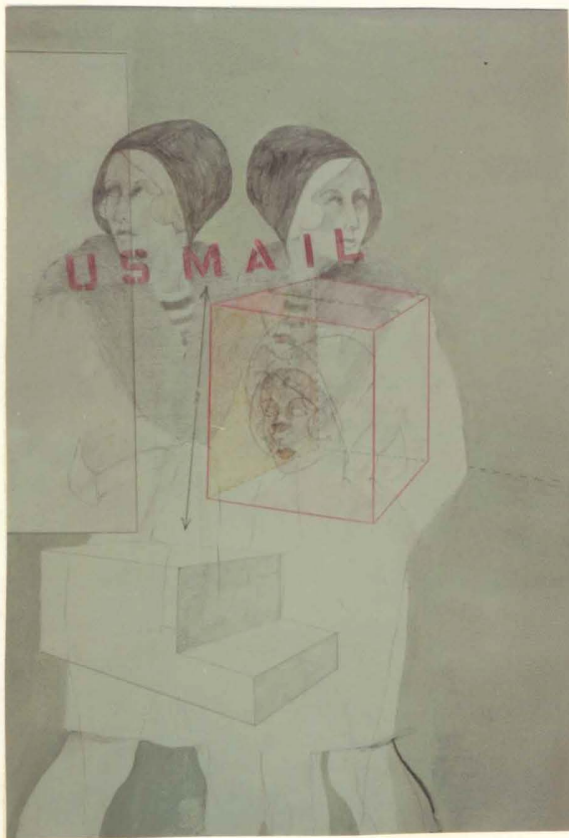
Drawing 19 (18" x 23½")



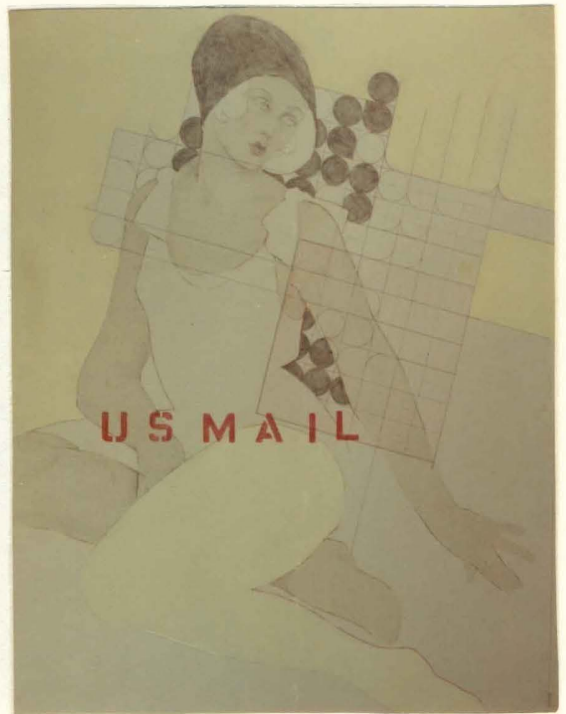
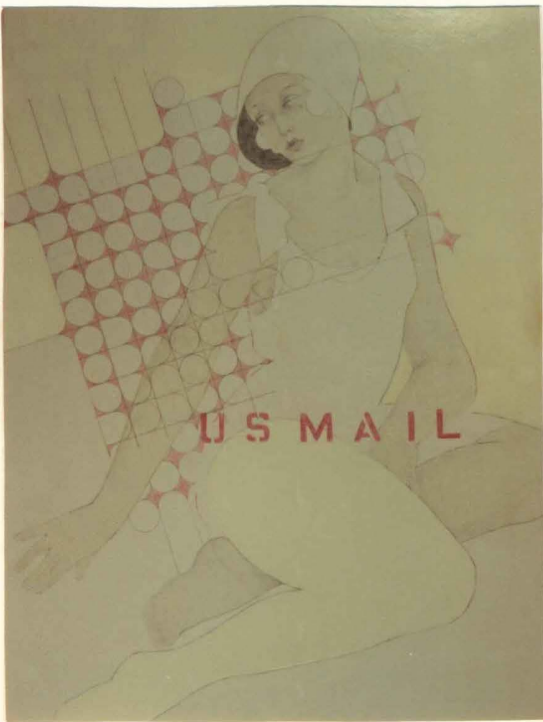
Drawing 20 (18" x 24")



