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Nature, Essence and Spirit: An Artistic Process of Space, Lines and Color from the Level of Cells to the Large Oceanic Water World

Odra O. Arriaga
The University of Texas Rio Grande Valley

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NATURE, ESSENCE AND SPIRIT: AN ARTISTIC PROCESS OF SPACE, LINES
AND COLOR FROM THE LEVEL OF CELLS TO
THE LARGE OCEANIC WATER WORLD

A Thesis

by

ODRA O. ARRIAGA

Submitted to the Graduate College of
The University of Texas Rio Grande Valley
In partial fulfillment of the requirements of the degree of
MASTER OF FINE ARTS

May 2017

Major Subject: Art

NATURE, ESSENCE AND SPIRIT: AN ARTISTIC PROCESS OF SPACE, LINES
AND COLOR FROM THE LEVEL OF CELLS TO
THE LARGE OCEANIC WATER WORLD

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ODRA O. ARRIAGA

COMMITTEE MEMBERS

Susan Fitzsimmons
Chair of Committee

Elena Macias
Committee Member

Reynaldo Santiago
Committee Member

Dr. Russell Skowronek
Committee Member

May 2017

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ABSTRACT

Arriaga, Odra O., Nature, Essence and Spirit: An Artistic Process of Space, Lines and Color from the Level of Cells to the Large Oceanic Water World. Master of Fine Arts (MFA), May, 2017, 101 pp., 56 figures, references, 21 titles.

The methods, experimentations, philosophies and influential artists mentioned in this thesis all form part of my artistic exploration and art from the level of cells to the large oceanic water world. As an artist of Fine Arts at the University of Texas, Rio Grande Valley, my main emphasis is to associate these concepts with my personal experiences, cultural traditions and artistic perspectives with my likes for lines, colors and spaces in what I called, Nature, Essence and Spirit. Furthermore, my artistic approach was mostly influenced by the views of artists such as, Vasily Kandinsky, Frank Stella, Piet Mondrian, Paul Klee, Dale Chihuly and Tauba Auerbach.

DEDICATION

I dedicate this thesis to my dear parents, Mr. Jose Francisco Leal Posadas & Mrs. Adela Santa Anna Garza for always believing in me. Thank you for your constant encouragements to continue with my education and all your support in my enjoyment for the arts. To my lovely daughter Ashley Centeno Leal, that I am so proud. Let God guide you through your career as an elementary teacher and for you to be the best role model for future generations. I would also like to thank my dear and loving husband, Simon Arriaga (Sam) an Army Veteran with whom I am honored to be his wife. Thank you for your service, your support, your endless motivation and those never-ending drives to the UTRGV fine arts building. You are my hero. Last, but not least, to my sister, Adelita Leal, that no matter the distance she is always sending me love and cheers from abroad. I love each and every single one of you.

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CHAPTER I

INTRODUCTION

As an artist, the stimuli produced by lines¹, color² and space³ are present in each of my paintings. On a work of art these are essential forms of expressions in which I have appreciated for a long period of time. These perceptions of lines, colors and space are created under concepts of artistic expressions that at the same time are closely related with the human essence of nature and its own soul. Each of these elements is an integral part of my work and beliefs as an artist.

Therefore, through the development of a close relation with these concepts, I was able to create a connection between these elements and nature, and it is here reflected in this thesis title *“Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World”* that shares my views and ideas based on my own experiences and experimentations that are fundamental in the development of my foundations and inspiration for my style.

The results of these experiences plus my vision on how this process of creativity is taking place, is described in parts in the next chapters. These chapters include topics relevant to my work as well as influential artist, philosophies, methodologies, historical content and other artistic innovations that have transformed my art at a personal level and style.

¹ Definition of “Line,” 17 March 2017

<http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html#line>

² Definition of “Color,” 17 March 2017

<http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html#color>

³ Definition of “space,” 17 March 2017

<http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html#space>

Artist like Vasily Kandinsky, Piet Mondrian, Frank Stella and Dale Chihuly are important artistic influences that have taken me into this journey and why my art is a reflection of this style.

All together with the studies of the somatic⁴ characteristics of the cell and the total transformation of dividing the cells with lines, I used some related contextual concepts that explains my findings. It is certainly this part of the exploration that is explained in this thesis together with the discoveries associated with my paintings.

The elements of line, color and space with and within my combination with these somatic characteristics of the cell are further studied and incorporated with technology and presented as artistic expressions. In my work I have been able to merge my ideas of the cell and the environments of South Texas, and my observations on how all these can go together with the environment and elements of line, color and space. The results are a unique artistic line, color and space interpretation in using max metal brush silver an aluminum substrate that combines these beautiful spaces with lines.

By exploring these South Texas environments, the artistic elements in my art become the narrative of these native environments and its natural habitats. An inspiration that comes from the coast of The Gulf of Mexico such as the sea turtles, and other wildlife of South Texas such as native birds and lizards. These to me are the outcomes of my pictorial topics that portray these environments of space in my canvas with lines and colors. These immersions, my particular views and my artistic expressions had defined my work and my ideas of nature. The line characteristics and how movement reacts to space becomes part of my art and my style. Essentially, I am using my personal experiences to express my ideas and my familiarity in nature thus, further enhancing my inspiration. At the same time this relationship of imagination and

⁴ Somatic Cell, any cell of a plant or animal other than a germ cell.

experiences are combined and rearranged in an artistic way that with techniques and concepts all together compromise the whole structure of my work.

All beautiful styles that include lines, colors, and space creates these harmonious representations of the South Texas environments with natural repetitive outlines of color. Representations making connections formed and organized with other philosophies like those artists who have used line, color and space in their arts. In this thesis I am also including concepts from individuals such as, professors/artist/mentors, print makers, sculptors, painters and art historians all of which have influenced me throughout my career as an artist.

Nonetheless, the lines and colors of artists like Mondrian⁵, Frank Stella⁶, Dale Chihuly colorful glass art, Kandinsky use of color and Paul Klee's abstract art, are some artists whom have used these artistic methods which, has influenced the use of these elements in my work, and as part of my style. Furthermore, in theses the chronicles of my life and the privileges I have had while traveling to different countries have given me numerous opportunities to appreciate each of these previously mentioned artists and it has increased my interest in their concepts, techniques and styles.

In the earliest years of my career, not only my travels and my artistic studies have greatly influenced my exploration about certain styles in art. However, in this search I have found that some artistic techniques and styles are closely connected with my childhood experiences. This association is at the same time closely attached to my cultural background and my desires for the arts. As I was growing up in Mexico City, the memories I have from my parents are those of been nurture in a diverse culture, as well as, a profound understanding for this cultural diversity. This link between the Mexican cultural folklore and my artistic approach has allowed me to

⁵ "Mondrian, Piet" 17 March 2017 < <http://www.piet-mondrian.org/>>

⁶ "Stella, Frank". 17 March 2017
<http://www.theartstory.org/artist-stella-frank.htm#biography_header>

connect my culture with line, color and space as part of my representations in my work. The Mexican decorations are present in my work in a subtle form. As the paper cutout patterns on some of my paintings, and the Huichol Indians artistic colorful textiles are some shared ideas in my compositions that are vivid aspects of what has influenced me as an artist. Equally important are the ancient Mexican traditions as key elements in my exploration that have enhanced my notion on how and why I create art.

On the final part of this thesis, I will be conferring my newest explorations with technology including Photoshop and my experimentations using this program as an artistic technique part of my art. It is of much interest that this approach has enhanced my abilities to create and explore more possibilities under these ideas. All together my thesis is an artistic expression that reflect my personality and my ideas which have greatly influence my growth as an artist. For instance, by reaching new artistic ambitions and new form of expressions, as an artist, “Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World” is an accomplishment that fulfilled my vision for the arts.

CHAPTER II

INFLUENTIAL ARTISTS

Over the course of my career, more than one artist has been part of my embarking journey as an artist. Artists that are closely associated with my ideas and my views for the most part with whom I share similar artistic approach are: Vasily Kandinsky, Paul Klee, Piet Mondrian, Frank Stella, and glass artist Dale Chihuly. These artists play a significant role in my work because their artistic approach and their philosophies have prepared me to value and understand my ideas as an artist. Artist like them had left a legacy of valuable methods that continues influencing artist to this day. These artists are the support of my art and have intensified the way I perceive things. Artists, such as Frank Stella and Chihuly, have prepared me in my discovery for this particular interest for styles in the Avant-garde⁷ concepts. What is most important in the understanding of artistic method, philosophy and concepts in art. It is a particular interest from my behalf to see how these artists have reinterpreted the already established rules of the old school and change the view of many around the world. From my part, this artistic exploration is not completely fulfilled without mentioning artists like Caravaggio, Rembrandt, Velazquez, and Goya, that have prepared me to appreciate and comprehend the purpose behind my work. The need to explore and understand these artistic personalities and their perspectives has allowed me to connect my ideas with some of their visions.

⁷ Definition of “Avant-garde,” 14 March 2017
<<http://www.tate.org.uk/learn/online-resources/glossary/a/avant-garde>>

In my exploration I had found that my exposure to cultural diversities and other countries especially the Mexican culture have enhanced my creativity. Nonetheless, my trips to England, France and Spain were artistically important as I have understood the importance of the artistic diversity around the world. Through these trips, I have gained memorable experiences and the opportunity to directly appreciate many important artistic forms. All part of an expressive to imaginative array of styles from the Romanesque to the Gothic medieval art of the middle ages and from the Impressionism to the abstract Expressionism and many more styles that developed over time. I have learned to understand artist such as, Caravaggio, Vincent Van Gogh and Jan van Eyck. I have visited museums as the Louvre in Paris, France., Del Prado in Madrid, Spain, and the National Gallery of Art in London, England. All of which have profoundly influenced my appreciative side for the arts and its forms.

On my visits to these important museums, I had the opportunity to see many important artwork and to visit main exhibitions in Europe as the Goya exhibition in Madrid, Spain, the retrospective of Salvador Dali called “*Universe*” inside the Country Hall in London organized by Tate Modern, London in collaboration with the fundació Gala-Salvador Dali museums⁸. In the United States “The Terracotta Warriors: Guardians of China First Emperor” in Houston, Texas., and my visit to the Contemporary Art Museum in St. Louis Missouri, form part of this artistic list of wonderful artists that have influence my work.

Inspiration for my art comes from my experiences and on my life, these extraordinary exhibitions with especially its paintings and sculptures are to me wonderful opportunities that well defined my likes for lines, color and space. Definably in art, the oil paintings are without any doubt the kind of art that I enjoy the most.

⁸< <http://www.tate.org.uk/whats-on/tate-modern/exhibition/dali-tate-modern/dali-tate-modern-room-guide>>
20 March 2017

From paintings that feature a more modern approach as it is in Richter Gerhard art, to the ones that follow the impossible as in Rene Magritte, both artist present a definitively eye-catching styles. However, Caravaggio's paintings are the ones that celebrates the Master of the Chiaroscuro and thanks to my trips and my extensive experiences with these artistic expressions in the arts, my search reflects some of these results. The manifestations about line, color and space is in my work, as well as, my experiences, but in particular by artist that have played an important part in my perception for the arts and its contextual form which are mention next.

The most modern analysis and assessments of the newest ideas in art are in earlier times better understood and well founded. For instant, artist like Vasily Kandinsky, Paul Klee, Piet Mondrian, Andy Warhol, and Dale Chihuly, have fully understand these concepts, that similarly, influenced me to further explore, comprehend and apply these concepts and perceptions into my own artwork.

The narrative of their work is clearly understood. In Kandinsky, Paul Klee, Piet Mondrian, Andy Warhol, and Dale Chihuly, their philosophies and ideas, well established now, have helped me organize and connect my work, with some of their ideas. I have learned to recognize the path in which I want my work to go, plus at the same time this path has helped me to enhance my style with lines that is the reflection of my individuality as an artist.

Although all these artists are very important and serve as an inspiration to my work, Vasily Kandinsky⁹ is for me one of the most important influential Russian artist. During his time, he made important studies by incorporating the theme of spirituality in his art and is linked to modern times art. I recalled in one of my art classes learning Kandinsky's art, as part of a lecture on what the professor called "Pure abstract-nonobjective". This means that in art the

⁹ Vasily; name as it appears at the Guggenheim museum web page 18 March 2017
<<https://www.guggenheim.org/artwork/artist/vasily-kandinsky>

object or objects are hard to recognize or are not there. I remembered my enjoyment of the “Pure abstract-nonobjective” paintings of Kandinsky and his abilities as an artist on describing the use of colors through his ideas of the spiritual harmony. His manifestations on “The Language of Form and Colors” are just some examples of his spiritual harmony. On Wassily Kandinsky painting title “*Sketch for Composition II*”., (Armstrong, Friedel et al. 124)., (Figure 1) and “*Blue Mountain*” (122) (Figure 2). Wassily Kandinsky’s spiritual meanings are illustrated through the use of colors and forms¹⁰. I characterized my work as having spirituality by implementing Kandinsky’s techniques of colors and forms which is an essential component in my art work.

In Kandinsky the use of colors on these compositions mention above are to him conscious creations on “*Concerning the Spiritual in Art*” an article that was published in December 1911¹¹.

In his writings, Kandinsky explains and talks about the association of color with spirituality, affirming that each color is a representation of the spiritual form. Colors have movement, have spirit and emphasis. As Kandinsky, I have experienced the same spirituality within my art and its color in a nonobjective form as it is in “*Dematerialization*” (Figure 37)

To Kandinsky each color can increase its abilities by becoming lighter or darker. Colors by itself are pure physical impressions, but the impression that the soul feels is the one that senses the color. Another example is in my next painting title “*Instinctive*” (Figure 16).

The Intensity of colors are the result of its own atmosphere, if a color has a no lasting impression then the color becomes only superficial impression. If I can transmit to the viewer the ability to feel the soul of the colors in the image, it enters into the painting atmosphere as part of

¹⁰ The Language of Form & Color 18 March 2017
<https://archive.org/details/spiritualart_1310_librivox/concerningthespiritualinart_07_kandinsky_128kb.mp3>

¹¹The Psychological Working of color 18 March 2017
<https://archive.org/details/spiritualart_1310_librivox/concerningthespiritualinart_06_kandinsky_128kb.mp3>

the soul. As the viewer enters the essence of colors and then the sensation begins. For instance, the color red excites the heart, this color red becomes a powerful energy as fire attracting the human soul. Colors have physical sensations and many times based on our experiences.

