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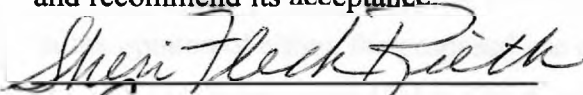
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I am submitting herewith a thesis written by Joseph S. Abide entitled "Beauty as Currency." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Fine Arts, with a concentration in printmaking.

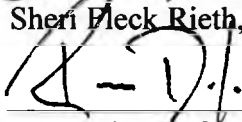


Sheri Fleck Rieth, Major Professor

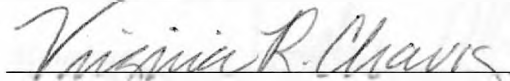
We have read this thesis  
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Date 12-04-2003

Beauty as Currency

A Thesis

Presented for the

Master of Fine Arts

Degree

The University of Mississippi

Joseph S. Abide

December 2003

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## DEDICATION

This thesis is dedicated to my three children,  
Jason, Daniel and Rebecca

## ACKNOWLEDGMENTS

I would like to thank the former chair of the Delta State University Art Department and current Dean of the school of Arts and Sciences at Delta State University, Collier Parker, for his encouragement and support in my return to school to obtain this degree. My gratitude goes to the faculty at the University of Mississippi Department of Art for their patience and interest in my development as an artist. I am especially grateful to my major professor, Sheri Rieth, who encouraged me to boldly take my image making to places it had not visited before.

## ABSTRACT

This body of work addresses the concept of physical beauty and the attendant value that we as a society place upon it. Beauty shares characteristics with other prized possessions in life. It may be traded for monetary gain, as is the case with professional models. The exchange is not always so obvious. What constitutes beauty is open to many interpretations as to why it is deemed desirable. I have observed physical characteristics which are valued as attractive, change, from one social group to another and within that same society evolve with the passage of time.

Physical beauty differs from other valuable possessions in two ways. 1. Judging beauty is highly subjective. Often what is deemed attractive to one person may not be looked upon as a sign of beauty to another. 2. Physical beauty does not appreciate with time, it has a limited lifespan. The analogy to flower petals, which provide a show of color and scent to attract insects for pollination, seems appropriate.

The images which comprise my thesis exhibition feature female students from the University of Mississippi Art Department. They are used as representations of physical beauty, not as personal statements about the individuals. They are serigraphed on paper and wood in small editions. Anatomy illustrations, gameboards and flowers are symbols which suggest certain qualities of physical beauty and the human interaction that is involved with the exchange of physical beauty for whatever is desired in return.

Power is a common companion with beauty. It may not be coincidence that the attainment of power by women through means other than physical beauty has been difficult. I make no moral judgement on this exchange. It has been a part of life as long as civilization has endured and I suspect very little will change in the foreseeable future.



## TABLE OF CONTENTS

I.	THE CONCEPTS OF BEAUTY AND CURRENCY.....	1
II.	MY IMAGES AS A VISUAL COMMENT ON BEAUTY.....	8
III.	SUMMATION.....	13
IV.	THE PRINTING PROCESS.....	14
	BIBLIOGRAPHY.....	16
	VITA.....	17

## LIST OF PLATES

PLATE		PAGE
1	Where Destiny And Chance Meet.....	18
2	The True Believers Conversion.....	19
3	Figure And Board.....	20
4	She Walked A Fine Line Right Down The Middle.....	21
5	Once Upon A Time In The West.....	22
6	One Person, One Way, One Day.....	23
7	If You Turn Away Twice You Are Looking Right At It.....	24
8	She Cooks With A Cold Heat.....	25
9	I Have Only One... You May Have It.....	26
10	When Pink Turns To Blue.....	27
11	If I Do This She Will Do That.....	28
12	Portrait Series I.....	29
13	Portrait Series II.....	30
14	Portrait Series III.....	31
15	It Seems To Creep In.....	32
16	I Will Be Here When You Return.....	33
17	For An Instant I Felt Like You Feel.....	34
18	Because I Could See I Wished Her Well.....	35
19	June Could Turn January.....	36

# BEAUTY AS CURRENCY

## TOWARDS AN UNDERSTANDING OF THESE TWO CONCEPTS

My thesis is dedicated to exploring visual imagery that represents the relationship between two ancient facets of society. The first, beauty, has been prized by man for centuries. Beauty may take many forms; the beauty of an artist's vision, the beauty that lies at our feet in nature, even the beauty that society deems some individuals possess. This physical beauty is my focus. Currency would seem to be a less complicated concept to understand. One has a need, pays for it, and the need is met. We would be overlooking an important quality of currency with this definition. What constitutes currency changes from culture to culture and even from one era to another. One form of currency has endured perhaps as long as man has walked the earth-- physical beauty has never been a disadvantage in society.

