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A CONSIDERATION OF SOME OF THE ASPECTS OF ART IN
RELATION TO FIFTEEN THESIS PAINTINGS

by

Evelyn Gaynor May Button

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INTRODUCTION

This paper represents an attempt to shed light on the creative efforts of this artist. Some of the problems which have arisen in the process of creating and explaining the existence of fifteen thesis paintings are presented. Contemplation and soul searching have gone into this procedure, for this artist is vitally concerned with the meaning of art and her relation to it. This has been an impelling search--one that has taken precedence over other problems of importance.

Many times the question has been asked: "What is Art?." Art has meant different things to different people throughout recorded history. As man grows and develops, man's art reflects these changes. As changes take place within his environment, his concept of art reflects these changes.

It has been said that possibly the artist possesses prophetic powers. This supposition cannot be substantiated. A much safer statement might be made--simply this: that the artist exists in context.

The artist cannot isolate himself from his biological past. He is of the race of man, and as such, is subject to the laws of his kind. He cannot isolate himself from his social heritage which is cumulative, and by which he has attained his present level of development. He cannot isolate himself from his relationship in time and space. He exists in context. He is the sum of all these with a duty to perform--that of searching for ways and means of expressing life today as we know and experience it.

Life is a continuous process of change and development. There are many ways of reacting to these changes as they present themselves. One can retreat into the past, or one can compromise; but the healthy approach is to face change without reticence, for that seems to be the order of life itself.

PART I

A CONSIDERATION OF SOME OF THE ASPECTS OF ART

The Creative Intent

The creative intent of the artist has aroused much speculation throughout the ages. Yet, in spite of discursive analyses and various philosophical theories, the process of artistic creation defies a factual explanation. Many opinions have been tossed into the ring, but these various conjectural verbalizations have not resulted in a generally accepted theory. This controversy has become increasingly vehement in the past few years. To be more exact, this general trend had its origin in the late nineteenth century and has become increasingly controversial in direct ratio to the innovations which have been developed in the field of artistic endeavor in the twentieth century. These theories have met with the same success as have the aesthetic theories in the past. The very elusiveness of the general process seems to urge one on in a somewhat endless search for answers to satisfy inquisitive minds. The attempts to formulate a factual theory concerning the creative intent of the artist possess a will-o'-the-wisp quality which lures one on and seems to say, "Seek"; and so--one seeks and sometimes concludes that the answers have been found. It is distressing to learn that what is found is a mirage--an illusion possessing no substance at all. Just as men have sought an explanation for the origin of life, men have sought the explanation of the creative

intent of the artist; but both are veiled in obscurity and mystery, and may always be.

That a work of art comes into being through the creative intent of an artist is an opinion which is frequently accepted as a fact. However, there have been discussions on this topic which would lead one to believe that this is a rather questionable premise. Many derogatory statements in the past few years have been made concerning the artist's creative intent. It is possible that this practice has always existed and will continue to exist in direct ratio to a changing art form.¹

Whether or not an art object is spontaneously created offers another realm for speculation. In this respect any formulated conclusion would be dependent upon one's definition of the word "spontaneous." If one defines spontaneous action as a process proceeding from a natural personal impulse, this may be acceptable; but if one carries it a step further and states that this process proceeds without effort or premeditation, this may be refuted by the artist in question. That is, spontaneous creation (of art) may proceed from a natural personal impulse if proper conditions exist (in the broadest meaning) which are conducive to the creation of art; but to state that this process proceeds without cultivation, which would seem to imply that it develops without education or training of some sort, is questionable. (This paragraph is concerned solely with the creation

¹Cf. post pp. 14-15.

of art by a human creator, not with procreativity of another living organism which is capable of producing other living organisms.) The creative intent may be spontaneously felt and may have its origin in the creative instinct of the organism to complete itself by procreativity; but it is generally accepted that due to the highly developed brain of man this basic urge may become either sublimated or directed into other channels of activity as well. Man has been endowed with the power or desire to transcend himself and his basic animal instincts to an extent.² It seems to constitute the dualism of his nature.