Colors are also physical organisms that can affect the human soul directly. Some colors are more direct than others, in the way they are associated. For example, the color blue might represent the ocean like in artwork title "*Spirit*" (Figure 40), and green can represent a forest or a garden, as in the artwork titled "*In Essence*" (Figure 26), but this association could be or becomes just a physical experience without the function that affects the human soul. In the human imagination color can play additional roles or invert the part. Here the green is not the forest and it changes its role to be the ocean and the blue to be the forest as it is in (Figure 10) "*Green turtle Essence*". It is the imagination (the mind) within the human that affects the soul. Color by itself do not have an everlasting impression if it is only an association. When colors are placed in a way to be perceptible by the soul, colors become an spiritual vibration within the soul and part of our human emotions. Emotions that are closely associated with my art by its nature, essence and spirit.

On "*Blue Spirit Lizard*" (Figure 17), the diverse blue tonalities of the color represent the different degrees of temperatures. In this piece, the reds, oranges and yellows around the blue reptile are imply suggestions of movement and the expressive are particularly expressing a form of temperatures that varies based on their color intensity, these characteristics together are the essence of the piece and could be sense by the human emotions. This piece is an oil painting on canvas and it was created with these concepts in mind about the senses. This sensation of transmitting these impressions by lines and colors are part of this artistic spiritualism as the inner

sensation of the mind. By associating these colors subconsciously¹², the viewer can see and feel the essence of the moving soul with lines, and within its own changing color abilities as lizards change their skin.

This part of the mind and its subconscious is associated with sensations, if the mind is not fully aware of the inner sensations the environments will not be seen. The real part in which the art is connected with the soul is when the mind is touched by the subconscious and can sense the soul. In *“Looking at You!”* (Figure 20), finding these inner sensations are the key elements to connect the piece with the inner soul. The stronger the interest the stronger the touch in the mind and the soul. Lines are part of the physiognomies of the consciousness but if you see through the eyes of the mind it touches the subconscious and senses the soul.

Another important artist in my studies, who have influenced and inspired me in my work is Piet Mondrian. In the book of Mondrian and the Stijl¹³ by Serge Lemoine, Piet Mondrian experimented with primary colors; red, yellow and blue. His experimentations with these primary colors and added lines are to Lemoine as he explains, Mondrian’s most significant developments in contemporary art and his career. (Lemoine 45). Like Mondrian’s most famous works of art are made with lines and colors, some of my art pieces are mainly composed following these same concepts. His artistic ideas and his art structure reflects his creativity and had always defined and influenced some of my pieces.

Mondrian’s Neoplasticism have shown me the endless combination that few colors can have in a piece of art and to answer the how and why questions that emerged from my interests with lines and colors. This interest about his theory and my exploration above and beyond this

¹² meaning of subconsciously 18 march 2017 <<http://dictionary.cambridge.org/us/dictionary/english/subconscious>>

¹³ Stijl (literally, The Style), the movement that Theo van Doesburg organized around Neoplastic doctrine together form one of the major events in contemporary art, due to their originality and scope and the influence they have exerted throughout the 20th century.

artistic ideas, has been part of my studies and the desire to explore more. Mondrian's concepts and principles on his effective use of lines. In my artwork I have produced the most of my important pieces based on these concepts and principles as forms of expressions. At the same time, my interest is closely related with nature and spirituality. As an artist who utilizes lines I can create movement and express feelings with color. I can design outlines, connect and disconnect images from emotions, make the impossible possible and subconsciously touch the mind of the viewers.

In the following segments, several of my compositions will be described including other artistic influences that have used the elements of line, color and space. These main elements are the protagonist in my work and the spirituality of each in the compositions and its relations are mainly represented in my work. In my composition titled "*My soul*", (Figure 24) that connects this composition with lines, colors and space and are beyond representation of the physical world.

The dominant element in this artwork is the line that represents the implied movement and the inner sense of the spirit. its movement is represented by concentric¹⁴ rings of lines with a variety of colors arranged in space. As all these elements are place together as one emotion. The composition is becoming part of that *Morphoplasticity in Art*, as I called it, of the continuously changing cell. At the same time the concentric cell circles represent the living organism and the soul in essence.

As Wassily Kandinsky use of colors in his work titled "*Squares with Concentric Circles*" (Figure 6), he created the impression of cells trapped inside this square shape canvas and my idea

¹⁴ Concentric: Of or denoting circles, arcs, or other shapes which share the same center, the larger often completely surrounding the smaller. '*concentric circles indicate distances of 1 km, 2 km, and 3 km from the center*' '*a universe consisting of concentric spheres or layers*' '*the revolving circle is concentric with the fixed outer circle*' <https://en.oxforddictionaries.com/definition/concentric>

behind the concept of *Morphoplasticity* in my work. In Mondrian the use of lines in many of his compositions are the results of his nonexistent reality. This approach in Mondrian displayed in his art with lines reveals an “intuitive and sensitive nature of the artist’s creative process” (Lemoine 13-17). Mondrian most dominant element in his paintings is the line. However, his gaps of open spaces are what Mondrian describes as “The White Ground that Defines the Interior of the Squares” (53).

A combination of oil paints, watercolors and pen on paper, mounted on cardboard reveals another important method of an artist’s that plays a particular role in my artistic work which is influenced by each stage of his art. His name is Paul Klee and with his lines, he maintained and defined a subsequence essential transparency of colors and lines in the background (32). Paul Klee also played with his lines and leaving visible marks on his canvas, the inner interiors transparent space is what makes the lines visible on his artwork, as is seeing in his artwork titled “*Botanical Theatre V*” (Figure 3)

Paul Klee artwork “*Botanical Theatre V*”, 1934. 50X67 cm Städtische Galerie im Lenbachhaus, Munich. Gabriel Münter and Hohannes Eichner Foundation (Paul Klee 33), finished with a combination of oil paints, watercolor, brush and pen on paper, mounted on cardboard, is a piece with visible characters’ underneath. These characters and lines are like ghostly images emerging out of his canvas.

Klee lines are lightly visible and emerge from the background, not covered by the paint, and exposed which is like letting a secret message materialize from the painting. In “*Nest*” (Figure 23) my composition illustrates inner impressions of pencil marks underneath the lightly color surface of my work. These virtually invisible lines are intentionally emerging from the canvas as part of this inner spirituality of the image as, and the essence of the soul.

In “*Ecstatic Alphabets*” (Figure 5) from Tauba Auerback, the artist shows us a special connection of language and ideas behind lines that are transcribed into artistic forms of color script. An opportunity to create art on a canvas without words. In August 2012 ¹⁵, Auerback, born in San Francisco, California., presented in her exhibition pieces that are closely related with this contextual language.

My work characterizes these inherent characteristics and meaning of lines. Indirectly related to a form of language, the expressive idea behind my paintings is again the one that shows pencil marks. Sometimes translucent as those done by Paul Klee, my pencil lines appear as natural outlines trying to describe a physicalized form a subjective language. Perhaps to the viewers is a discrete fault on the canvas that stops and restraints the imagination.

In “*Nest*” (Figure 23) and “*Ashley Age 4*” (Figure 46), again the pencil marks are clearly perceived. An approach that is largely included in many of Paul Klee’s pieces. However, to me it also represents the idea for language as an expressive way to represent a story.

I was asked on one occasion “Why do I leave the pencil marks on my work?” Commonly, many artists cover their preliminary pencil marks but to me these marks are part of the essence. These initial marks are reminiscent of spiritual statements behind my work and associated with the characteristics of the soul. These lines are barely visible and to me defined a spirituality that is part of its own nature. To me lines and color combined, become a narrative, a chronicle, a way to rendered the soul in association with these spirituality of the essences of my work.

My next artist was born in Malden, Massachusetts in 1936, his name is Frank Stella. Stella’s’ views and ideas are concepts that have extended my knowledge in my interpretations of

¹⁵ http://taubaauerbach.com/exhibition_images.php?exid=6 15 Feb 2017

line, color and space. In his book title "*Working Space*", he defines the working space in a canvas of abstract paintings as the most important surface. (Stella 84). Space is an important concept for Stella, and compares the scenes of Caravaggio and Velazquez as being of particular importance in Caravaggio is realistic interpretations.

Stella describes Caravaggio as being calm and Velasquez as being stressed. These comparisons are what he called an "overwhelmingly imagination" (18), and places these two artist in different perspectives but what is more important to me is the correlation I found with Stella's art and his use of lines with mine and the overwhelming imagination of my work.

Some of Frank Stella art pieces are based in his interest in the Islamic art, and are his most interesting styles (146). The intricate patterns are closely associated with the Islamic mosaics and is here where I see the resemblance with my work. However, the Huichols Indian art portrayed in my work is a stronger characteristic that forms part of my work and the cultural heritage as part of my identity.

In most of all of Stella's paintings from the 1960's and 70's, I see part of me with similar colorful compositions that have inspired me after a trip to the Saint Louis Museum of art in which several of his pieces are on displayed. The art created by Stella during these decades using vibrant colors and enormous sections of canvas is an artistic influence in my work. The oversize canvas of his pieces and the great mastery of his kaleidoscopic palette have been the motivation for the size and colors of my art.

Another important part that has helping me connect my art with Stella's artwork is essentially the practice of drawing. From 1967 to 1982 Stella worked with a numerous amount of prints that are part of a catalogue put together by Richard H. Axson. In his book called "*The Prints of Frank Stella*" Axson gathers and divide the book in catalogues but the multicolored

squares and concentric squares is what I defined as part of my inspiration for my work. The use of lines, color and space in Stella's pieces are colorful. Each line has a function and this approach reflect his spontaneity and knowledge of placing each color as it forms part of the essence and nature of his pieces. Axson defines Frank Stella as someone that engages the viewer with his work in a process that divert, improvise and alter the image in what Frank Stella calls "*the realm of what the print can do*" (Axson 23).

Frank Stella's artwork titled "*Mandinat as Salam III*"¹⁶ (Figure 4) displayed at the Saint Louis Museum of Modern Art, is a colorful piece that I had the opportunity to admired. This piece is composed of half circles and its diagrammatic rendering, a unique style of Stella. To Willian Rubin, author of a book titled "Frank Stella", Rubin describes how Stella's common protractor forms created bands of patterns and later painted with vibrant colors that are among the most beautiful compositions of Stella's work (William. S Rubin 134).

Indeed, artist like Vasily Kandinsky, Piet Mondrian, Paul Klee and Frank Stella are part of this artistic historical part in this thesis. These artists have been associated with line, colors and space and their ideas fused together with my own work as inspirations for "Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World". This artistic fusion of ideas has made me reinterpreted their views and connects my artwork and my view with the essence of my soul.

Most recently, an artist that has influenced my work as Frank Stella is another contemporary sculptor, his name is Dale Chihuly. This artist is known for his 3-D glass art, an artist that through his work and particular style is other artist whose artistic style influenced my work.

¹⁶ Image from the Saint Louis Art Museum. Object Number: 250:1975 <
<http://emuseum.slam.org:8080/emuseum/view/objects/asitem/6851/101/title-asc:jsessionId=1E49A3B9FA5A4A62274839E840B5FB9D?t:state:flow=cf256d06-bf3b-477f-960e-34e35d1a014a>>

Dale Chihuly was born on September 20, 1941 in Tacoma, Washington. Famous for his glass pieces since the 1960's Chihuly glass forms are designed of stunning quality.

In 2015 in a trip to Las Vegas, Nevada to celebrate my daughter's 21th birthday, we stayed at a famous resort which displayed an extensive collection of Chihuly's glass art pieces, in the lobby, in the restaurants, hallways and in the main gallery of the resort. All pieces of art were made with blown glass to include: sculptures and chandeliers made with glass twisting tubes as wind blowing creating movement. These colorful glass pieces to me illustrated lines of colors of similar characteristics to those from his "*Fiori*" styles (Mark McDonnell 122).

I immediately related his work with lines and colorful arrangements of my work, I identified with his piece especially with the large chandelier in the main entrance of the resort, seeming as if I was under the sea of colorful anemones floating on top of me. My idea of lines and colors immediately emerge as I explored and acknowledged the elements around me. In this way I have shaped in myself a stronger relationship with certain types of art and styles, not only from Chihuly but from every single artist that had influenced myself and my art.

Countless artists are very important in history but only few have influenced my ideas and have made me reflect upon my work. The views of the artists, their philosophies and works, not only have created my likes for these concepts and theories but are reinterpreted in my relationship with my work. It is here that in the history of art only one artist has made me rethink about the structural compositional elements in art. This artist celebrated by many and emphasized by Frank Stella in his book "*Working Space*" positions Caravaggio as his first artist on his book on what he calls "*The successor of Michael Angelo*" (Stella 4).

Caravaggio is the artist that with his work played another important role in history of art. Frank Stella in his book "*Working Space*" defines Caravaggio as the successor of Michael

Angelo because of his strength on his characters and his use of the pictorial space. (Stella 4) In a certain way, Caravaggio was the artist who changed the perspectives in art as the worlds greatest artist. Caravaggio was a painter who discovered his artistic approach by doing what he liked.

Michelangelo Merisi da Caravaggio is an essential key artist of all times, considered the most important painter of the baroque period, his life has always been a topic for controversy as well as his paintings. But his commissions were vital projects for his artistic career. The reproductions of his biblical passages with strong emotional results are part of his acknowledgements for his immediate fame on his subsequent work. Due to his very expressive representations of human feelings¹⁷, his highly naturalistic way of positioning the figures on his paintings, and the elements that he included in the elaboration of his work, is in fact what situated Caravaggio as the best artist of his time.

The Lombard and Venetian schools mostly characterized by the elements of representation¹⁸ are Caravaggio's first practices were influenced by these schools. Nonetheless, Simone Peterzano, Callisto Piazza, Parrasio Michieli, Guiseppe Arcimboldo and Giovanni Ambrogio Figino, this last artist from the Lombard school, also inspired Caravaggio's work.