Drawing 21 (16½ x 21")



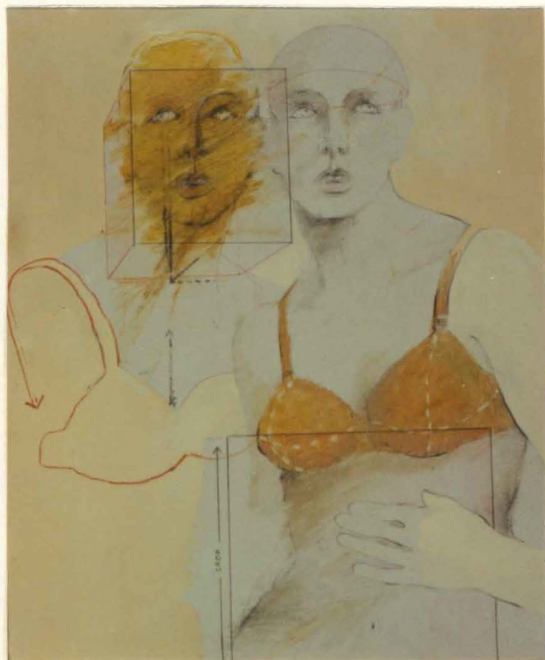
Drawing 22 (18" x 23 $\frac{1}{2}$ ")



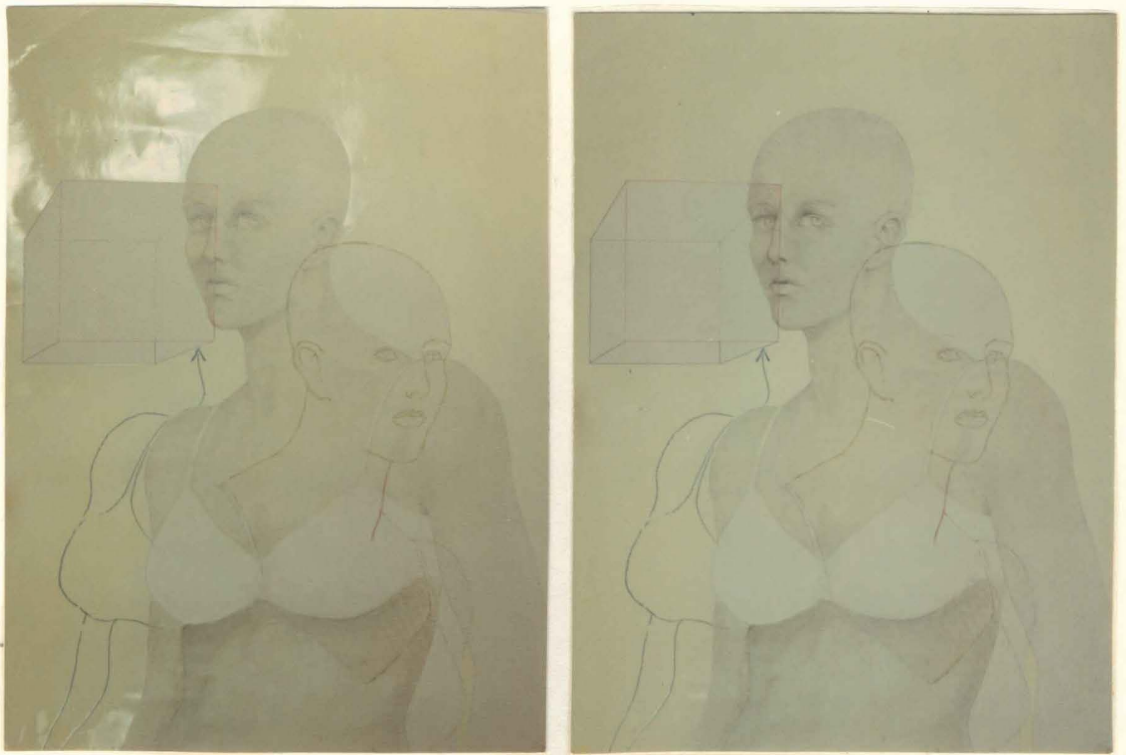
Drawing 23 and 24 (each, 18" x 24")