Man willed by God, invested by Him, through the gift of conscience and of liberty, with a part of responsibility in the progress of evolution has, within the limits of his means, the power to emulate his Creator by himself creating an immaterial world, forbidden to animals, and which, in the future, must absorb his efforts.

Those who are slaves to their ancestral tendencies and cannot, or will not, understand what a noble and wonderful destiny is theirs, are indeed unfortunate.³

A Common Denominator

Many attempts have been made to single out one quality which is possessed by all works of art--a common denominator whereby the validity of a work of art can be determined. The art object does, inevitably, have to exhibit some perceivable form. (This paper deals primarily with the plastic arts, painting in particular.) All things exhibit some

²Lecomte du Nouy, Human Destiny (New York: Longmans, Green and Company, 1947), pp. 155-206.

³Ibid., p. 160.

kind of form; this is a more specific kind. For instance, a monkey with a paint brush in hand may arrive, through random movement of the brush on the surface of a sheet of paper, at what might appear to be a perceptible art form. Here a distinction must be made. The form that an art object exhibits is the result of the creative intent of a human being. It is the end result of a conscious shaping and reshaping of amorphous material into a tangible form. This form which an art object exhibits possesses certain qualities. It may be called an expressive form.

An expressive form is any perceptible or imaginable whole that exhibits relationships of parts, or points, or even qualities or aspects within the whole, so that it may be taken to represent some other whole whose elements have analogous relations.⁴

To take this a step further, the form which an art object exhibits comes into being through the conscious effort of a human creator and what it expresses is human feelings--feelings which exist below the threshold of rationalization.

This perceptible form does possess certain powers. It is capable of arousing an emotive response in another human perceiver. This response which is aroused by an art object also defies verbal analysis. It is a feeling which even the perceiver cannot verbalize. Therefore, one might come to the conclusion that form is a medium through which this feeling is conveyed--from the creator--through the art object--to the perceiver; and if this is so, it might be called an expressive form.

⁴Susanne K. Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), p. 20.

The Nature of Feelings Expressed by Art

The particular feelings which an art object arouses are removed from the realm of physical sensations, as such, but present the nature and patterns of sensitive and emotional life.

Such works are expressive forms, and what they express is the nature of human feeling. . . .

A work of art is a composition of tensions and resolutions, balance and unbalance, rhythmic coherence, a precarious yet continuous unity. Life is a natural process of such tensions, balances, rhythms; it is these that we feel, in quietness or emotion, as the pulse of our own living. In the work of art they are expressed, symbolically shown, each aspect of feeling developed as one develops an idea, fitted together for clearest presentation.⁵

It is generally accepted that life is a continuous process of change and development; from inception through the various stages of development--from birth through maturity--to the ultimate end, life represents a continuous flow of change. Human feelings follow a similar pattern of development. Feelings are subjected to this pattern of change in direct relation to the changes which take place within the development and growth pattern of the individual. As the individual is subjected to changes within his environment, and as his behavior patterns are adjusted and readjusted accordingly, feelings change in direct ratio. What is felt today about a certain thing may not be duplicated in feeling tomorrow.

Many changes have taken place in this environment in the past fifty years--changes which have been most revolutionary in character.

⁵Ibid., p. 8.

The individual has to react to all these changes and readjust in order to maintain the dynamic equilibrium which is necessary if life and sanity are to be maintained. These are the demands that the actual process of living make on the individual. (These statements are based on my own personal observation and, as such, are relative.)

If an art object is expressive form through which human feelings are conveyed--from the creator through the art object to another human being--one may conclude that the feelings expressed would be those of the artist during the process of creation. This may or may not be so. The individual belongs to the race of man--with this distinction, each possesses unique and individual characteristics which are inherent in his general make-up. That is, each individual bears an isomorphic relationship to other members of the race of man. Under the circumstances, can it be said positively that the work of art conveys to another human being the exact emotions felt by the creator during the process of creation?