Artists through the ages have used the portrait as a vehicle for showcasing the beauty of their subjects and, when necessary, giving that illusion of beauty a helping hand through deft touches of line and color. The portrait has always contained some basic elements that have changed very little over time. The subject is, in most cases, flattered as much as artistic skills will allow. The background often possessed obvious visual cues directed towards experiences and locales associated with the sitter. Objects incorporated into the portrait serve to make comments about the sitter as well as serving as compositional elements for the image.

Symbolism in art is as old as prehistoric cave paintings. Visual art is built on the use of symbols to represent objects from our life. As art became more sophisticated in both

the tools of image making and the goal of the image makers, a different type of symbolism evolved. Objects began to take on meaning beyond their everyday use or intent. These manipulations of the ordinary could inhabit any area of the portrait. In the portrait of MONA LISA, Leonardo DaVinci has turned the background itself into a surreal dreamlike landscape. It ultimately lies with each individual viewer to arrive at an interpretation of artistic intention. If artist and viewer are to be on the same page, metaphorically, they must have common ground. If DaVinci's masterpiece is attempting to communicate a message with this background, perhaps it is that of woman as alien terrain, beautiful to look at but unfathomable as to what may actually lie obscured in those sfumato mists.

After selecting a group of individuals to serve as models in this group of portraits, I turned my attention to a set of objects that could serve as both compositional elements and convey a message about this concept of beauty and currency. The anatomical illustrations that occupy the image area with the portraits in a variety of compositional schemes hints at what lies beneath outward beauty. Often the individuals self-image lies in stark contrast to outward appearances. The ability of individuals to keep a rational view of their own appearance is often challenged or impeded by concepts of beauty that are generated by peer groups and society. Young women who desire acceptance from both male and female groups are particularly vulnerable to this form of pressure. The advertising and entertainment industries are two examples of organized attempts to sell women concepts of beauty that are often in conflict with their best interest. The desire to be accepted by society will often triumph over the individuals own healthy self image. What constitutes beauty in society is not overtly mandated but the message received by many is remarkably consistent.

Beauty carries with it an implied sense of promise. It may be enough to be beautiful and allow whatever benefits that are to be derived from this gift to shine through. An intrinsic quality of beauty is that it is profitable in a myriad number of possibilities. This gift does not depend on self realization by the possessor to be a force for achieving objectives in life. When combined with a high degree of self-esteem and an early realization that one is in possession of a gift that may contribute towards reaching personal goals, whatever they may be, the effectiveness of using beauty as currency is increased. It has been proposed by behaviorists that only a small fraction of our communication with others is based on the words we speak. Body language, eye-contact, voice inflection and a host of other factors contribute to the message we send to others. This amplification of the obvious by not so obvious means is also present in the lives of individuals who, to a greater or lesser degree, are in possession of beauty that is considered to be above ordinary. In my opinion, young women are taught, or learn quickly from their own experience, that certain behavior patterns will focus more attention on what they consider to be their strongest characteristics. This includes not only the obvious clothes, make-up and other outwardly visible refinements, but also an understanding of how to market a resource that the passing of time will attempt to erode.

It is in recognition of this aspect of relationships, and I speak here of male and female interaction on a number of different levels, that the game board icons were introduced to the portraits. They are shown full color in contrast to the black and white images of the portraits. Most games have rules and laws that govern how the pursuit of the objectives should be treated. It is generally considered that if an individual pursues a prize or reward that is important enough to compete for, then that individual will appraise themselves of the accepted rules of behavior. In the vast realm of human

emotions these rules are certainly open to a number of interpretations. This makes the game playing involving beauty, as a possession to be used or an objective to be pursued, one of the most difficult of terrains to define. To presume that all individuals in possession of a talent or gift, even if it took little or no effort on their part, would use that gift in the same manner would be an oversimplification of this concept. It would also fail to account for the incredible range of human experience and the value systems that drive so much social interaction.