Drawing 25 (18" x 24")



Drawing 26 (13½" x 16½")

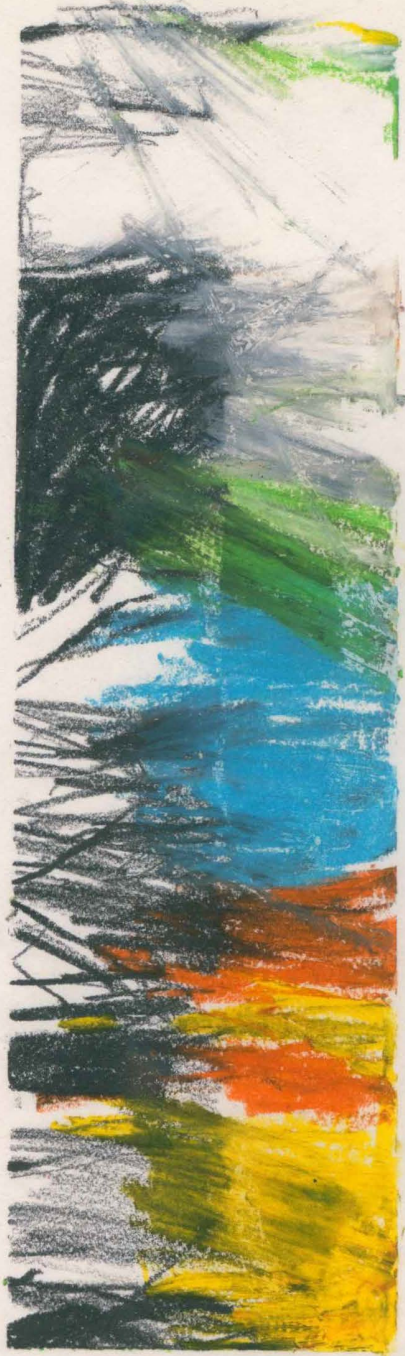


Drawing 27 (18" x 25")