Non-objective painting has opened up new avenues. The ambiguity of the shapes portrayed in the average non-objective painting allows free-rein for the perceiver or spectator's imagination to interpret a painting in any way. It has the power to stir up feelings on an individual basis, and it is open for many interpretations. One might conclude that this very enigmatic quality would expand rather than limit public participation in the world of art. Since this is not the case today, and since it is a fact that few people can or will respond to contemporary painting, could one conclude that this lack of response

might represent a deficiency in the general population in this particular age or any age in which this is evidenced?⁶ Has not imagination always played a tremendous part in the general scheme of things in any age, and has not an abundance of imagination always exhilarated rather than inhibited an age? Should one conclude that this may represent a real problem concerning our allotted time in space?

Eclecticism vs Creativity

In the past standards have been set up for an artist to follow in order that what an artist creates may be considered art. This procedure has not led to a foolproof method for the production of art. When the creative intent of the artist has been tampered with and rigid formulas have been devised art does not seem to flourish. There is considerable evidence in the annals of art history to substantiate this statement.

William Blake, who lived in the latter half of the eighteenth century and the early part of the nineteenth century, ". . . contended that laws stultify the power to create and constrict by their inescapable rigidity."⁷ Now the Englishman, Blake, as far as can be discerned, possessed a very imaginative and inventive mind.

If one checks further into the period in which he lived, 1757-1827, certain facts come to light. The spirit of revolution was seething

⁶Cf. post pp. 14-15.

⁷Adrian Van Sinderen, Blake the Mystic Genius (Syracuse: Syracuse University Press, 1949), p. 27.

in the air. This was the case not only in England but in France and America as well. America won her independence from England in 1776. England was herself, not only in the throes of the American Revolution, but was also in the throes of another revolution--an economic and social upheaval--an industrial revolution which took place between 1770 and 1825. Between 1789 and 1815 France was engaged in a revolution aimed at overthrowing absolutism, correcting feudal abuses, and promoting nationalism and democracy.⁸

In England, in 1768, Joshua Reynolds had just been appointed the first president of the newly formed Royal Academy. He believed that by analysis of the old Masters: Rembrandt, Titian, Correggio, and various French painters, he could build a composite style of great art.⁹

Blake, due to his creative and inventive mind, was quite hostile to the theories expounded by Reynolds. "He believed that the way to truth, the way to God, lies in the imagination, and that only by complete freedom can man reach his highest powers of imagination."¹⁰ The following quotation from Blake's Annotations to Sir Joshua Reynolds'

⁸Due to the nature of this paper, a more detailed account of the historical background of these events is not necessary.

⁹Bernard S. Myers (ed.), Encyclopedia of Painting (New York: Crown Publishers, Inc., 1955), p. 415.

¹⁰Van Sinderen, op. cit., p. 27.

"Discourse" might shed more light on Blake's feelings toward Reynolds:

Reynolds's Opinion was that Genius May be Taught & that all Pretence to Inspiration is a Lie & a Deceit, to say the least of it. For if it is a Deceit, the whole Bible is Madness. This Opinion originates in the Greeks' Calling the Muses Daughters of Memory.

The Enquiry in England is not whether a Man has Talents & Genius, But whether he is Passive & Polite & a Virtuous Ass & obedient to Noblemen's Opinions in Art & Science. If he is, he is a Good Man. If Not, he must be Starved.

(Discourse I, p. 5)¹¹

As has been stated, Reynolds believed in formulating a composite style of great art based on the old masters. But these eclectic methods and formulated theories did not mark him as a great artist. He was successful with the aristocratic society for which he painted; but he came no closer to being acclaimed as one of the great artists of his time, than by being listed as an eclectic. His attempts to foster a style of painting based on standards turned into nothing more than a dry movement.¹²

Although Blake, who fought against such practices as advocated by Reynolds, died in obscurity; he has in the twentieth century been hailed as the magical poet and the startling painter--one whose attitudes summed up British romanticism. It has been said that his use of broad washes of rich opaque color may have foreshadowed the

¹¹Geoffrey Keynes (ed.), The Complete Writings of William Blake (London: The Nonesuch Press, 1957), pp. 452-453.