The Spanish philosopher and poet *George Santayana*, writing just before the dawn of the 20th century, put forth the following hypothesis, “There must therefore be in our nature a very radical and wide-spread tendency to observe beauty, and to value it.” Here is a man who thought about the effect his surroundings had on his life and the effect beauty has in the order of things in society. He also notes, “...nor does man select his dwelling, his clothes, or his companions without reference to their effect on his aesthetic senses.”<sup>1</sup> Santayana attempts to understand why beauty has the power to alter circumstances that might have taken an entirely different direction were it not for the force of beauty in our lives. He ultimately seeks to find a cause for this attraction and concludes that beauty is not a perception of a matter of fact, but an emotion that seeks to find pleasure. He goes so far as to void the beauty of any person or object if it cannot be the source of pleasure for another. This description links beauty to an unavoidable selfishness that is intrinsic to beauty rather than consequential.

Agreement with Santayana’s appraisal of beauty as inseparable from pleasure is not an indictment of beauty as a selfish pursuit. It is more in line with the acknowledgement that selfish behavior is part of our coping procedure for survival. It lies within each individual to define beauty in his or her life and proceed on the chosen path to acquire it. The process we use to define beauty may be saying much more about us as

individuals than about beauty as a concept. We are all subject to not only peer pressure (especially in youth), but also societal pressures that induce us to arrive at a concept of beauty that fits within the parameters of society.

We pursue beauty relentlessly as a society, in the attraction to others that we deem desirable and in the goal of making ourselves desirable to those we pursue. It is here that our definition of the value of beauty becomes most critical to our own lives. If we deem certain qualities attractive in others how can we not help but gravitate towards those visual and ritualistic cues that signal beauty. It is this quality of individual interpretation of beauty that lends the currency connection a strange departure from other valuable possessions. When we speak of gold, diamonds, or even position and power as desirable, we at least have much more common ground to assess the relative value of each. Two pounds of gold are more valuable than one, a beautifully cut diamond is more prized than the uncut counterpart and the boss's office will have a better view and more perks. Beauty has no such standardized method of interpretation. It relies on input from each individual to assume the final prized image. If it were not for the agreement that beauty is a valuable possession it would have no use as a currency, but within this agreement lies an infinite number of personal filters that put the individual stamp on what is ultimately desirable. The formation of these filters is a process that begins at birth and continues throughout life. We are never too distracted to respond to beauty. It is not only in our personal interest to feel attraction to other humans but also in the interest of mankind. Our species could face an unsettling future if men and women no longer felt the need to possess or pursue beauty. In the early stages of the twenty first century the "makeover" has become the hope of many ordinary people living ordinary lives that they too can bring themselves closer to the magic healing touch of beauty. As a commodity that can be purchased and then worn as a

disguise to help ease the journey through life, beauty takes on a meaning that even the most simple minded can understand.

In her book, Beauty and Self-Image in American Culture, Debra Gimlin writes that in contemporary America appearance symbolizes character.<sup>2</sup> This is especially true for women. Their pursuit of the beauty myth forges alliances with an industry that makes billions of dollars helping them manage personal beauty. Cosmetic surgery is one of the fastest growing medical specialties in the United States. It would be unfair to belittle these women and their efforts to cultivate physical appearance. Our society rewards physical beauty and the neglect of appearance can have serious repercussions in areas that determine much about a young woman's future such as marriage and job opportunity. Charles R. Darwin addressed this concept when speaking about natural selection and its relationship to sex.<sup>3</sup> After pointing out that what is accepted as desirable will vacillate from one society to another, he emphasized the face as the seat of beauty. European societies prize it for perfect proportion while other societies feature the face as the focal point of permanent beautification such as piercing, tattooing and skin stretching.

Youth is a great ally of beauty in any culture and is often perceived as a window of opportunity that must be exploited for maximum benefit. The passage of time is never more critical a factor than in appearance. It must also be acknowledged that youth is a peak time of idealism and romanticism in our lifetime. This naive quality greatly enhances the impact beauty exerts in the social structure.

Youth may not be the most predictable period of our lives but there are factors at work that are statistically significant. Judith Langlois and Lori Roggman revealed that the composites of many faces will invariably be perceived as more attractive than any individual face.<sup>4</sup> They digitized the average of hundreds of faces and presented them



alongside individual portraits. The composite faces were much more effective in earning the label of beautiful than the individuals. They surmised that the consolidation of portraits provided a means to average out the fluctuations of individual nuance, thus lending strong support to the theory that facial proportions in classic ratios possess a strong advantage. The more faces you average in a composite the closer to absolute average you will come.