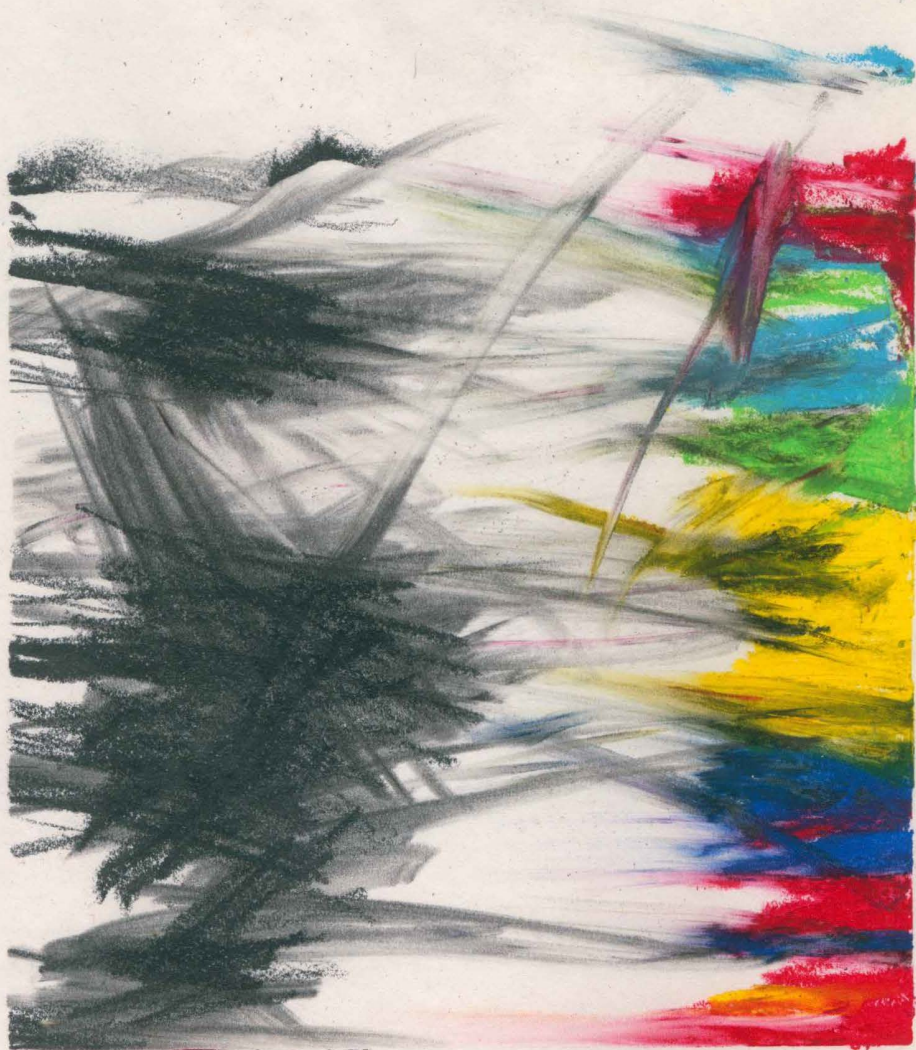
Cray-pa and pencil techniques. Cray-pas and pencil in this experimental figure drawing study have proven to be a successful media. The combination of these two materials offer a wide variety of techniques to pursue, and for this reason the candidate devotes extensive attention in this area of development. The use of the combination of cray-pas and pencil can be seen in the majority of the previous drawings. The following six pages will further illustrate some of the basic drawing techniques that can be achieved through the use of these two materials.



pencil over cray-pas



cray-pas over pencil



combining pencil marks and cray-pas
by smearing with an eraser



combining pencil and color with white cray-pa



turpentine wash over cray-pas and pencil



mixing cray-pas and
pencil with gesso

CHAPTER IV

ANALYSIS AND INTERPRETATION OF CREATIVE WORK

In the candidate's spontaneous exploration of materials and techniques in the area of figure drawing there can be seen a growth in the direction of the mystical and dreamlike. The reasons for this development toward an element of the mystical cannot be explained in terms of specific facts or definitions. Just as the mystical cannot be explained neither can the candidate explain her inner creative processes of development. Only the obvious visuals and some aspects of the inner meanings can be interpreted and analyzed. Probably the only valid approach in understanding the candidate's eventual development toward the dreamlike and fantasy is to examine the drawings in the order in which they were drawn, from the first stages to the last.

Drawing 1. With no preconceived idea as to content and style the candidate selected a photograph to be used as a point of departure. By using materials at hand and the photograph as a guide for ideas a drawing came to life. The acrylic and charcoal applications over the gessoed paper gives form to tactile and visual textural areas. These flat textural areas become spacial planes as they give illusions of depth, particularly in the large white area that acts as

a background yet comes forward to wrap around the figure and creates the image of hands. Even the hands are not stable in their positioning, for it becomes questionable as to which hand seems closest to the spectator. The depth of the white background is still further emphasized by the fact that one knows that the hands are not a part of the female image. Thus, one assumes that another figure should belong in the background, a figure lost in the backdrop of space. The actual representational qualities of the photograph are almost lost in the drawing, for the candidate chose only to be concerned with light and dark shapes and a minimum concern of detail. The drawing and the photograph become practically void of any similarities, for selective distortions were made in order to convey spacial illusions.