The initial artistic perspectives of Caravaggio were based on representational symbolism from the elements of the Lombard and Venetian schools. However, his work is sometimes controversial but at the same time in style with these schools that followed the classical representation of the Baroque period.

In my next painting titled "*S.A.M. Ancestor*" (Figure 48), the use of light and dark techniques in the style of the chiaroscuro is illustrated as under paint. In addition to the vibrant

¹⁷ Hout, Guus Van Den., and Bert Treffers. *The Last Caravaggio*. Zwolle: Uitgeverij Waanders, 2010. Print, 34.

¹⁸ Spike, John T., and Michèle K. Spike. *Caravaggio*. New York: Abbeville, 2001. Print, 20.

colors applied on the top, I used another perception and changed the total aspect of the painting by adding extra layers of paint to change the background leaving the undercoat of the chiaroscuro; color here plays an important role in which the dark colors are almost gone. It is as Stella explains, the idea of the one man, one painting (Stella 17).

Some of the elements used by the new Italian schools at the time, was the use of light and dark techniques. In the styles of Veronese and Tintoretto¹⁹ these styles were typical and motifs of nature were part of the compositional principles specific to the Venetian school. This technique was used mostly used by Caravaggio, including the male models in classical positions with a dramatically foreshortening of the human figure. Mainly depicted in a very realistic way these practices were representative of these schools.

The still life was a revival of the classical “*Xenion*”²⁰ with the making of books, many so-called academies were created and many inspired by the “*Modello*”. All these academies included studies of Leonardo’s work and his analysis from nature²¹ that demanded experimental observation. Caravaggio’s earliest interpretations follow the traditional conventions for portraits.

It is the excessive mannerisms in his early work that characterized Caravaggio’s paintings. As forms that renders the message to an essential meaning, Caravaggio followed the already established iconography of the time with “*Bacchus*” as part of the allegories dedicated to his name.

The representation of the body was a very important element on his work; it shows the beginning of his interest in representation using allegorical depictions. Depictions of music,

¹⁹ Ebert-Schifferer, S., and Tevvy Ball. *Caravaggio: The Artist and His Work*. Los Angeles, CA: J. Paul Getty Museum, 2012. Print, 32.

²⁰ Still life of a fruit basket- Ebert-Schifferer, S., and Tevvy Ball. *Caravaggio: The Artist and His Work*. Los Angeles, CA: J. Paul Getty Museum, 2012. Print, 41.

²¹ Ebert-Schifferer, S., and Tevvy Ball. *Caravaggio: The Artist and His Work*. Los Angeles, CA: J. Paul Getty Museum, 2012. Print, 38-43.

combined with eroticism and the artist interest for the naturalism and romanticism of the Venetian²² schools. Caravaggio's motif of nature, the significance of dark colors and the techniques used to create his paintings are essential qualities of his work.

To accomplish a full understanding of these principles, in the next chapters my artistic philosophies, the historical content the methodologies, findings and latest work innovations are explained and connected together with these artistic influences that has shaped the principles of my next chapters.

²² Spike, John T., and Michèle K. Spike. *Caravaggio*. New York: Abbeville, 2001. Print, 19.

CHAPTER III

ARTISTIC PHILOSOPHY

Caravaggio gave much importance to the significance of certain motifs and symbolisms that are significant parts in his interpretations. These essential principles, combined with his techniques are parts that influence numerous artists. Here, I will be presenting attitudes, viewpoints and ideas about my art and how I think about certain elements in a more concise way.

In the following styles of abstract art “*Dematerialization*” (Figure 37), “*Abstract in Blue*” (Figure 38), “*Orange Dawn*” (Figure 39), and “*Parakeet*” (Figure 53), the concepts behind these pieces are very similar to those of artist Özcan Kaplan.

Özcan Kaplan was born in Anatolia in 1964 (Kaplan 6) and his abstract artist beliefs are that there is a relationship between painting and poetry. A much similar concept of artist Tauba Auerback, that with minimal details and a natural experience the tones of the atmosphere are felt inside the composition within its colors (7) “*Ecstatic Alphabets*” (Figure 5). To me, these concepts are pure abstract work in its own essence with the soul. For example, in my artwork some pieces suggest the essence of the soul, on what Kaplan called the “*Atmosphere*”. Through a bird, a fish or a turtle this essence of the soul is the part of these motifs that become symbols with a natural experience and that I decided to use in this work.

In these Abstract expressions, my discoveries of the dematerialization of the image to its own soul is my first independence from realism. I want to display the individual essence of the image.

When an image, is finished in my canvas, I begin to distort the image to a total unrecognizable impression. This is what happened in my painting called “*Dematerialization*” (Figure 37) In this artwork, the main qualities are transformed to the form of the soul. If I place myself in this space of “*Dematerialization*” and begin to feel the essence of the bird in the physical work (Figure 37) then the mind transfers that emotion into the inner soul and the atmosphere. My artwork not only represents the abstract object but an individual characteristic seen as an attached structure to the soul. It demonstrates that the object stayed in the space but with a different quality and can only be seen if a different perspective is perceived.

Through lines I create movement and within movement the essence of the object can be felt in space and in its own atmosphere. Space transforms the actual object and with implied lines I imagine the space and its emptiness. It is this emptiness that makes this space of the canvas useful for the implied lines and what make it part of the essence. Thanks to this emptiness in the canvas, the space is more valuable for the lines implied or not.

The previously mentioned Abstract paintings of “*Dematerialization*” (Figure 37), is an example of the use of space and its importance with its own essence. It is also part of my next paintings called “*Abstract in Blue*” (Figure 38), “*Orange Dawn*” (Figure 39) and “*Parakeet*” (Figure 53), these oil paintings apply the same concept of that in dematerialization of the object and subsequently transforming the essence and soul to its own nature. This element of space, is not part of a definition from a book, but the essence that works as an instrument for my art.

Breaking away from previous ideas and the image itself to a more conceptualize style, I was able to understand and implement diverse perceptions with space in nature. This abstract approach has taken me to another artistic phase. Starting with my paintings of lizards, this idea was first created without a total transformation or dematerialization from the actual image. This

oil on canvas titled “*Lost*” (Figure 51), is part of a dematerialization and at the same time the appearance of the organism as it is coming back to life as a rebirth in a cell form. Thinking about bringing something back from the cell stages and having its own spirit, the cell has to be defined as a principle of life. Something that will be discussed in my methodology and findings about “*Nature, Essence and Spirit: An artistic process of space, lines and color from the level of cells to the large oceanic water world*”. But first, the process of how these ideas had come together to create my objective and non-objective art are based on the analysis of art concepts that I had compared and contrasted to apply the best results.

In the process of elaboration and creating oil paintings and digital images, my principal objective is to consider, what I want to express, its purpose and why? “*Nest*” (Figure 23), is a large oil painting that measures five feet in height by four feet wide. The impression and sensations of colors are capricious to nature. In this painting the viewers can appreciate in specific areas pencil marks, some more visible than others. This pencil lines create a rhythmic balance between brush strokes, and the colorful background that is combined with light tones and wash oil paint techniques.

I like to paint with oils, this medium²³ is very flexible to work with and the wash technique of applying semi-transparent color is associated with my work. This method allowed me to achieve unique tones of tints and shades with colors, something that I have not obtained with other techniques. Plus, oil paints plasticity allowed me to create thick textures or impastos of color as I needed or used it as a transparent color if it was lightly applied.

During my artistic career I have developed a particular style but my interest into the development of new ideas has intensified my exploration for several other artistic techniques. As an artist, my personal interest for lines, color and space have evolved from portraits to abstracts,

²³ Medium refers to the materials used in art

and from cells to the relationship of these with the large oceanic water world and the cells structures. The lines in my paintings represent water, direction, movement and space. These elements could modify or disturb the way people perceive things. Giving the same emphasis to these elements without changing the pictorial moods can change the perspective and disturb these spaces. Each of these elements are playing an important meaning in the development of each of my pieces, the expressive effects of every element is produced greatly involving the viewer with each unique style.

This relationship is conceived as an artistic fusion of line, space and color. The Large oceanic world is in part represented with turtles and lines in concentric forms representing the cells in a variety of forms and arrangements between these elements. Cells form from the inner outlines of lines within the space of each individual shape. In the water world with turtles and in land with lizards, all connected to the same principle and essence. The space full of micro-organisms that are invisible to us, the cells that create the whole as a complementing element to each other. Each made by incorporating the right amount of colors and lines together to create the cells as an undivided soul.

This particular interest for these elements are about representation. A unique and individual characteristic on how I perceive these essential parts in my work, and exactly in the same way I want to transmit these concepts to others. Now, inside the cultural aspect, I have undeniable ideas about my beliefs and my concepts, as part of my roots. Concepts and beliefs that have open up new visible characteristics and the ability for me to maintain a balance. These aspects are certainly the result of original inspirations and the advantages of the folklore and my cultural heritage.

To me, the Huichol Indian art is a representation of cultural values and has a great content in its representation. It is part of the cultural identity as Miguel Leon Portilla expresses in the book called "*Art of the People Hands of God*" a collection of the museum of popular art. Leon Portilla describes the beginnings of the concept of art (Portilla 41-46), but as he continues he explains the rich legacy of the popular arts of Mexico, done in a variety of forms (50). Portilla expresses his ideas and mentions that the art in Mexico is very rich and reflects the enormous variety of art. In my art I try to keep this legacy using another form to express my fusion.

This is what I want for others to see in my art. I want the viewers to feel the same intangible matter of the essence of this fusion. Is the viewer who appreciates this combination of art and culture, and for them to make their own association connected with nature. The water world, the cells and lines connecting to each other in a single is part of my art. It is nature, essence and the spirit that captures and connect these concepts. For more than 20 years, I have paid close attention to the art of the indigenous people. As a mestiza these elements are important part of my individuality and determination to represent the essence that exists in my work in new ways to represent my heritage. Among colors I see this essential part of my heritage and I believe that with colors I can express feelings that represent my miscegenation as a synonym of my essence.

The sensations that colors produce in the human brain varies from sadness to joy, and from harmony to peace, all are colorful combinations and fused ideas of feelings is a colorful manipulation with the essence that defines my sensitivity for colors.

Colors have played an important part of my art and with colors I am able to express my joy for painting. In 2014 my professors Richard Field gave me the name of a website called,

“*The art of Charles Sovek,*”²⁴ in this article titled, “*Speaking of art,*” Sovek talks about “*beating the muddy blues*” in which he states to consider two important elements for a perfect color palette and the mixing of colors. First, the item in which an artist mixes his/her colors, should be a palette. The second element is the layouts of colors on the palette. In this section I realized that my professor taught me to layout my colors in a wooden palette as it is in Sovek’s article.

In another reference, Charles Sovek considers different types of painter’s palettes. The use of other color palettes can alter the hues and change the tones of the paints as these are placed on its surface. I particularly used the wood palette in its natural color and follow my professor’s advice on my colors layout. I used a number to code each paint tube from 1 to 12 adding a (+) positive sign for darker hues and a (-) negative sign for lighter hues within the same numbers. In this way I created a rainbow of colors all arranged in a way that gave me the variety of colors as I needed it.

The use of the wood palette helped me in the layouts of my colors on my canvas and defined an ample perspective for colors. I strongly believed that this idea is important to mention because my artwork is directly related to this concept of color. The oil paintings are all laid out on the wood pallet with a uniform arrangement and to me this is very important to maintain this uniformity in my colors and especially to maintain the colorful aspect in each of my paintings.

The medium toned wood palette as Sovek explains, maintains that rich intense color that is preferable to the darker palette that make colors appear overly dramatic. As I use the medium tone wood palette to create and arrange my oil paintings, my colors are always organized by their numbers as previously described. Since, colorful arrangements are my priority, I rarely use black paint and never a dark wood pallet. This is essential for my art and my style.

²⁴ sovek.com/speaking/index.htm 17 March 2017

Every piece of art is directly related to the ideas of line, color and spaces with each singular characteristic, all are part of my art and my cultural legacy to nature, essence and spirit. Nature that allows us to appreciate the arrangements of space, colors and lines. This essence in nature is what makes my art unique and true to the idea that nature can be represented in a beautiful way in an imaginative form using these important elements.

Space, is an essential part of my work. For instance, with space I can define and modify the image and transform my understanding for emptiness to see its valuable part. In art, space is defined as being the part or area that is within, around, between, above or below an object²⁵. Space partakes a close relationship with the objects and the areas that surrounds it. Space could be visible on a canvas or invisible on a cup but it plays the same important role in our lives.

In my art, I organize space as a way to fulfill the soul. The space is something that never disappears and it is always there. Space only objective is to change its colors but not its essence in my art, it is a colorful transformation that the space attains. Space is experience and is always an existing form, is imposing and cannot be meaningless.

My Blue turtle painting title "*Spirit*" (Figure 40), is part of my philosophy in relation to space, even if the space is full of color, it still represents the space. The entire space of the background is just transformed to an immense ocean. Some people might feel uncomfortable by looking at it. In this artwork it is the transformation of the space that creates this enormous ocean. Space is most of the time a perception of the emptiness that needs to be felt and balanced.

Experimenting with space and creating visual solutions is an important part of my philosophies and in my art. Space is part of a magical combination of imagination and creativity adding the essence within the lines and colors.

²⁵ Art definition: Art dictionary

Resulting from these philosophies my next element is line. Following a line(s) with your eyes, can give you a directional sense. Our eyes can see and feel the movement when is followed through a line. Lines can be an expressive animated movement of energy that unlocks our visual creativity. “*Spiritual Dichotomy*” (Figure 25) is my next artwork, that features this visualization of movement articulated by animated lines of energy. This energy, embodies the soul of the lizard as a symbol of life and effort to endure obstacles. The lizard symbolizes a space full of energy and is an important idea and part of this work. In spirituality, symbolism is essential and has played an important role in history. In my work this spirituality is magical because it is a connection with the subconscious and the relationship I have within my own spirituality. A concept of spirituality that comes from the principles of the Huichol Indians.