¹²Myers, op. cit., p. 415.

techniques of some Post Impressionists (Van Gogh, Gauguin).¹³

His challenge to the realist was that of a Cezanne or a Kandinsky. Man's perceptions, he said, take in more than the senses can discover. It is fool's play to copy what the eye has seen. The "world of vegetation" which artists have come to treat as the only reality is but a small part of the real world; and all that is ordered and beautiful in it is but a poor reflection of the inner verities known to the spiritual man. It is the artist's business to see beyond the physical envelope of the world, beyond "this vegetable glass of nature," to the rhythms, the realities, of the soul, of the cosmos. Above all, the artist must be a spiritual man, and his religion and his art must be one, indivisible.¹⁴

Many parallels have been drawn between what Blake attempted to do and what the contemporary artist has attempted. Cheney stated in his book, The Story of Modern Art, that Blake was prophetic of the modern plastic means, that he had achieved formal vitality and rhythmic order in his work, and, that he put great stress upon expression and very little upon imitation. Cheney goes on to state that the contemporary artists in their attempt to establish form (that mysterious and indefinable form, in their picture-fields) have concluded, just as Blake had done some years before, that it is an echo of some eternally valid cosmic rhythm or spatial order.¹⁵

In conclusion one might say that Blake realized, what so often one tends to forget, that there can be no fast set rules governing the

¹³Denys Sutton, "Blake and His Era," New York Times (September 1, 1957), Sec. II, p. 8, col. 7.

¹⁴Sheldon Cheney, The Story of Modern Art (New York: The Viking Press, 1950), pp. 70-71.

¹⁵Ibid., pp. 73-74.

creation of art. When Reynolds turned to the old masters in order to devise formulas for the artist to follow, these formulas did not elevate Reynolds to the rank of a great artist. Instead he has been referred to as an eclectic painter, which relegates him to the rank of an imitator. The intention here is not to conclude that he was lacking in creative imagination, but rather to state that he chose to borrow from the past a style which was not a true expression of the age in which he lived. Of course he was popular with a certain element in England, the aristocratic society in which he moved; but today it is not Reynolds who is accredited with being an artist who was expressive of his own age--it is Blake.

In order to explain this occurrence one might possibly come to the conclusion that it was not Blake who was out of step with his age, but the general public which would not or could not make the necessary adjustments in order to keep pace with the rapid changes which were taking place in their lives at that time. The middle class which had been suppressed by the former autocratic rule was rising to new levels of power with the establishment of a more democratic form of government. The entire social structure underwent a metamorphosis following this shift in status. Accompanying this new social order was the peculiar scramble for status and secure identity which always seems to follow in the wake of vast social and economic changes. How is this reflected in the field of art? With the rise of the middle class to new positions of power, a new type of art patron came into being. The newcomer to the field of art was unsure of his position and status.

To dignify his status, he favored the retention of proved older styles (at that particular moment, the neo-classicism of the Revolutionary period).¹⁶

The new art patron chose to stick to tradition instead of accepting new art forms which were not familiar, tried and proven. This may have been an immediate outgrowth of his feeling of uncertainty and insecurity.

These facts may serve as an explanation for Reynolds' successful career and Blake's apparent lack of recognition in his own age.

Culture was expected to be standardized; conformity and easy understandability in the arts were rewarded, while non-conformity and less obvious or novel and individualistic efforts were penalized economically and socially.¹⁷

The term "eclecticism" means selecting and choosing from various sources whatever is considered best. Malraux states that art of this nature is "retrograde."¹⁸ Retrograde defined means a moving backward--having a backward motion in direction--retiring or retreating into the past. Is this what Reynolds tried to do? Malraux states that ". . . retrograde art is, in effect, an art in which the forms that have been inherited, but drained of their original significance, are more perceptible to us than the new forms that are growing up within it."¹⁹ If we go on the supposition that Blake was a creative genius, this statement by Malraux might explain a few things:

¹⁶Bernard S. Myers, Art and Civilization (New York: McGraw-Hill Book Company, Inc., 1957), p. 564.