Drawing 2. Using the same materials and textural effects as in "Drawing 1" the candidate now introduces more than one figure in the composition. The drawing is no more than it actually appears to be. Its importance in this study is that it is the candidate's first explorational drawing using image over image and images merging together.

Drawing 3. The candidate now begins to explore the use of cray-pas in this particular theme of women emerging from patriotic red, blue, and white stars and stripes. The active strokes and mixing together of the cray-pas achieve

an important effect in the continuity of the total drawing. Although there is much active detail in the drawing one will be more apt to visually unite the activeness and the colors to form one large shape which repels yet merges with the negative background area.

The cray-pas have proven to be a successful media in drawing, therefore the candidate will give extensive attention to this material. This study will also include examples of cray-pa techniques.

Drawing 4. This drawing presents a problem in symmetry as the seated figure is placed in the middle of the paper. The symmetrical image and location of the figure is de-emphasized by the strategic placement of color which offsets almost any arrangement of symmetrical balance. It was the specific desire of the candidate to set up such a problem of symmetry and break it down by the visual weight of color and dark areas. The heavy pencil strokes over the red and purple stripes create a strong shape in the upper right section of the drawing. This shape becomes a major focal point of weight, and it helps direct the spectator's eye to the delicate features of the face. By the fact that this dark penciled area and the majority of color is located on the right-hand side the symmetrical balance is almost visually abolished. The candidate has succeeded in breaking up the

symmetrical structure of the drawing.

Drawing 5. "Drawing 5" shows an extreme anatomical grotesqueness, beauty that is on the verge of ugliness. The primary concern in this drawing was the figure, so any background subject matter was eliminated. The figure stands alone to peer out wild-eyed at her spectator. Her blue hair, yellow throat, piercing eyes, vivid red lips, and piglike nose take the female image into the realm from which dreams come. The cray-pas and pencil marks have been smeared wildly to form the figure. The application of the materials help attribute to the desired effect, that being to create a grotesque creature that expresses a variety of strong emotions all in one moment.

Drawing 6. In this drawing there is a major emphasis on the obese female figure and the background area, rather than on the face as in "Drawing 5". Once again, the weight of color and dark areas act as stabilizers in the continuity of the total composition.

Drawing 7. The color scheme in this drawing is the same as in "Drawing 3", but with the elimination of the stars and stripes and its patriotic theme. Little actual direct color mixing has been done in this drawing, for the candidate has explored a new technique of smearing the cray-pas by

means of a turpentine wash. The main objective of this work is to give the spectator a "feeling" of literally looking up at the drawn figure. This upward movement is achieved by the positioning of the female image and the direction of the wash.

Drawing 8. The technique in this drawing of mixing layers of cray-pas and smearing them with an eraser is combined with the delicate linear qualities of the pencil marks. A prop has also been introduced, a chair, which is incorporated with and in the female figure. There is no distinctive separation between the chair and the figure. The purpose of "Drawing 8" is to create a feeling of unity and oneness as the white areas move freely in and out of the images.

Drawing 9. Foreshortening of the drawn figure is merely a visual illusion of depth to give the proper impression through the spectator's eye. This depth illusion can be further emphasized by the distortion and exaggeration of some drawing principles. In reality that which is closest to the spectator is visually clearer and color is more vivid. Exaggerating this principle, as in "Drawing 9", the drawn image almost seems to be emerging from the paper. In reverse, the leg area of the figure recedes back into the paper by the principle of eliminating detail and extensive color. Another

interesting aspect of depth illusion is the effect created by the red area in the middle-right section. One might think it logical that if the red area is located near the feet, thus, it must recede back into the drawing. But because the red is so vibrant and strong it pushes itself forward to be seen on the same visual plane as the face area.