My philosophies of these concepts of line, color and space are in part based on childhood memories, later discussed, and is a constant understanding of these concepts. In this book title “*Art Talk*” by Rosalin Ragans, she places the element of line as the first lesson in her book. I strongly believe that this element of line is the most important, not only because of its different variations but because its pliability to change and express a emotion is remarkable. Define by Ragans, line “*is the path of a moving point through space*” (70).

In Paul Signac “*Felix Fénéon*” (Figure 7), line represents this movement of a magical touch and is in his painting an essential element that defines movement with color curved lines. It transforms the space to an essence of moment, something that once more defines and enhance my understanding for these elements of line, color and space.

Within my philosophies is the symbolism of colors, connected with my art, and my appreciation for colors. The concept behind the symbolism of colors, have created in my mind a connection with my cultural views that have prevailed throughout all these years. It is the

rediscovery of traditions inherited and resurfacing from the self that this aptitude that once was dormant is now part of a distinctive form within my soul and everything that I have. My traditions have become part of my art and are now part of concepts that make symbolism an important perception in my work.

We as humans are created by principles of rationality and mimic the external world impersonating these actions. My philosophy is not to impersonate or mimic the external world but to follow the essence. There is no science or mathematical equation explaining or allowing magical things to occur, but it is the imagination in us that wants to be free. Once is free it begins to create and let the magic things happen. To me the understanding on how to find the right mixture of these elements and having an equilibrium is important and necessary to create the biggest idea of all. The problem here is that not everyone sees everything beyond representation and the magic never happens.

There are numerous philosophies and countless systems founded in these universal ideologies that are disconnected from the imagination and connected to representation. The power of this process, will result in understanding the concept to reassure and affirm that reality is only an agreement versus imagination. After that agreement, imagination becomes the most powerful element and the physical world around us becomes obsolete.

The appreciation for these concepts depends not only on the knowledge that is found from historical contexts from Kandinsky to Piet Mondrian or the opinions of Barnett Newman, but is the combination of all these philosophies for the art making that creates these fusions. Theories that shaped my ideas and at the same time has taught me to see nature and essence differently, with lines, colors, and spaces that are part of these concepts.

CHAPTER IV

HISTORICAL CONTENT

As a child living in Mexico City going to my grandmothers house, downtown car rides and visits to the market place, were very frequent. The Mexican market place also called “*El Mercado*” is inside a big building, this market is a place where people sell all kinds of goods at low cost, such as, fruits, vegetables, meats and poultry. Going to these market places is a great experience for everyone who visits and especially to a child. I remember my mother taking my younger sister and me from one mercado²⁶ to another buying a variety of things for dinner.

To a child these experiences are enjoyable and amusing. Seeing all those colorful arrangements of things in the Mexican markets was all I wanted to do. Colorful fruits, candies, flowers, baskets, clay pottery and all kinds of seeds invited me to dig my hand inside the containers. I remember the containers were full of beans and in the 70’s the plastic cups and plates were very popular. Everything was enjoyable and filled with colors in the Mexican markets.

For instance, the arrangement of colorful fruits displayed on top of wood boxes, candies and flowers baskets making beautiful arrangements is part of what I remember the most of these marketplaces. All kinds of dry goods including hot peppers and the typical piñatas hanging from the ceiling of the Mexican marketplace are parts of my heritage.

²⁶ Mercado- Spanish to English translation means market.

However, seeing all the piñatas in one place was a dreamlike experience. Guided by my mom's hand, I was continuously looking up and trap by the magical combinations of colors that have fascinated me since then. Piñatas are my favorites in the Mexican market, because the colorful tissue paper that curls around the red clay made me think of lines. As a child I wanted one, the bigger the better to be filled with all sorts of fruits and candies. The piñatas in Mexico are part of a tradition object use in birthday parties, religious celebrations and other special occasions. The more colorful and decorated these are, the better to emphasize the occasion.

As a child everyday was a discovery specially at these marketplaces. I was always trying to find something more colorful and brilliant. It is my personality to look for those color as in my childhood days. I remember some neon green and orange plastic cups that my mom bought for my sister and I. Colors make me create, describe, express and even suggest a felling, an emotion, with colors I connect emotions and feelings as another form of connection with language.

Since I compared and contrast the colors intensity in my paintings with the Mexican markets, and my Mexican heritage, all my art is a unique recompilation of all of those experiences. Experiences of the Mexican Folklore heritage that motivated me to do what I do and that shaped my interests for these elements of line and color. In my next painting I titled "*Cells of Life I*" (See Figures 28 and 29) This interest for color could be appreciated in colorful intensity that I use to demonstrate the effective use of this element in a more contextual idea and the significance of colors.

Very bold colors are combined as part of the motif that balances the changing hues, as the light hits the surface on the Max-Metal/Brush Silver plate in which this piece was produced. Its yellows, reds and oranges hues combined with the blue greens, red violets and blue violets are as the color spectrum beautiful combinations of brilliant colors. Its colors made a strong statement

of happiness and joy that depicts the essence of movement with colorful lines that depend from each other for a graceful result of every color and line.

Designing this digital impression thinking on this concept, it is what makes this piece so unique. Lines help me guide the way of my movement as a close organism within itself and creates the cell. The color/line cell are kept in each space in a concentric form to implied a living cell. These variations of curved lines, of long and short strokes is what marks the movement and combines this unusual arrangement of individual cell with lines.

Going back to those beautiful trips to Mexican markets, I remember my mom been in charge of most of the food and cooking. my dad for the downtown rides in México city. I do not remember a day without going out. During breaks, eating with grandma, visiting cousins or religious celebrations, every day was an expedition of at least 3 hours in the big city.

Our daily visits to my grandparents' house, hours away from our home, was a must. But many of those trips back home at night were awesome parades of lights. I enjoy the city very much at night, with countless colorful billboard of top of buildings that attract my interest for bright colors. But my dad's favorite place to dinning out soon become an attractive place for me. It is Plaza Garibaldi, a famous Mexican tourist site where dozens of food stands come together at one place competing for the visitors.

Definitely big cities at night are beautiful, and Garibaldi is not an exception. Plaza Garibaldi²⁷ is famous for its group of musicians called mariachis that play traditional Mexican folk music. This place is full of folklore and mariachi groups, but the decorations of the cutout paper art called *Papel Picado*²⁸ is what make Plaza Garibaldi to standout.

²⁷ Plaza Garibaldi: < <http://www.plazagaribaldi.com.mx>>17 March 2017

²⁸ Papel Picado; [http://repositorio.ul.pt/bitstream/10451/25106/20/ANEXO%208%20-%20PAPEL%20PICADO%20\(M%C3%89XICO\).pdf](http://repositorio.ul.pt/bitstream/10451/25106/20/ANEXO%208%20-%20PAPEL%20PICADO%20(M%C3%89XICO).pdf)

Visits to Plaza Garibaldi downtown Mexico City, are greatly surprises of colorful decorations. My family trips to places like these, and the folklore of Mexico, all together are the most colorful and wonderful experiences of my life. There is not one moment I don't remember spending a happy moment with my family. Experiences of wonderful memories with the family are constant reminders of my identity and cultural heritage that as an artist I express with my art.

Another element that is worth to be mention is the paper art or *Papel Picado*. This elaborated paper designs are part of Mexican traditions and are used to decorate the streets and homes during important holydays or religious festivities. The streets are decorated with strings of colorful papel picado that have different designs depending on the celebration.

This Mexican art is another expression that influences my work, not only because of is colorful designs but for my cultural heritage. In "*Path to Life*" (Figure 55) and "*Anaranjaditos*" (Figure 19)²⁹, I created paper cutouts of turtle designs. I use this motif inspired by nature and birth. These baby turtles represent the new life and new beginnings. The outline of the empty turtle's space represents the soul. The use of paper to produce an outline on the canvas was later transformed and shaped to the final form as a transformation of the soul. These silhouettes of turtles leave a similar impression as to those observed the artwork. It keeps the viewer attentive to the empty space. As the viewer is looking into the missing part attempting to have a reasonable explanation, the reason gives up and the essence is found. Nature, essence and spirit is represented in every piece on these turtles as a ghostly images of the soul. It is like describing an spiritual survival and leaving an impression on its own desire to continue with life.

Mexico has a wide diversity of elements in its arts and crafts. The folklore in textiles designs is another form of inspiration I use in my work. Textiles are a traditional part of the

²⁹ Anaranjaditos a spanish word for little oranges

people background and the distinctive costumes of each Mexican culture are filled of patterns. lines, shapes and colors that made the textiles one of the most displayed element in every state.

These textiles are a representative part of the ethnic cultures of Mexico. Decorated with patterns and designs each represents a cultural affluence. The Huichol Indian textiles are extremely decorative and its colorful patterns involve religious and spiritual symbolism and the representation of their culture. Inspiration that played part in my work with patterns and motif of symmetrical shapes seeing across my work. I am so fortunate to know people who are part of this culture and myself for being part of this cultural heritage.

My next oil paintings focused on these patterns and the results are seen here in my work titled "*In Essence Transformation I*" (Figure 27) created in the Spring 2017 is my first digital artwork produce in Max Metal Brush Silver Back. A work of art first inspired by the representation of the Huichol cultures. Inspired by their colorful arrangements of aligned yarn and bead works, the original piece was made on canvas, then photograph and transformed into my first digital representation of nature. Produce using metal brush, this composition of two lizards represents swiftness and unity. A composition that can be interpreted in a double form as the good and bad, the day and night, or the male and female. This symbolism that I apply on my pieces is the unity of the two as being one. In my next work titled "*Nucleolus*" (See Figure 30) this similar concept is closest to the yin- yang³⁰. Yin is the female energy and Yang the male the energy (Fang 7). The connection is the result of my cultural fusion and heritage reminiscences of my early foundations as an artist. These reminiscences of my heritage are part of this fusion between my art and the traditions that I grew up. I been very fortunate to have born in a small

³⁰ indigenoupsych.org PDF file.

family because we travel a lot. My dad had a job that gave him time to travel with the family and we learn about the cultural diversity in a fun way that enrich our knowledge with every trip.

Several of our trips were of two days, Friday after school my sister and I were ready for the weekend trip coming back on Sunday. We visited many towns near and far in different states around the Mexican country. Experiencing Puebla, Taxco, Hidalgo, Michoacán, Estado de Mexico, Guanajuato, Queretaro, Veracruz, all the 32 states on short and longer trips during the year. All those trips taught me the cultural richness of México. From every single state I save the memories and have stayed with me since. Fascinated by all this cultural richness, I found myself connected with the people, their art and their cultures. Aztecs, Totonacs, Otomies, Olmecs, Mayans, Purepechas, Huichols and many other native tribes are part of me and stayed with me from each trip. I do have to thank my parents for this unique experiences of traveling and learning in this way, and for teaching me to love my cultural heritage.

On one occasion going to Papantla, Veracruz Mexico., I remember my grandmother was with us, we visited the pyramids of “El Tajin”. My heart shrink as I was looking up high in a pole about 88 feet high at this fearless people frying hanging upside-down from a rope tide from their waist. My dad called them “*Voladores de Papantla*”³¹. It is when my grandmother turn to me and said with pride “*We are Indians too; We are Purepechas!*”. At my young age I did not understand what that meant. I now understand my connection with them on who I am and what I am. As an artist I don’t have to change my identity to create art but to let myself fee I have to embrace my roots.

Going back to the city, during the 1950’s and 60’s, Mexico City was the result of modernity and architecture played an important role in this development. By the 1970’s Mexico

³¹ Mexican Magazine-Mexico Desconocido “Los Voladores de Papantla”., March 13, 2017
<<https://www.mexicodesconocido.com.mx/los-voladores-de-papantla.html>>

was a contemporary and a cosmopolitan city in which I had the privilege to be raised. I lived in the city for over 20 years and its infrastructure, was basically new. Stadiums, parks, monuments, apartment buildings, roads and highways. But one building, the tallest in Mexico City stands high and impressive, “La Torre Latinoamericana”. This building was the tallest building in Latin American finished in 1956³².

“La Torre Latinoamericana” was at that time the tallest building in Latin America and the only one designed to support an earthquake. When the skyscraper was finished there was no way to test the building against earthquakes but just a short year after it was built, the building was placed into its biggest challenge. It was 2:40:51 AM on July 28 1957 a violent 7.5 magnitude earthquake in Gutenberg-Richter scale moved the grounds of Mexico City. The Gutenberg-Richter scale is used to measure the forces of earthquakes in number scales based on the forces from the original place of the earthquake. In seismology, the Gutenberg–Richter law³³ (GR law) expresses the relationship between the magnitudes³⁴ and total number of earthquakes in any given region. I was not born at the time this earthquake happened but the first time I was able to be in this building was in the mid-seventies. I remember going into the elevator, feeling gravity one floor at a time in one of the fastest elevators. I was holding my dad’s hand; my little sister was with my mom. As the elevator stopped, we went inside the restaurant and seated next to a window. I remember my Dad saying “I hope there is not an earthquake”, but sitting by the window my only interest was looking down at the tiny city. I had never seen anything arranged in that way, it was my first experience with lines.

³² torrelatinoamericana.com.mx

³³ Gutenberg and Richter, , pages 17–19 ("Frequency and energy of earthquakes").

³⁴ The Richter magnitude scale (also Richter scale) assigns a magnitude number to quantify the size of an earthquake. The Richter scale, developed in the 1930s, is a base-10 logarithmic scale, which defines magnitude as the logarithm of the ratio of the amplitude of the seismic waves to an arbitrary, minor amplitude, as recorded on a standardized seismograph at a standard distance.

I recall my little sister being afraid, she did not want to leave my mom side. Nevertheless, I was so excited that I stand up on top of my chair and my dad sit me down. All I wanted to see were those avenues that looked to me like painted lines on a canvas as those Mondrian paintings of lines. It was the most amazing time of my life as a child. Looking down from the biggest building in Mexico was my first experience with perception of space and lines. At that time incomprehensible to me, looking down and seeing how small the objects appeared in the ground was a wonderful experience. I believed that in order to understand where we are going we need to understand the purpose of why we are doing what we do. In my search for what is line? I came in across with a article that said that art is “*Just a Bunch of Paintings with Lines*”.³⁵ I immediately related this article with my art and make me think about another expression that I have hear before. If people think that art is just a bunch of lines, art will not exit and more less the concept behind the artwork. As humans we think and see things very superficial before learning the real complexity of things. Frank Stella reply to this comment that “Art is what it is, it is what you see”. In my instance, my art is what you want your senses to feel and your mind to see. This is the way I want my art to be understood.