¹⁷Ibid., p. 564.

¹⁸Andre Malraux, The Creative Act (New York: Pantheon Books, Inc., 1949), Vol. II, p. 16.

¹⁹Ibid., p. 16.

For genius breaks forth from the conventional in the same way as from the crude or inchoate; by destroying it, so as to establish the significance of that which it prefigures. True, genius is inseparable from whatever gives it birth--but as a conflagration from that which it consumes.²⁰

Another statement by Malraux may shed more light on the subject. He states in effect that, ". . . a pioneer art always thrusts its way into the light from amongst a host of tentative experiments that fail."²¹

One may contend that Blake did not contribute to the development of the contemporary idiom of art. That may or may not be so. Reynolds and Blake were contemporaries, but there the similarity stopped. Perhaps one might say that Blake knew instinctively that rules and formulas were not conducive to the production of art. There are many more cases which could have been cited; however, it is possible that this is sufficient evidence to support the statement made earlier that standards and formulas are not conducive to the creation of art, but instead, impede its development.

Summary

In this section an attempt was made to touch on some problems which arise in connection with defining the creative intent of the artist. There occurred a discussion as to whether the art object came into being spontaneously or not, and, as was stated, this would be dependent on one's definition of the word "spontaneous." Certain

²⁰Ibid., p. 21.

²¹Ibid., p. 21.

qualities exhibited by an art object were discussed; to be specific, perceptible form. The most important quality that an art object exhibits, of course, is form--some perceptible form; as was stated, an art object exhibits a specific kind of form as distinguished from other things which exhibit some kind of form. This artist tends to be of the opinion that an art object created by man is an expressive form which exhibits certain relationships of parts within the whole; and, to quote Langer, ". . . so that it may be taken to represent some other whole whose elements have analagous relations."²² It was also pointed out that if an art object exhibits this kind of form, it exists as a medium or vehicle for conveying human feelings from the creator to another human being.

Now the feelings which this art object arouses (if it possesses these characteristics) are feelings which defy verbal analysis; therefore, what followed was an attempt, not to define, but to distinguish this kind of feeling from physical response in the ordinary sense. Also, the changes in the general environment and the relation that these changes bring about in this kind of feeling was touched on briefly. There was an attempt made to point out the fact that this kind of feeling may differ from individual to individual due to innate characteristics; and that this feeling that prompted the creator during the process of creation may not be the same kind of feeling that a spectator may experience; but that once the art object is finished and divorced from

²²Langer, op. cit., p. 20.

its creator, new avenues of feeling are aroused by said art object.

Another topic, carried to some length, was the very controversial issue of standards and rules in relation to the creation of art. By contrasting Blake, who was a creative genius of some merit (as has been determined in retrospection), and Reynolds, who was given to formulas and standards of an eclectic artist, it was hoped that certain conclusions might be drawn, namely, that standards and formulas are not conducive to the creation of art. This artist believes, as did Blake, that rules constrict the creative imagination of an artist and that imagination is the most important possession of an artist.

PART II

A CONSIDERATION OF THE ROLE OF THE ARTIST

Man is a part, a vital part, of an immense cosmos which is so immense that possibly man may never fathom its true scope. It is true that advances have been made in the general direction of understanding, and, surely, man will continue in his search for knowledge, for the human being desires to understand himself and his relationship to that which he surveys. Man exists in time and space and his relationship to this vast universe is on a temporal plane. Life as we know it is transitory--nothing ever remains constant--time is fleeting, and man knowing this has always tried to capture, if only for a brief time, something which will give him some degree of security. Perhaps the arts arose out of this basic desire to give permanence to the ephemeral elements of life.