## MY IMAGES AS A VISUAL COMMENT ON BEAUTY

As with most visual artists who comment on topics that are endemic to the human condition, my own personal history will inform much of my work. My images are a comment on my personal journey in dealing with beauty used as a possession, rather than trying to define beauty. Images on paper obviously are codified from their inception. I have no real people or objects in my prints, only ink on paper or wood. Within this world that relies on symbols to convey information, exists a subset of images that are not only symbolic by necessity (the images in ink must stand in for reality) but also by intent. My personal experiences have imbued these items with meaning and emotion that symbolize what I have felt and experienced of physical beauty on a personal level. The portraits are all females of college age. I use the female visage because it is what appeals to me as an embodiment of beauty. This is not to say that I do not have a personal image of male beauty and what it can do for men in similar situations. I am not attracted to images of men as icons of beauty and so I limit the portraits to females. As I have stated earlier, youth is typically an enhancement of beauty and the subjects all fall into the narrow age range of their early twenties. I gave the models very limited instruction before capturing images to turn into prints. They were asked not to smile and to either look directly at the viewer or gaze just out of eye contact. It was my opinion that by removing the standard smile from their faces I might capture a look or expression more suited to the direction I wanted these portraits to go. This direction would be characterized as more inner directed or more concerned with beauty as an inner essence, even as I acknowledge that it is primarily a very outward and external phenomena.

The earlier images are carefully registered composites of between three and seven

colors. The registration process, involving the printing of subsequent layers in an exact position relating to earlier layers, was an important part of the printmaking process. As each layer was completed, a print was made on a sheet of clear acetate. When this sheet was alligned with the screen, (before being inked and taped to the printing surface), it provided a stabile method of controlling the placement of the paper. The earlier editions usually consisted of five to ten prints with the occasional studio proof to verify or study changes in coloration or composition.

As the series progressed the attention to the physical likeness of the sitter became less of a concern. I allowed the portraits to evolve into a much more general commentary on beauty as both an internal and external manifestation. The imagery became focused primarily on communicating physical truth through visual stimuli. This was in some way dictated by the individual model and the image or images I worked with. I was also concerned with the young female as a generalized concept that sometimes mixed reality with fantasy. Obviously this concept was of my making and skews my work to the point that I only seek one undisputed truth, my personal concept of physical beauty and the attendant hierarchy that it invariably entails. Can beauty exist without what we callously describe as ugly?

The earlier prints in the series exist with no background or over layered images. The later pieces incorporated a solid rectangle of neutral color to visually anchor the viewer to the portrait. The pieces printed on wood incorporate a dual print of the subject. This serves to link the work with graphic reproduction by using the fewest number of layered images possible.

I have studied the serigraphs of Andy Warhol and concluded that the multiple impressions of the same image in many of his serigraphs were a commentary on the disposability built into modern society including the women and men who inhabited that

society. My dual portraits serve not only as a reminder of my ties to reproduction in printmaking but also a comment on the duality of good and evil that reside in each of us.

One image that I used consistently throughout the entire series were anatomical illustrations layered under or over portraits. The suspicion that beauty may have an underlying explanation was the motivation for this image. I wanted to look beneath the public faces of the models and see if I could discern an inner quality that might co-exist with exterior appearance. This image, as well as others in the series, were used as symbols. A symbol is defined as something visible that by association represents something that is invisible.<sup>5</sup> The anatomy art represents the human condition beneath the exterior appearance and provides a counterpoint to the obvious. Physical characteristics are visible for anyone to see. The more complex emotional and psychological states of the models may be revealed only with effort and the desire to make a deeper connection with another human being.

The game board imagery is also used as a symbol for another aspect of physical beauty that I felt needed to be explored. The phrase “playing games” has long been associated with the unpredictable nature of human relationships. The idea of beauty as a determiner of an individual's hierarchy on the evolutionary scale has been studied extensively. Anders Pape Moller wrote about the advantages certain extravagant secondary sexual characteristics possess.<sup>6</sup> He feels these characteristics are much more universal to all life on earth than most humans would realize. He explains that all species exhibit characteristics that are considered attractive to the opposite sex for purposes of reproduction. The peacock feathers and beautiful colorations in the animal kingdom are not so far removed from our own status as competitors for a place in the gene pool.