³⁵ Title of the INSIDE/OUT web page of the MoMA’s dated January 5, 2011.

CHAPTER V

METHODOLOGY AND FINDINGS

In my life time, I had been exposed to theoretical knowledge, artistic expressions, works of art, architecture and other cultural aspects that had form my individuality. Every view had influence the characteristics of my art. It is not my intention to attempt to change any interpretations, but to expose the intellectual context that each view represents with my personal understanding of methods and practices that these discoveries displayed over my work.

Discovering each part of many commonly interpretations including those of from the elements of art and principles of design is a process acquired by studying these elements and its methodologies. Each of the elements and principles had played an important role in my practices, but line, color and space are the essential qualities of my work. Studying something new is always interesting, but my style was trap in the pass and the ideas of portraits. I followed traditional methods and created other painting.

In “*S.A.M Ancestor*” (Figure 48) and “*Ashley Age 4*” (Figure 46) I mostly followed techniques having in mind my imaginative method. Other portraits as “*1968*” (Figure 41), “*Sisters*” (Figure 49), and “*Botones*”³⁶ (Figure 47) are paintings that merged with techniques inspired by Andy³⁷ Warhol’s colorful art. My inspiration of using bright colors and different contrasts to create artistic compositions started based in these methods of color.

³⁶ “Botones” Spanish word for bottoms

³⁷ <http://www.warhol.org> 16 March 2017

During years, my studies in art have increased my understanding of the methods and styles in art and had helped me to connect more of these artistic styles with my work. These connections bring me to the connotations of symbolism, line, color and space, in which methods are particularly important and apply into my style. Each process is closely related as a result of my search and will be discuss next as a form to familiarize with this practice.

Symbolism plays an important role in my work, not only for what represents, but for my beliefs and traditions that are part of my cultural diversity. But what is symbolism? This term is defined in the dictionary as a way to represent ideas, or the meaning of something as a symbol³⁸. A symbol could be a representation of a political, religious or personal idea that stands for something we believed and without a symbol we don't have nothing. Symbolism is relatively connected with spiritualism and as a Christian, symbolism is more than a representation of an idea, or meaning. This spiritualism behind the symbol is an essential part of the innersole, is the essence of the human nature, a conviction of our spiritual beliefs. The use of symbolism in my paintings reflect this spirituality as a form of expression, without limits as it is in "*Imperative*" (Figure 12), "*Instinctive*" (Figure 16), "*Spirit Dichotomy*" (Figure 25) and "*Nucleolus*" (Figure 30), in which the meaning of each title conveys to this spiritualism behind my pluralism³⁹ and my cultural beliefs.

As an artist, I use a variety of methods and my practices are consistent with my beliefs. In my spiritualism the essence to me is the soul and I find that in my paintings. In "*Golden turtle*" (Figure 54) and "*Caritartugüita*" (Figure 52) both are part of these practices. All of these paintings represent a phase in my life, related with nature and the essence as part of my practices to vanishing the image and transformed it to a new dimension saving the essence of the soul.

³⁸ Definition of Symbolism:< <http://dictionary.cambridge.org/us/dictionary/english/symbolism>>

³⁹Definition of Pluralism:< <http://dictionary.cambridge.org/us/dictionary/english/pluralism>>

There is always a way to create art and I follow the essence of the lines and what the line dictates. Lines followed me because these are always present in my work and are the part of the main element in any of my compositions. My style is not based in applying colors on canvas without having the line to create and communicate its purpose. Lines are the most important part of my entire compositions where color and space help to complement my work. However, none of the elements could survived without each other and make art by itself.

Fascinated by the large oceanic water world and the living organisms inside the aquatic systems, my next piece titled “*Nature Intracellular*” (Figure 18), is the result of all my practices and interpretations of lines within my perceptions. In this large piece in which the water world is represented with lines, I use different kinds of brushes to create moment and control the thickness of the lines. (See details Figure 9) It is similar to the ocean movement trap in individual cell. The connections that exist with each line creates this relationship with movement and the cell as a living organism. The unconscious movement that the viewer perceives with lines creates specific characteristics inside this colorful environment with the cell as its essence.

Lines in art are described as an aesthetic beauty and part of the Gestalt Theory developed in Germany in the 1920’s⁴⁰. The Gestalt Theory of lines is a concept that explains that lines only exist in the eye and mind. To me this theory misses the essence inside the qualities of line but it maintains a harmony in a chaotic world. For example, lines are simple and expressive, lines are essential and in my next painting titled “*Crossroads*” (Figure 11) is a lizard representation of “Cuetzpalin” that represent a 13-day period⁴¹ in the Aztec calendar.

The line arrangements in “*Crossroads*” are symbolic representation of nature created under the idea of a process to arrange shapes closely together called tessellation. This painting

⁴⁰ Gestalt theory:< <http://char.txa.cornell.edu/language/element/element.htm>>

⁴¹ Cuetzpalin is ruled by Itztalcolihqui.< <https://www.azteccalendar.com/trecena/Cuetzpalin.html>>

displays a beautiful symmetrically arrangement of diagonal lines forming a pattern that implies moment, as animated lizards. The heads and bodies are fused together to form a symmetrical pattern. This symmetry represent unity as in the yin-yang concept. The small dots inside the rhomboid shapes symbolize the “Eye of God” in the Huichol Indian tradition, an important religious symbol represented in their art.

Line, color and space are linked with my own particular style of painting and the distinctive brush strokes and pencil marks that are present in my work are part of this essence. These elements can create shapes, forms, tones, tints, shades and moods and even create three-dimensional forms on flat surfaces.

In the book “*Mondrian 1892-1914 in the Path to Abstraction*” by Janseen and Joosten stated “Mondrian’s utopian fantasy of a completely aestheticizes environment, one in which the spiritual power of art would pervade all of society...” My art modifies the image and the environments and bring its form to the essence of the lines to pervade the spiritual power. “Line and color...could create a universe no longer founded in the perception of observable reality”. To me it depends on the interpretation of each individual if you are willing to perceived this universe. Nothing seems real to some people, the representation of an image is an illusion of the real image and a copy of a copy. The image is like a mirror images or a *Trompe-loeil* on what Jean Baudrillard called “*Simulacra*” (J.T. Mitchell 343).

On the other hand, I consider imagination an important part of my process to stop the concept of the representation as a copy or a copy and find the essence. The right mixture of imagination in the individual must come from within. Imagination is a powerful action an is a further more dominant idea than the actions of the physical world around us. Imagination

stretches the meaning of our cultural values in our own identity. Depriving the human mind of imagination, our inner self is then confined to the monotonous existing physical world.

Thinking about this makes me follow the imagination and in this way, I followed the search for the illogical meaning. I have explored the possibilities that these implications can cause and in my work this is an important concern, because the exploration for the natural elements has to be magical and illogical. To balance an equilibrium of imagination and illogical methods, I have created the colorful irrational illusions of things that are seen with different perspectives. The copy of a copy or a true representation of the physical world however you wanted to called is nonexistent in “*Nature Intracellular*” (Figure 18) but the equilibrium between the magical ideas and illogical perceptions of color and lines creates this unique piece as magical. The cell element is what brings this piece to life in essence for those perceiving the atmosphere in the art.

The commitment is to undertake this approach and applied it to my exploration of human perception and explain my connections with these contexts and my art. The human imagination can take us to a creative stage. This practice has helped me find the fusion of this elements in a more creativity way. I cannot control the real world but I can create from imagination. If I continued to use true stylization that occurs only in the mind, I will not be pushing further the limits of my imagination. Indeed, “More realism loses its spiritualism more systematically” (Plato and Aristoteles)⁴².

⁴² Philosophical perspectives in Education “More realism loses its spiritualism more systematically” (Plato and Aristoteles).< <https://oregonstate.edu/instruct/ed416/PP2.html>>

CHAPTER VI

LATEST WORK INNOVATIONS

The XX Century and the new millennium has brought a lot of technological innovations as the cell phones and computers in the mid 1900's. These innovations were design thinking in the modern person and are now use by artist. I believed that in order to understand where we are going in technology we need to understand the purpose of why we are doing what we do.

Reading an article from the MoMA'S INSIDE/OUT posted by Beth Harris, Director of Digital Learning, and Education. Harris talks about virtual galleries, digital learning education, videos and more. I understand that technology in important in changing world and specially to an artist. That is why in the last stage of my Master's, I decided to use this technology in my favor using Photoshop.

Photoshop is a program that has increase my curiosity in technology. Influenced by one of my professors for over 10 years, artist/ professor Philips Fields from the University of Texas Rio Grande Valle, he was the first person I met that actually worked with computer programs and tablets to crate art. The use of technology as an artistic instrument to create art was inspired by him, and by 2013, I began to produce art using Photoshop.

Using Photoshop was only an experiment with my own paintings, I begin with an image of one of my oil paintings. This image was photograph and later transferred to a computer. Working with hundreds of layers I change and transformed my art to a new concept. It was not until recently that my interest for technology increased.

In many occasions I ended up with hundreds of projects with similar results, a frustration after staying hours behind a computer. My first real attempt after my professor's constant encouragement to create art using Photoshop, was from my photos of turtles. These photos were the inspiration for my oil painting title "*Voyage*" (See Figure 13). This is my first oil painting created from a Photoshop image of my design. From pictures to Photoshop (See Photoshop Figures 14 and 15), these images are my first official practice in making art this way.

This Photoshop method is revised and reorganize using a different approach, my compositions is transformed from an oil painting to Photoshop. This oil painting of a single turtle titled "*My Soul*" (Figure 24) is the first oil paint experiment to be transformed from an oil to Photoshop. "*My Soul*" is first photograph and later transfer to the Photoshop program. Each line now in the program is isolated from the rest and place in individual layers. This allows me to isolate the image of the turtle by using a variety of tools. I modify the tolerance value and add a semi-transparence hue for each section. This is a long process in the creation of my next work. The results are seeing in "*Cells of Life I*" (See Figures 28 and 29).

The second attempt is the outcome of the first one. I again isolated the images of the turtle and place it behind a bold background. It sounds simple but after many files the artwork was ready. I created 6 different colors as original works, each color will be number and present as limited signed editions for future exhibitions. (See Figures 31 to 36)

Many files were flattened and save as TIF or JPG's all save under the highest resolution for image quality. Each digital art is created from one of my original oil paintings on canvas, modified, and defined using Photoshop. This complex process takes hours of practice and patience, but as an artist this technology is another tool. I am still exploring its possibilities; it is a method that give me more plasticity in the creation of art.

Photoshop is a program that can be used to create art and can expand my possibilities to experiment, with new concepts. It will take an entire book to describe these new ideas and findings behind this processes, but creating art digitally is a way to see a different world in art.

Graphic designers use programs like Photoshop and illustration to design cartoon characters, advertising posters and animated movies. I use Photoshop to create art from my art. Only these unique pieces from my original oil paintings are transformed to Photoshop. These files are a collection of the of originals and subsequently being transferred to brush nickel surfaces or max metal. This work is also a limited edition of 15 pieces or less before the original file is completely erased. In this way the digital artwork cannot be reproduced more than 15 times in its digital stage.

The use this program is to customized my art and have access to a more modern style of art. Being a 2-D artist working with oil paints most of my life, I have find this new idea of working with my own paintings on Photoshop as a unique experience and the beginning of a new period in my career. My next exploration will be with digital tablets, these are another innovated piece and more versatile way to move with my art.

Finally, in my most recent exhibition *“Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World”* I represented my different sides in a recompilation of all my years of work. It was a retrospective associated with the origin of the cell, the large oceanic water world and its nature, essence and sprit.

The images are the photographs of my artwork displayed at the Visual Arts Gallery at the University of Texas Rio Grande Valley that encompass a variety of oil paintings on canvas with images of turtles and lizards with contour lines that suggest the sensitivity of motion through the eyes of the beholder (See Figures 42-45).

This retrospective also includes the latest projects made on max metal using Photoshop techniques. A fine approach to the oceanic concept is also seeing in this exhibition and many of my pieces implied with lines the movement of these forms as part of the idea that I have express this thesis. In my next example I have two pieces of digital art that have not been in shows. The first one is called "*Lines of Life I*" (Figure 22). This is one of two most recent piece base on the philosophies and methodologies of line and color. The second piece is "*Chromatid*" (Figure 56) with similar concepts in mind. In these two digital images the colorful lines are display in a black background. As Vassily Kandinsky, this black background was part of his composition in his painting called, "*Several Circles*" (Figure 8). Here, he displayed this beautiful contrast of colors against a black background that made the colors intensify the hues.

Working with this black contextual idea, is part of this artistic process in which I am currently experimenting. The second original oil painting on canvas titled, "*Lines of Life I*" (Figure 22), comes from inspiration "*Between the Lines*" artwork on (Figure 21) and was part of my last exhibition called "*Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World*".

CHAPTER VII.

SUMMARY AND CONCLUSION

The complexity and the systematic evidence behind the ideas I have overseen under many artistic influences, philosophies, historical contents, methodologies, and my latest innovations are all the base of my constant explorations in art. The visual, spiritual and magical interpretations of my paintings are combined with these concepts and under my own identity with my cultural values as a fusion between my ideas and those from artist that have influence my work from Caravaggio, Kandinsky, Mondrian, Klee, Auerbach, Kaplan and Stella. Defining my artistic senses for the style and views I have for my work.

The spiritual interpretations from the old masters as Caravaggio, to the Neoclassicism of Mondrian , the abstract paintings and the independent freedom of symmetrical patterns of Frank Stella and Özcan Kaplan, are expressions of transformation that have make realized the representativeness of my own art and the transformation as an artist. In this way my techniques and aspects of my work are express by not just deconstructing different levels of understanding but to preserve the nature, essence and spirit of the subconscious touching the mind to awake the human imagination.