The universe is eternal, and man, with all substance, bestrides the temporal dimension. In his heart there is a goal: eternity is bounded by perfection. To say that man has attained this or that towards perfection is not sense; and there can be no fractions of infinity. . . . Thus the constancy of things, like the needle of a compass, is discovered pointing always to the end of that which has no end. This is the Reality of the universe.¹

As far as can be determined, man's picture of the universe or reality is constructed by the mind and it is dependent on the structure of the brain--on the sensorial system; or, to be more inclusive, on the

¹Robert Byron and David Talbot Rice, The Birth of Western Painting (New York: Alfred A. Knopf, 1931), p. 1.

inherent structure of the individual. This picture that man constructs of his universe is relative and not absolute.²

Man plays the part of a receiving instrument and transforms the properties of objects into properties which are perceptible on our scale of observation, either directly, or indirectly, by means of admirably ingenious instruments created by the brain.³

From the beginning of time man has played the part of a receiving instrument and has organized ways and means of communicating with other members of his kind. He has organized ways and means for sustaining life. He has tried to understand his relationship within this vast universe. Thus it has always been and perhaps will always be. This is man's relationship to man and to the vast universe which he surveys and of which he is a vital part. This is man's relationship to the general scheme of things.

The role of the artist has always been one of organizing elements from experience and translating them into tangible form. The artist objectifies his experiences into tangible form and in this manner gives permanence to the transitory elements of life.

To watch a sunset and wonder at its beauty and know that it will not last forever sets off a chain reaction in the person who possesses the creative intent. To sit and watch cloud formations skim across the heavens and to feel as though you were a part of a divine plan arouses emotions within one which demand to be recorded. This special feeling

²du Nouy, op. cit., pp. 3-4.

³Ibid., p. 16.

of understanding and clairvoyance seems to arouse the creative intent with which the artist has been endowed. This phenomenon is not at the time recognized as being of a logical order. The artist is the instrument--the medium through which these feelings can find objectification in tangible form; this is the role of the artist. The artist has played this role from the beginning of time.

Saarinén states in Search for Form that ". . . the creative instinct (of the artist) is the sensitive seismograph that records vibrations of life and transforms them into corresponding vibrations of art."⁴

From the depth of life as it is experienced and comprehended--art forms arise--expressive forms which in spirit, rhythm and concept should express and be expressive of life that is experienced.

Therefore, this artist believes that art is not finite but will continue to change in direct ratio to changes which take place in the environment. She believes that art serves as a creative record of human needs and achievements.

Cultures begin with the development of personal and social and religious feeling. The great instrument of this development is art. For, (1) art makes feeling apparent, objectively given so we may reflect on it and understand it; (2) the practice and familiar knowledge of any art provides forms for sensory experience and factual observation; and (3) art is the education of the senses to see nature in expressive form. Thereby the actual world becomes in some measure symbolic of feeling (. . .) and personally significant.⁵

⁴Elieel Saarinen, Search for Form (New York: Reinhold Publishing Corporation, 1948), p. 113.

⁵Langer, op. cit., p. 73.

PART III

AN EXPLANATION OF FIFTEEN THESIS PAINTINGS

The method of painting employed by this artist has evolved out of a continued search for a method which was compatible or consistent with her own temperament at this time.

Oil paint was the chosen medium. It was chosen for its intrinsic qualities; namely, its flexibility and ease of manipulation which allows for a wide range of varied effects, and its durability and permanence when properly handled.

A palette knife or a painting knife was found, in most instances, to be a most satisfactory instrument for applying paint.

A painting medium was used when a translucent effect was desired. This painting medium (Weber Res-N-Gel) or paint extender was found to be most satisfactory when added luminosity and intensity of color was intended.

Due to the resiliency of the surface, canvas was chosen in preference to plywood or masonite. The elasticity of canvas, when used in conjunction with a palette knife, allows for a wide range of effects.

Method of working: A blank canvas does not represent a surface which has to be covered--but rather a point of departure--a new adventure.

The creative process starts with a feeling which is prompted by an experience. The artist is compelled to record this feeling.