Drawing 10. This drawing does not follow the same principle as in "Drawing 9", for the heavy pencil marks and colors have been placed back in the depth illusion rather than toward the front. A feeling of receding depth is still conveyed, because the image has been drawn in a foreshortened position, and because the face and neck area has been shaded to reduce vivid detail.

Drawing 11. The cray-pas are further explored, but now the candidate has become more concerned with anatomical expression rather than with the experimentation of drawing materials. The drawing is similar in many ways to previous works in this study, for once again the figure is in a seated position, active strokes have been used, and the female image has a rather grotesque appearance.

Drawing 12. The contrast between the visual flatness of the human forms and the activeness of the background becomes an important feature of this mixed media drawing. The

harsh line which encircles the two figures seems to lift and separate the images from the active textural areas. The faceless running figure is also outlined, but she has more of a visual unity with the background because color has been incorporated. The success of this experimental drawing came about mainly because of the heavy application of drawing materials in contrast to the vacant or sparsely drawn areas.

Drawing 13. A number of techniques and materials were incorporated into this particular drawing. The striking contrast of the white centralized leg immediately directs the eye to the center of the total composition. This centralized image has been interrupted and de-emphasized by two major means. First, the arm and the chair convey a circular movement which almost encompasses the white leg. Second, the small figure and the large face and hair area are so active that it places a major focusing point in this section.

Each of the materials used conveys an effect on the totality of the drawing to enhance anatomical expression. The active marks of the pencil express a feeling of extreme movement, particularly in the face and hair area. The craypas act as a textural force to create somewhat flat shapes. The ivory enamel paint works as a negative area coming into the main form by the leg in the lower left section. The pink tempera paint acts as a decorative mechanism to empha-

size a flatness in contrast to the active movement of the pencil marks. The small figure has been pasted on to show a reduced multiple image. All the materials and techniques have been combined to give one a feeling of contrast between the reality and the nonreality of the human figure. This drawing becomes an important phase in this study, for the candidate is now beginning to grasp mystical and dreamlike elements, particularly in the feelings obtained by the use of multiple images.

Drawing 14. The female figure is once again used, but now she is drawn in a more realistic manner, and completely different drawing materials are utilized. The materials are merely a heavy wax covered paper and tempera paint. By scratching into the wax and then rubbing a tempera wash over the paper the image will emerge.

Drawing 15. One sees himself in numerous ways. It may be in dreams, mirrors, or visualizations of past memories, or future expectations. In "Drawing 15" the candidate has attempted to capture the fleeting moments of self-visualization. This is done by the use of multiple images, mirror images, and cubes to convey spacial depth. The shiny enamel paint is used to show a contrast next to the dullness of the paper and the pencil and cray-pa applications. This contrast between dull and shiny also radiates a questionable feeling

as to depth and reality. Conveying dreamlike feelings and self-visualizations have become an important aspect in the development of this study.

Drawing 16. This drawing reveals three faces that seem to recede back into space. The faces are not identical, yet they have an uncanny similarity that draws them together as though each face portrayed some aspect of one person. The straight lines attribute to this unification of the images, because the linear perspective-diagram over the figures also unites and conveys a feeling of depth.

Drawing 17. The use of mirror images and the division of the drawing by a straight line takes one into a dreamlike realm. The reclining figure seems to be visualizing, as in a dream, the surrounding images. It is difficult to perceive the visual depth of the images, for they become transparent planes that almost float within the drawing.

Drawing 18. The use of the drawing materials play an important part in this work. The cray-pas are once again used, but now they are combined with other materials and techniques to create different effects. Certain applications of the cray-pas give an effect of automatism. This effect next to the realism of the shaded face creates an interesting contrast. Contrasting elements are seen throughout this work.

Drawing 19. Realism opposing abstraction, hard-edge opposing soft-edge, multiple images opposing mirror images, dull in opposition to shiny, and flat areas opposing textural areas, all these elements attribute to a dreamlike and mystical mood. "Drawing 19" has succeeded in reaching beyond human understanding. It creates a feeling of one's self-visualization, and at the same time goes beyond the conscious realm to reveal undiscovered areas. The candidate asked, "How does a person consciously and unconsciously see himself and feel himself?" In answering this question the candidate conveys and interprets dreams and feelings in a series of figure drawings.