It is interesting to appreciate the steps on how this transformation took place by itself in each of my paintings, and how the essence appeared within the simplicity of the arrangements as the recognition of its own forms that are part the art. I see my art through lines, space and colors,

Since this is how I see my world with an essence and imagination, this is my attractiveness for lines and the way I see my art. The artistic transformation is evident in my artistic style based on my convictions of these concepts, artists, and the visions that I have over these concepts in the use of lines, colors, and space that has allowed me to prepared and to project my ideas without limits as part of my imagination. In addition, these artistic principles and methods based on the analyses that I have or had have study, and my personal experiences with my art are what had formed my own principles.

The style that has taken me through what is now represented in "*Nature, Essence and Spirit: An Artistic Process of Line, Color and Space from The Level of Cells to the Large Oceanic Water World*", is my personal idea in conjunction with my own interpretations of these concepts. In this work, every single one of these elements, principles and methods use to create my artistic representations is what characterizes my style. Through the studies and excellence of the old schools of art, to the most innovative contemporary concepts of modernity, these studies have shaped the work of my art.

My work could be as Frank Stella will said "It is what it is." A work of art translated to lines, color and space were the use of these elements are stablishing the art, but the total transformed visual idea to the symbolic allusions and magical interpretations is what makes my ability to create art.

Experimenting with colors and lines defining the space in which each elements is use as a process has been the result of many years of study. Painting and experimenting with colors lines and space has definably merge ideas associated with contemporary and historical contexts.

In this world overloaded with pictorial expressions, it is very important to maintain a steadiness in my work and to continue with the artistic demands of modernity with new concepts

and ideas to overcome future obstacles in this demanding career as an artist. To summarize this work, the beautiful combinations of my cultural heritage, my childhood memories and my artistic growth has been part of this exciting journey with my work. The beautiful environments and fauna of my birth place, The Rio Grande Valley in South Texas, has definably trap my attention about lines color and space, a place that has created the essence and the spirit of my work.

My approach through the arts, has taken me to the conclusions that with space, color and lines, all are connected together and in each of my paintings creating beautiful arrangements and patterns and part of the essence in the space. The connection and the artistic fusion I have with my beliefs and with my art is a reflection of who I am. It is a constant reminder of my engagement with my art as an artist a unique way for my style.

To me, this is only the beginning of a new personal development and not the end. This thesis represents a brief description of years in my artistic career, and those devoted to my work at the University of Texas Rio Grande Valley.

Technology is and will be an important presence in my artwork, but most importantly to remain rediscovering the essence in my work without destroying or weakened its purpose.

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APPENDIX A

APPENDIX A

ARTWORK FIGURES



Figure 1:

“Sketch for Composition II” (Skizze für Komposition II) 1909-1910

Oil on Canvas

38.3 X 51.6 inches

Wasily Kandinsky

Solomon R. Guggenheim Museum, New York.

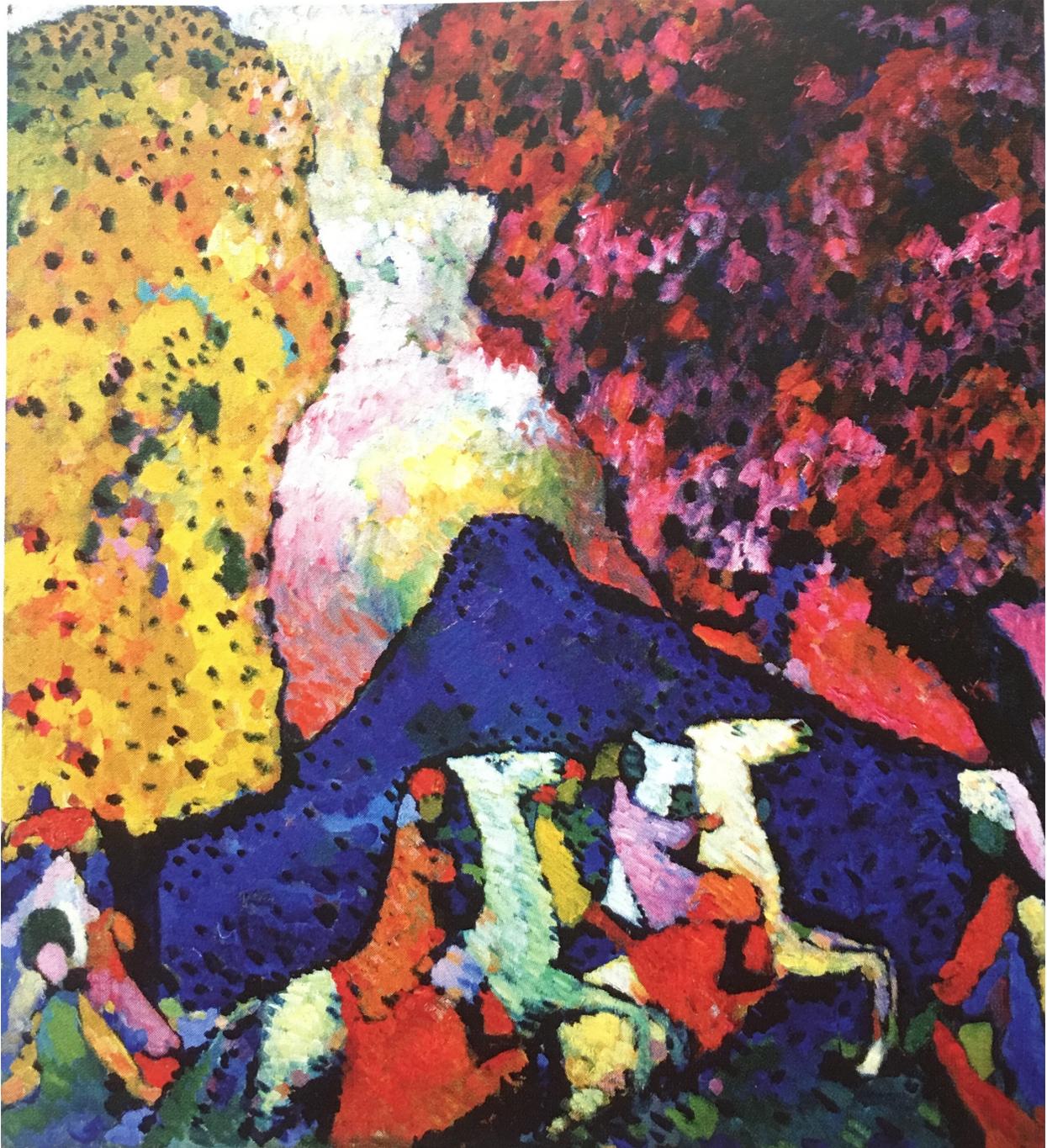


Figure 2:

"Blue Mountain" (Der bloue Berg) 1908-09
Oil on Canvas
41.7 X 38 inches
Wasily Kandinsky
Solomon R. Guggenheim Museum, New York.



Figure 3:

“Botanical Theatre V” 1934
Oil, watercolor, brush and pen on paper
Mounted on cardboard
19.6 X 23.6 inches
Paul Klee
Städtische Galerie im Lembachhaus Munich



Figure 4:

“Mandinat as Salam III”, 1971
Acrylic on Canvas
120 in. X 25 ft.
Frank Stella
Saint Louis Art Museum



Figure 5:

"Ecstatic Alphabets" 2006
Gouache on Paper on Panel
30 X 22 inches
Tauba Auerbach
Private Collection



Figure 6:

"Squares with Concentric Circles" 1913
Watercolor, Gouache and Crayon on Paper
9.4 X 12.4 inches
Wassily Kandinsky
The Städtische Galerie im Lenbachhaus



Figure 7:

Portrait of "*Félix Fénéon*" 1890
Oil on Canvas
28.9 X 36.4 inches
Paul Signac
Museum of Modern Art, New York



Figure 8:

"Several Circles" 1926
Oil on Canvas
55.1 X 55.1 inches
Wassily Kandinsky
The Solomon R. Guggenheim Museum

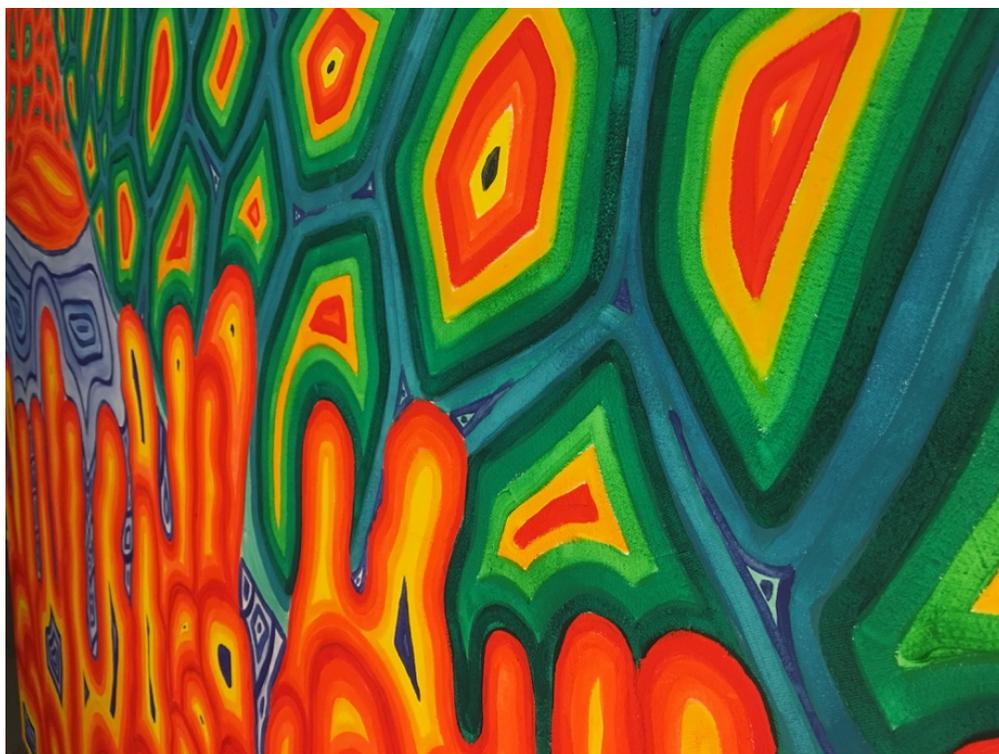


Figure 9:

Details of "*Nature Intracellular*" 2016
Digital Photograph
Odra Arriaga
Artist Collection



Figure 10:

“Green Turtle Essence” 2016

Oil on Canvas

16 X 20 inches

Odra O Arriaga

Artist Collection



Figure 11:

“Crossroads” 2015
Oil on Canvas
20 X16 inches
Odra O. Arriaga
Artist Collection



Figure 12:

“Imperative” 2014
Oil on Canvas
35 X 35 inches
Odra O. Arriaga
Artist Collection



Figure 13:

"Voyage" 2015
Oil on Canvas
40 X 30 inches
Odra O. Arriaga
Artist Collection



Figure 14:

“Voyage” 2015
Digital Image
High Resolution
Odra O. Arriaga
Artist Collection



Figure 15:

“Voyage” 2015
Digital Image
Low resolution
Odra O. Arriaga
Artist Collection



Figure 16:

"Instinctive" 2015
Oil on Canvas
51 3/8 X 26 3/8 inches
Odra O. Arriaga
Artist Collection



Figure 17:

"Blue Spirit Lizard" 2015

Oil on Canvas

24X 20 inches

Odra O. Arriaga

Artist Collection



Figure 18:

"Nature Intracellular" 2016

Oil on Canvas

57"X 94 ³/₄ inches

Odra O. Arriaga

Artist Collection



Figure 19:

“Anaranjaditos” 2016
Oil on Canvas
20 X 16 inches
Odra O. Arriaga
Artist Collection



Figure 20:

“Looking at You” 2016

Oil on Canvas

48 X 24 inches

Odra O. Arriaga

Artist Collection



Figure 21:

“Between the Lines” 2015
Oil on Canvas
24 X 36 inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 22:

“Lines of Life I” 2017
Digital Print on Max Metal
Brush Silver Back/Matte
24 X 36 inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 23:

“Nest” 2016
Oil on Canvas
60 X 48 inches
Odra O. Arriaga
Artist Collection



Figure 24:

“My Soul” 2016
Oil on Canvas
30 X 40 inches
Odra O. Arriaga
Artist Collection



Figure 25:

"Spirit Dichotomy" 2014

Oil on Canvas

46 X 35 inches

Odra O. Arriaga

Artist Collection



Figure 26:

"In Essence" 2015
Oil on Canvas
46 ½ X 64 ¾ inches
Odra O. Arriaga
Artist Collection



Figure 27:

“Transformation I” 2017
Digital Print on Max Metal
Brush Silver Back/Matte
24 X 36 inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 28:

"Cells of Life I" 2017
Digital Print on Max Metal Brush
Silver Back/Matte
24 X 36 inches
Odra. O Arriaga
Artist Collection 1 of 15



Figure 29:

"Cells of Life I" 2017
Photoshop image of
Digital Print
24" X 36" inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 30:

"Nucleolus" 2014
Oil on Canvas
16" X 20" inches
Odra O. Arriaga
Private Collection