Colors are chosen intuitively. The painting is begun with one

stroke of the brush or palette knife, and tension is started on the picture plane--the adventure has begun. The painting becomes all-important. With this first stroke a direction of movement is established--a rhythmic tempo. From then on the canvas demands and tests the ability of the artist to establish a dynamic equilibrium. (Dynamic equilibrium defined: a state of rest due to the action of dynamic or energy forces which counteract each other--a counterpoise.)

Sometimes the interchange between the canvas and the artist assumes battle-like analogies. Sometimes there is a more calm and relaxed relation between the artist and the canvas; when this situation exists each problem is solved as though it were predestined to work in this manner. Each color relation, each shape, each movement falls into place and unity is achieved. (Unity defined: the oneness of a complex or organic whole having a physical organization or structure.)

Painting No. 3, Vortex, proceeded from a core of blue. As each color was applied the form evolved in rhythmical progression. Once this painting was begun it seemed to demand this order.

At first glance the center portion of the picture plane seems to recede. However, upon further analysis the section not only recedes but it appears to counter this action by a forward movement as well. This painting was completed in one day. Once begun, it demanded to be completed immediately.

Painting No. 11, Angulation, was built in a rather calm manner. It evolved as a painting in a more detached and deliberate way. As one section was worked upon, another section demanded attention, so that the

entire surface of the painting was continually worked upon. This painting once started did not demand completion at once but allowed for re-working in some areas.

These two paintings were cited because they are representative of this artist's manner of working. Vortex is biologically organic in conception, whereas Angulation possesses a structure which is comparable to rock stratification or a superstructure of a building. This artist seems to oscillate between these two poles. The other thirteen paintings seem to fit into these two general categories or exhibit somewhat of a synthesis between these two classifications.

To this artist color is a most exciting element--bright luminous color. Through the use of color the whole gamut of human emotions and feelings may be objectified. There has been a conscious effort on the part of this artist to eliminate contour lines in delineating shapes. An effort has been made to use contrasting color areas in order to define shapes. Lines which are drawn as outlines or contour lines seem to restrict and constrict what this artist wishes to express at this time. Color establishes a tempo and a movement. Movement and vitality seem to be indispensable elements. Life is movement and change and if art is an expression of life then art should express movement and vitality.

Painting No. 2, Intension, has a subtle movement which is achieved through color. The color is intense but it increases in intensity as one concentrates attention on the picture plane.

Painting No. 4, Autumnal Equinox, seems to capture the feeling of autumn. To this artist the colors of fall are most exciting and inspiring.

The length of day and night is equalized for a period of time and all living things are caught in this transition between the seasons.

Painting No. 1, Automatism, seems to possess a dream-like quality. The movement expressed is suggestive of involuntary action.

Painting No. 5, The Search, seems to portray the human spirit which is continually searching for the truth--the spirit which constantly seeks to fathom the unfathomable.

Painting No. 6, Verdure, expresses the freshness of vegetation in spring. It possesses a cool and refreshing quality where frustration does not exist. There is a subtle movement created through the use of color, but it is not a frenzied movement such as is portrayed in Painting No. 3, Vortex although the colors used in both paintings are similar. This can be explained in terms of the structure of the two paintings. Vortex possesses a spiral-type structure which is suggestive of a continuous movement around or radiating from a fixed point. Verdure possesses a horizontal-vertical type of structure which gives the impression of rest.

To take each painting and discuss it individually is not the intention of the artist. To try to analyze them is rather disturbing. Once they are completed they exist. This artist does not believe that one can dissect an art object and unearth a generally accepted explanation of what makes it what it is. An artist cannot be objective enough about her own work to analyze it.

In conclusion, this statement, "The paintings exist.", is perhaps more important because it may imply that they have a life or

an existence of their own. They are an extension of the artist who gave them this existence, but when finished they exist as an entity or a totality--a thing apart from that which gave them their existence.

LIST OF PAINTINGS

1. Automatism
2. Intension
3. Vortex
4. Autumnal Equinox
5. The Search
6. Verdure
7. Ruins
8. A Group
9. Translucency
10. Macrocosm
11. Angulation
12. Anguish
13. The Web
14. Configuration
15. Span

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