Drawing 20. A square is drawn on top of a female image in which there can be seen two mirror images of that female. It is almost as though a square piece of glass was placed in front of the drawing. This illusion is achieved by the transparent effect and the lightly shaded red area within the square. Enamel paint is used around and in the main figure but is completely excluded from the square visual plane, and the device also brings the visual plane forward.

Drawing 21. The multiple images of the realistic heads are placed on an unrealistic body in an unusual setting.

This particular drawing utilizes enamel paints that work within and behind the figure. The large red area becomes a flat shape, but as it works into the figure it becomes an active textural area. The gold enamel paint is seen as a shape at the top of the drawing, and it is also the shadow of the female image. The multiple images have been drawn within squares that seem to visually come forward in a floating manner. The painted areas are so strong that they become the focus of attention, and they also put an emphasis on the delicateness of the faces.

Drawing 22. By the use of cubes and squares and geometrical elements space is emphasized. Spatial relationships, if utilized properly, can and have conveyed mystical and dreamlike moods. "Drawing 22" gives one the illusion that there are three geometric objects floating in front of the female mirror images. This was the desired effect.

Drawing 23 and Drawing 24. The candidate has reverted from dreamlike and mystical interpretations to concentrate more on design elements and techniques for achieving illusions of depth. The two drawings portray identical female images but in reverse positions, and both drawings work with a type of grid. The grids work behind and within the figures. Particularly in "Drawing 23" it is difficult to distinguish

whether the grid is behind or in front of the woman. The majority of the grid in "Drawing 24" acts as a background, but the section lightly shaded red has an obvious tendency to come forward. Another feature that visually comes forward is the white enamel leg. It is such a striking white in contrast to the paper that it becomes a strong shape. The rest of the figure has been drawn in subdued tones that recede in depth behind the white leg. This subdued flesh color is yellowed as though it were an old photograph as dated as the costume.

Drawing 25. In this drawing one can see the stark realism of the face combined with elements that one is not accustomed to, such as the female bald head. The main concern in this drawing was to introduce a combination of real and unreal elements and their relationships to square shapes.

Drawing 26. This is an interpretation of one dreaming. The bald female dreams of herself in a distorted mirror image. The face and mind of the dreamt image is placed in a cube which seems to protract and recede at the same time. The enamel paint represents the dream space which somewhat merges with the person dreaming as though part of the dream is taking the form of reality. She is being affected by her visions. This drawing marks an important development in the

candidate's study, for the drawings are now gaining an element of the mystical.

Drawing 27. Again in this drawing the candidate strives to capture the mystery of self-visualization in the realm of dreaming. The bald woman is drawn realistically, and she is surrounded by the shininess of enamel paint. This contrast makes the image visually stand out from the enamel paint, yet she is brought back in again by the transparent cube. The linear mirror image placed on the main figure is ghostlike in appearance, and it becomes part of the dream.

Two photographs have been taken of "Drawing 27" so as to show the effect that lighting has on the enamel paint and its relationship to the total drawing.

CHAPTER V

SUMMARY AND CONCLUSION

As one approaches the decision to retire for the night the mind is conscious of the day's events. When sleep occurs, thus comes periods of the dreamstate, and upon awakening one may remember and interpret the dream or certain aspects of the dream images. Such was the creative process of this study. In the beginning stages of development the drawings were created to reveal the conscious drawing methods of past learning. While using conventional techniques, and materials in somewhat an experimental way, the validity of technique over feeling was questioned. This questioning attributed to the candidate's seeking solutions in the direction of dreams and fantasies. It became important to convey one's self-visualization and one's feelings that reach beyond human understanding. By interpreting these feelings and dream images, mystical elements began to develop in the drawings, and thus, this study proved to be a successful experiment toward personal creative expression.

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