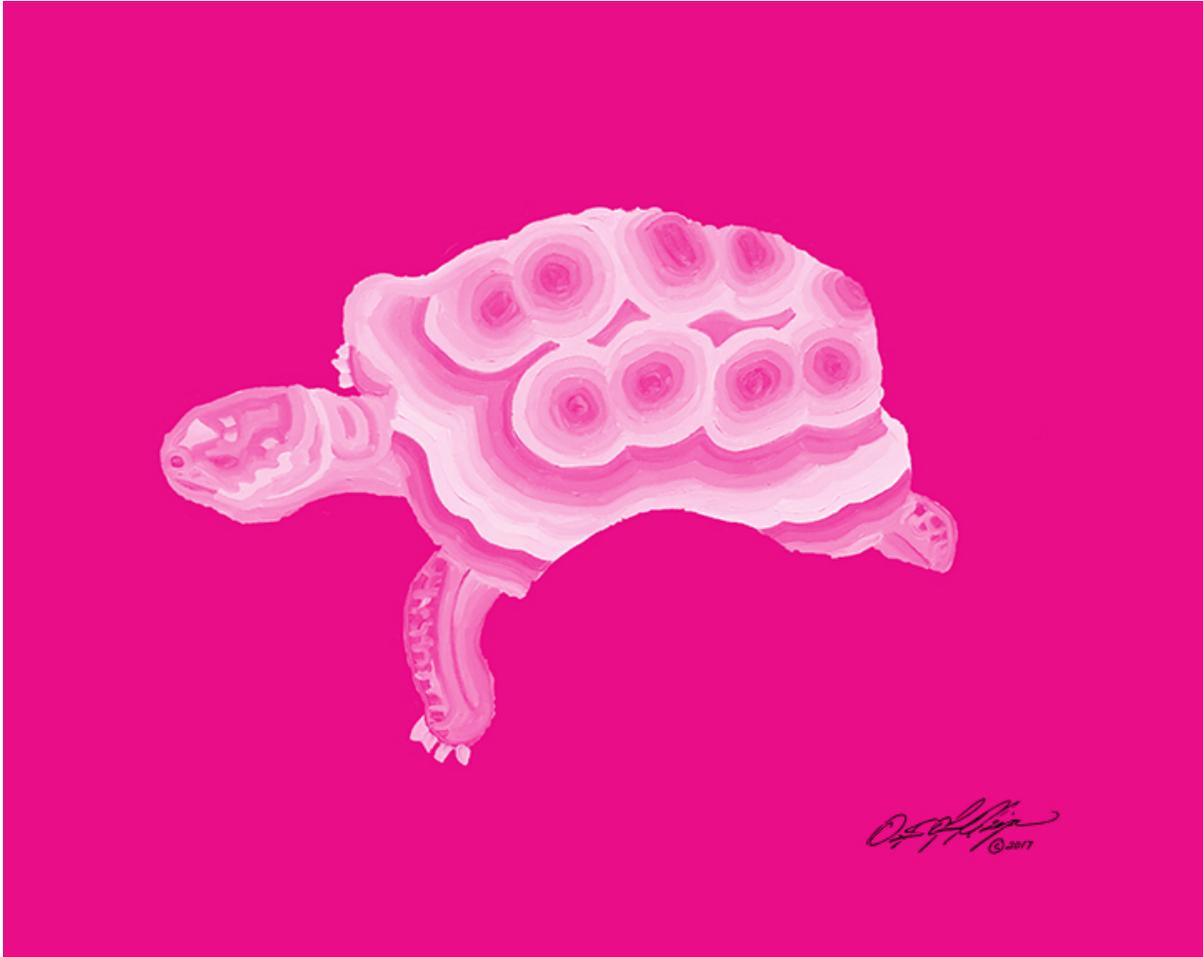


Figure 31:

"Pink Turtle" 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15

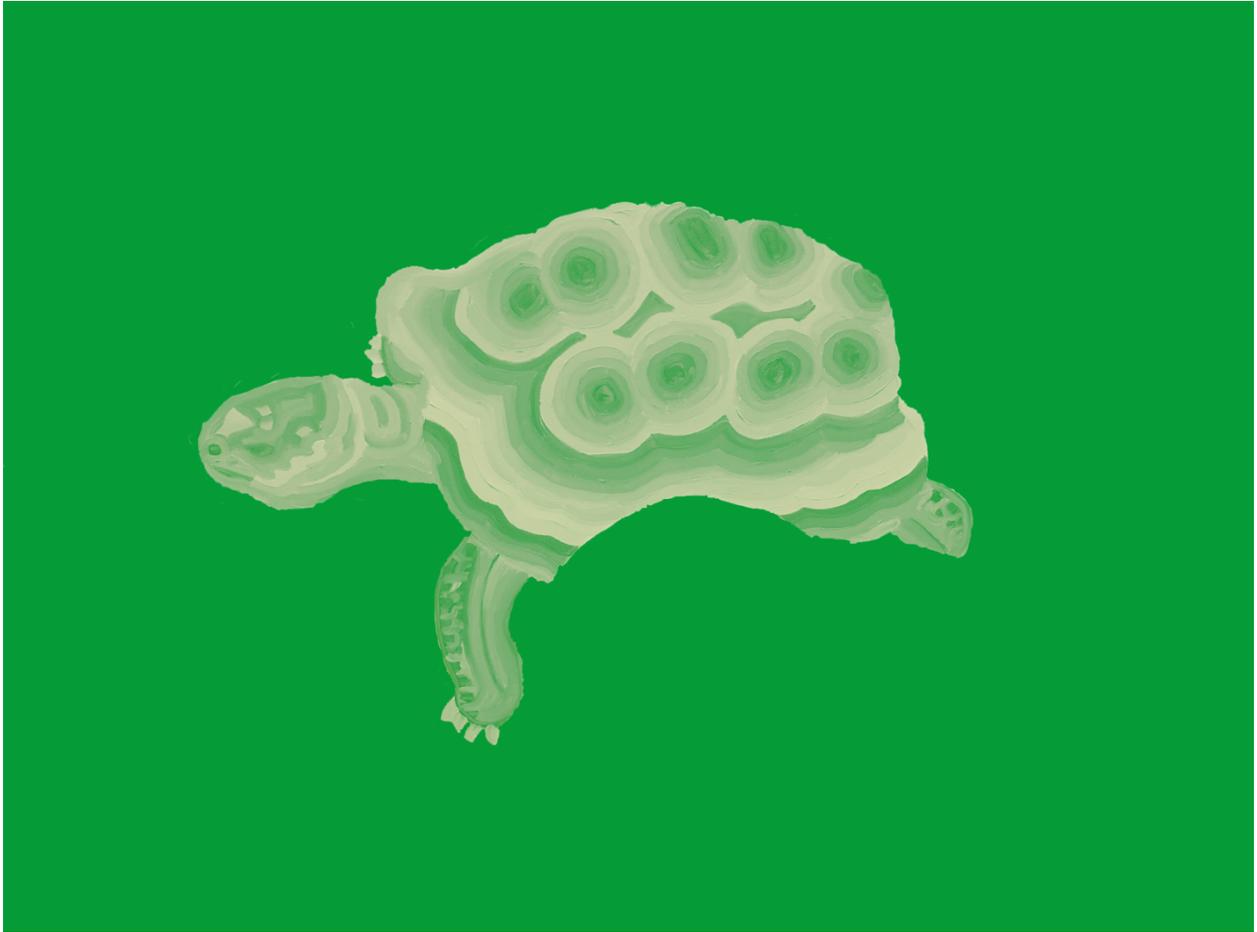


Figure 32:

“Green Turtle” 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 33:

“Purple Turtle” 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15

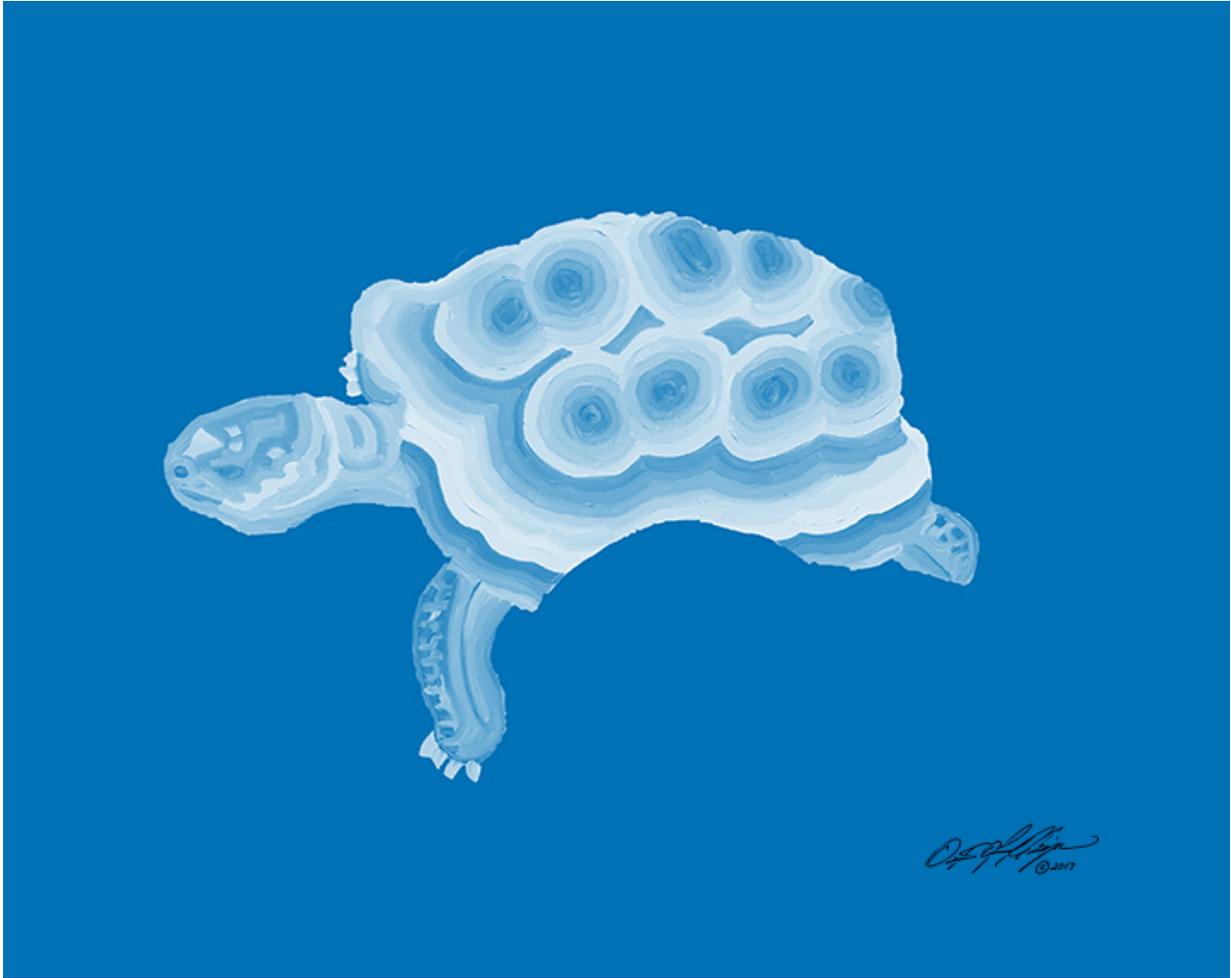


Figure 34:

“Blue Turtle” 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15

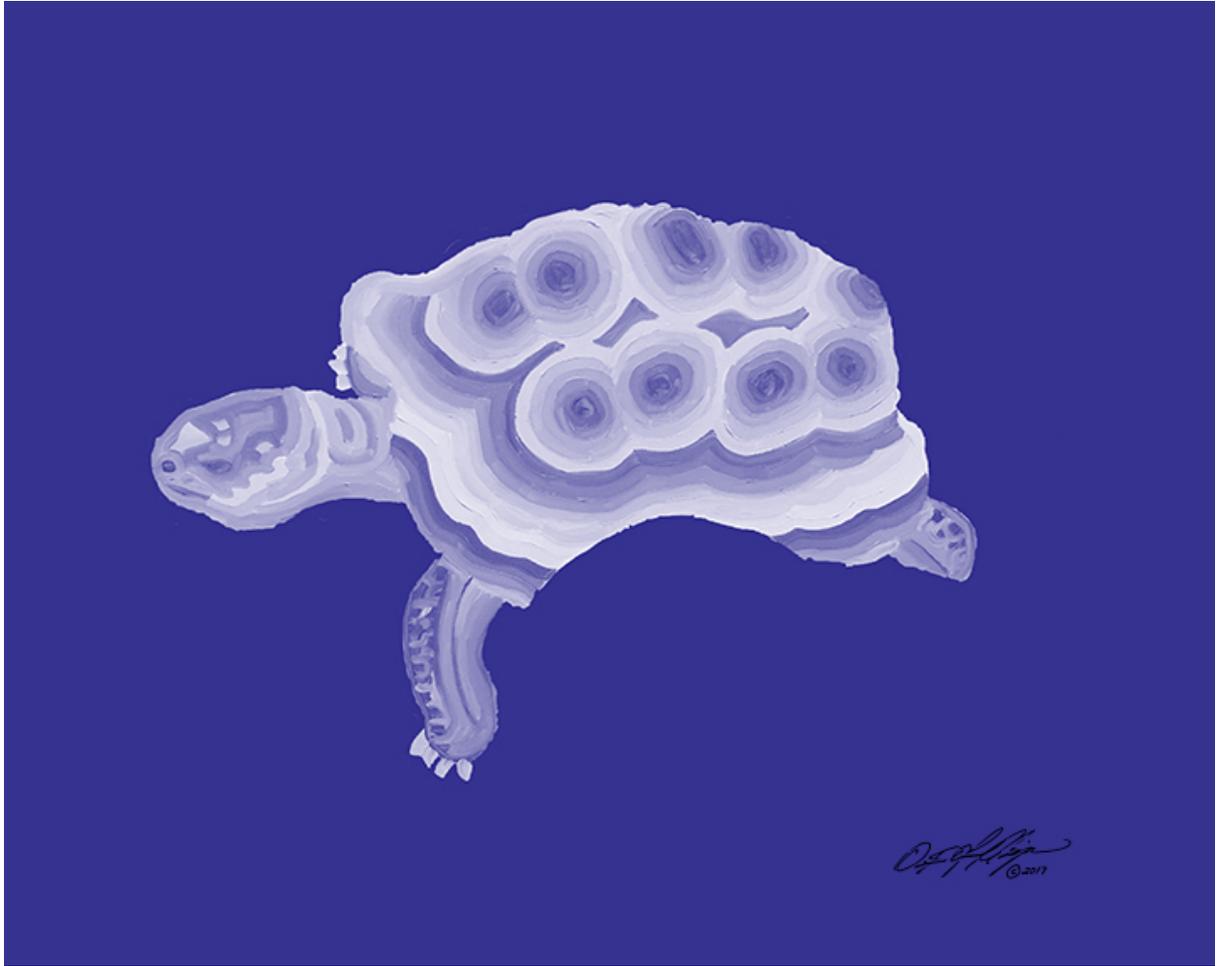


Figure 35:

"Violet Turtle" 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15

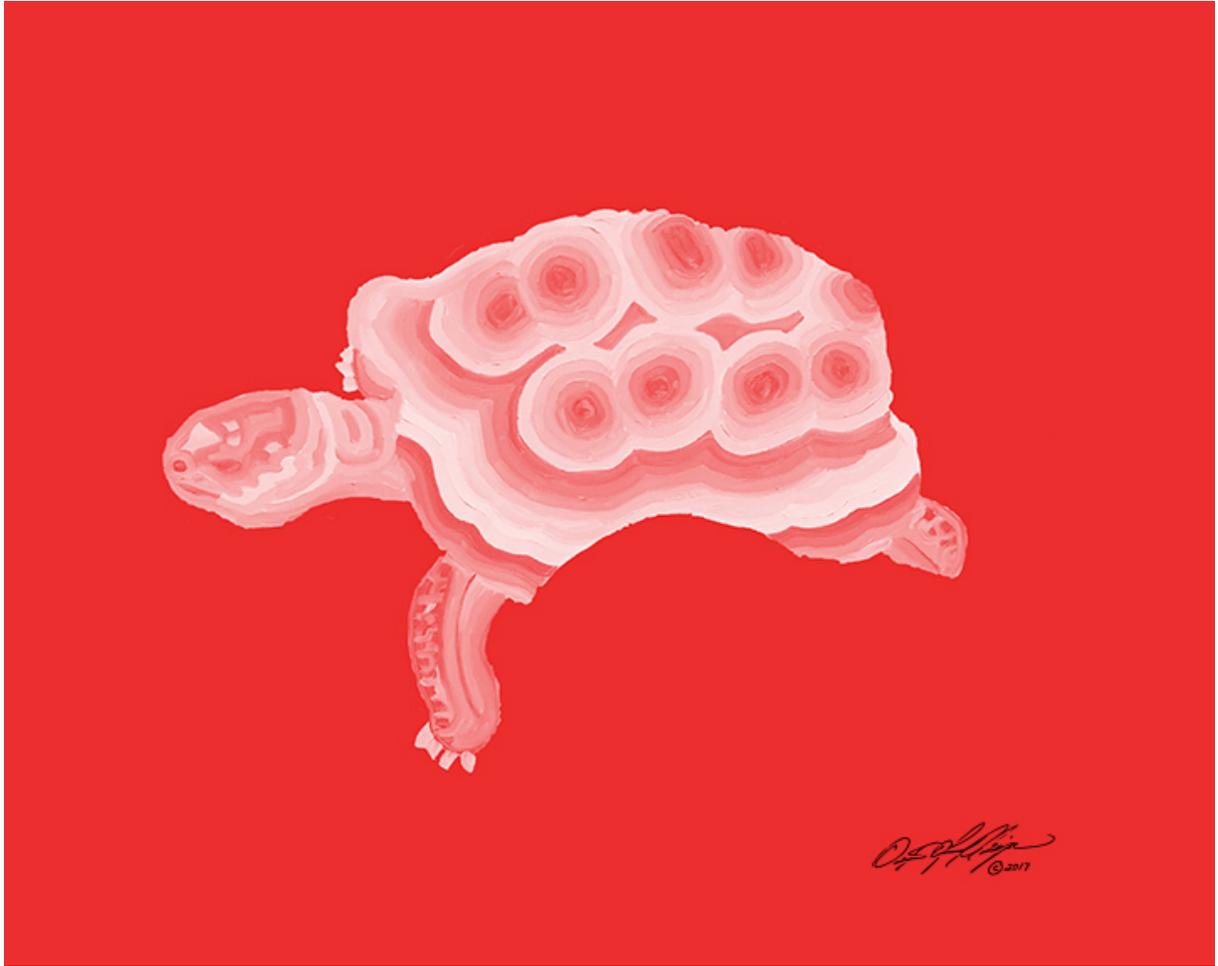


Figure 36:

“Red Turtle” 2017
Digital Print
8 X 10 inches
Odra O. Arriaga
Artist Collection 1 of 15



Figure 37:

"Dematerialization" 2013

Oil on Canvas

20 X 16 inches

Odra O. Arriaga

Artist Collection



Figure 38:

“Abstract in Blue” 2013

Oil on Canvas

24 X 18 inches

Odra O. Arriaga

Artist Collection



Figure 39:

"Orange Dawn" 2015
Oil on Canvas
20 X 16 inches
Odra O. Arriaga
Artist Collection



Figure 40:

"Spirit" 2016
Oil on Canvas
49 X 72 inches
Odra O. Arriaga
Artist Collection



Figure 41:

"1968" 2014
Oil on Canvas
30 X 40 inches
Odra O. Arriaga
Artist Collection

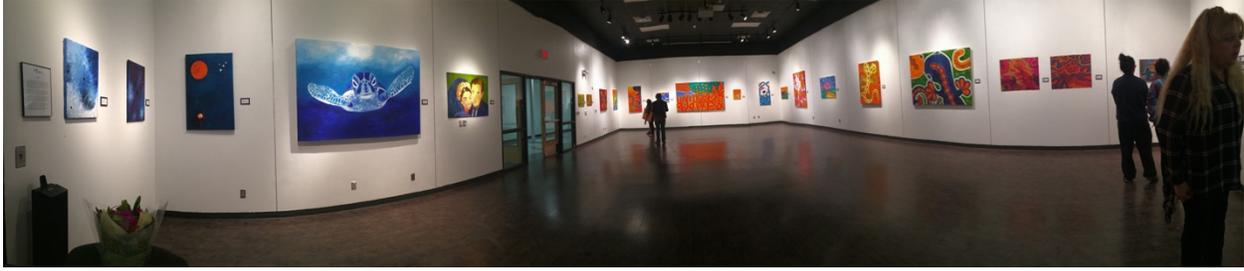


Figure 42: View of the Visuals Art Gallery at the University of Texas Rio Grande Valley



Figure 43: View of the Visuals Art Gallery at the University of Texas Rio Grande Valley



Figure 44: View of the Visuals Art Gallery at the University of Texas Rio Grande Valley

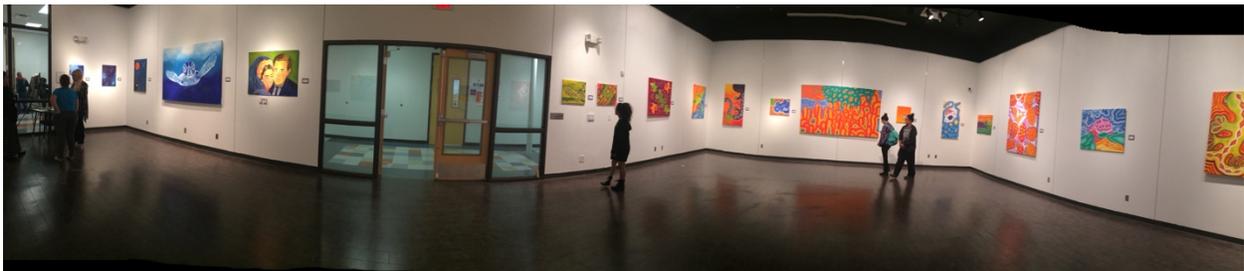


Figure 45: View of the Visuals Art Gallery at the University of Texas Rio Grande Valley



Figure 46:

"Ashley Age 4" 2013
Oil on Canvas
36 X 24 inches
Odra O. Arriaga
Artist Collection



Figure 47:

“Botones” 2014
Oil on Canvas
28 X 22 inches
Odra O. Arriaga
Artist Collection



Figure 48:

“S.A.M Ancestor” 2013
Oil on Canvas
30 X 24 inches
Odra O. Arriaga
Artist Collection



Figure 49:

"Sisters" 2014
Oil on Canvas
40 X 24 inches
Odra O. Arriaga
Artist Collection



Figure 50:

“Age 4” 2013
Oil on Canvas
30 X 40 inches
Odra O. Arriaga
Artist Collection



Figure 51:

“Lost” 2014
Oil on Canvas
16 X 20 inches
Odra O. Arriaga
Artist Collection



Figure 52:

“Caritartugüta” 2015

Oil on Canvas

16 X 20 inches

Odra O. Arriaga

Artist Collection

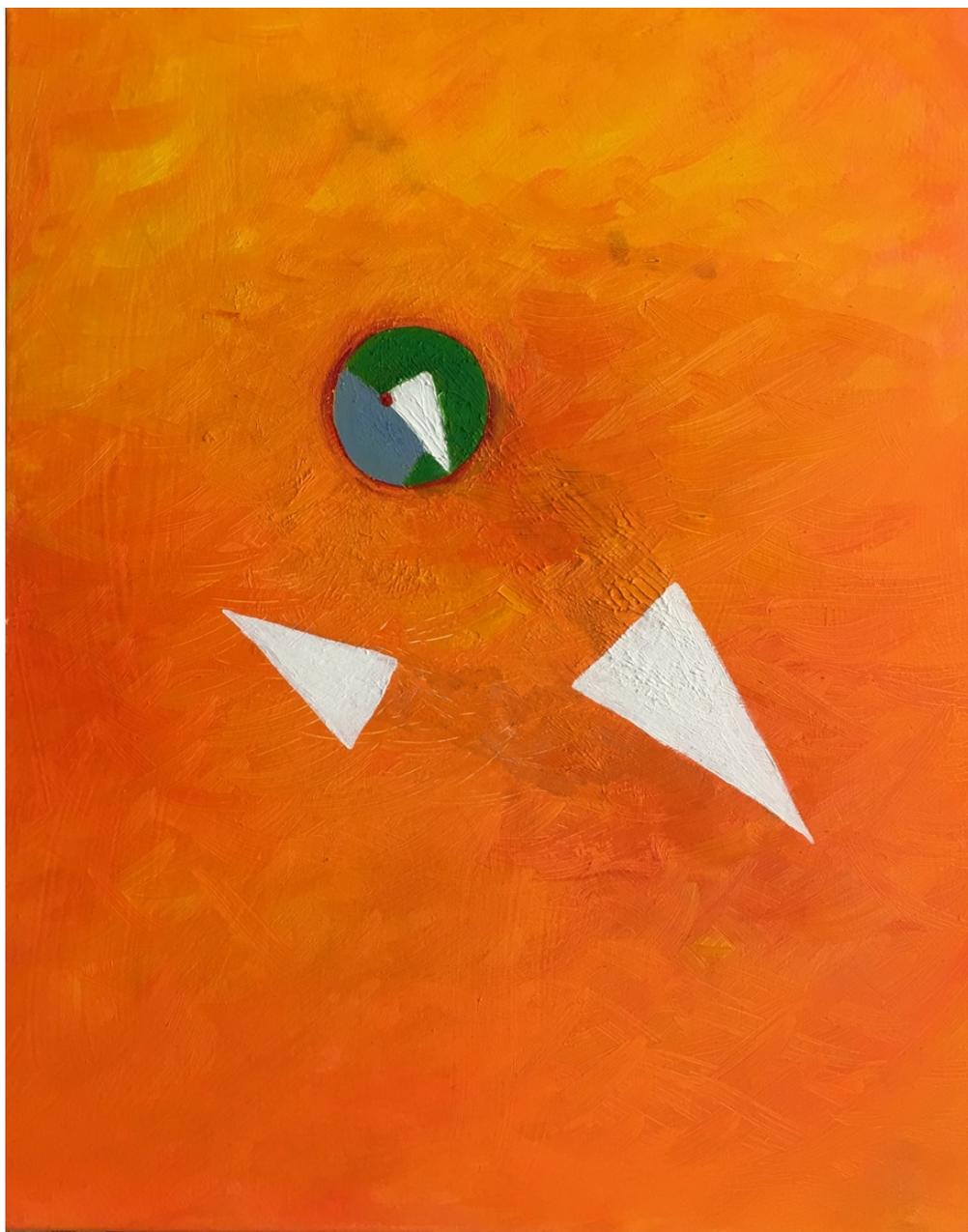


Figure 53:

"Parakeet" 2013
Oil on Canvas
24 X 18 inches
Odra O. Arriaga
Artist Collection



Figure 54:

"Golden Turtle" 2016
Oil on Canvas
11 X 14 inches
Odra O. Arriaga
Artist Collection



Figure 55:

“Path of Life” 2015
Oil on Canvas
20 X 16 inches
Odra O. Arriaga
Artist Collection



Figure 56:

"Chromatid" 2017
Digital Art
24" X 36" inches
Odra O Arriaga
Artist Collection

BIOGRAPHICAL SKETCH

Odra O Arriaga is a first generation Mexican -American artist, raised in one of the biggest cities in the world, Mexico City. Her cultural development is molded by the Mexican folklore and its people. Regions divide the rich cultural wealth of Mexico and each region displays its own cultural identity. Mrs. Arriaga has lived in Mexico City, Queretaro, and Estado de Mexico. Mexico's monumental cathedrals and archeological sites visits are part of her cultural connection with her own people, traditions and the folklore of Mexico. In 1990, she enrolled in the University of Valle de Mexico, in Queretaro, Mexico and studied Architecture and Pre-Colombian Art. Since 1992 Arriaga has been living in the Rio Grande Valley with her family. Odra's family has never stopped travelling. Spain, France, England, Mexico, and the United States, being Mexico and United States their favorite destinations have become part of her personality. In 1998, she worked as an independent artist in Austin, Texas painting murals. She participated at the Veterans Art Expo and the Spring Art shows in 2004. In 2015-16 she was invited to join the Golden Key International Honor Society, and from 2016-17 to join the University of Texas Rio Grande Valley's chapter of the National Society of Leadership and Success. In 2006, she earned her Bachelor of Fine Arts in Art Education from the University of Texas Pan-American, Edinburg, Texas. In May 2017, Odra O Arriaga earned her Master's degree in Fine Arts with a Certification in Latin American Art from the University of Texas-Rio Grande Valley, Edinburg, TX. Presently, she teaches art to at-risk and economically disadvantage students at a charter high school. For more information, Mrs. Arriaga can be reached at odra_us@hotmail.com.