This competition in the animal kingdom differs from our own in at least one

important aspect. Humans have the power to imbue objects with significance that carries an abstract meaning. There is no currency in the animal kingdom. If an object does not carry some immediate significance for survival it is not regarded as important. But humans have circumvented this survival of the fittest law of nature with the invention of currency. Power can be abstracted and stored in a bank account. This power in many cases is the other side of the equation in the human search for physical beauty. In the endless positioning and manipulation for this exchange to take place, it is necessary that those involved share some common perception of what is valued. It is a simple matter to see who has the most digits in their bank account but to determine the most beautiful woman in a room a much more subjective process is involved, a process that may be agreed upon by many or only two. The several incarnations of game boards symbolize the positioning and strategy often involved in human relationships. Physical beauty is an advantage to be exploited in these games. The boards appear in close proximity to the portraits and represent the roles people must play and rules by which they must agree to be governed.

The flower is another symbol that appears in many of the portraits. I use it to make the connection between beauty and the passage of time. Obviously the flower has been used many times as a symbol in art. Georgia O'Keefe created a surreal world of charged sexual energy with her flower series.<sup>7</sup> I use the flower as not only a symbol for the color and forms of beauty but also as allegory to the life cycle of beauty. One window of opportunity for the possessor of physical beauty exists in time. As a flower passes through stages so also does time impact appearance. When the flower is at the peak of color and form the chances of pollination are the greatest. It is an easy analogy to make and when our grandparents spoke of the "bloom being off the rose," we understood the implied meaning.

Physical beauty is the result of choice and chance that occurred before our existence. With the myriad differences in human experience and preference, the classification of an individual's place in the hierarchy of beauty will always contain elements of the subjective.

## SUMMATION

Physical beauty shares some characteristics with other valued facets of life and yet the temporal quality of all that is human gives it a special urgency. Beauty is a quality that no infant ever asked for and with which only some are gifted. How important a role it plays in any individual's life is a matter of personal choice. Many downplay their beauty while others use every opportunity to exchange it as currency for what is desired in life.

Artists have historically used the portrait as both a historical record of appearance and social status, and also as a deeper psychological profile of the person or persons pictured there. I have used the portrait in this body of work to visually make statements about the web of human interaction that is set in motion by the possession and pursuit of physical beauty.

Beauty may be in the eye of the beholder but that eye has been shaped by forces of which we are not always cognizant. The desire to belong to a larger group is very strong in the human psyche. Physical beauty is one way to enhance that opportunity. That the pursuit of the beautiful may blind many to some of the more subtle aspects of life is one of the consequences that we all must live with.

## THE PRINTING PROCESS

This body of work used images captured on a digital camera and manipulated in ADOBE® Photoshop. The tonal range of the portraits was reduced to a small number of values and each value was separated and printed onto transparent acetate. The acetate film positives were then burned onto a polyester screen coated with photo sensitive emulsion. A water based acrylic ink was used to print the images onto paper and wood. Often one color had to fall into precise alignment with another. This process, called registration, was achieved by printing the final print of each color run onto a large acetate sheet. This print on acetate could then be aligned with the following image on the screen and allowed for proper positioning of each sheet of paper. After alignment of the previous print with the print on the screen, the acetate sheet, which was hinged at one end with tape, would be folded out of the print area.

The gameboard symbols were created in ADOBE® Illustrator and separated onto layers for the filmwork. All art was scaled to exact size before being printed to acetate.



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## BIBLIOGRAPHY

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## VITA

Joseph Abide was born in Greenville, Mississippi in 1952. He grew up in the Mississippi Delta in Leland, Mississippi and attended St Joseph High School in Greenville.

After graduating from Delta State University with a BFA in Graphic Design he worked briefly for a local ad agency, Delta Design Group, before starting Greenville Graphics in 1979. After fifteen years as designer and illustrator he returned to Delta State to teach Graphic Design and Computer Graphics for the next eleven years.

In addition to his teaching and design work he has exhibited with the Delta State Faculty for the past eleven years and participated in the Crosstie Arts Festival in Cleveland, Mississippi. He exhibited in the Cottonlandia Competition in 2000 winning the Viking Range® Award. In 2001 he was selected as one of fifteen finalists in the Mississippi Invitational competition in Jackson, Mississippi.

He has designed publications and signage for the Art Department at Delta State University and served as academic advisor to Graphic Design majors. He serves on thesis and review committees within the department. Teaching responsibilities also included introduction to art, two dimensional design and watercolor classes.

He was supported by his department chair in efforts to return to school in Fall 2001 seeking a Master of Fine Arts degree at the University of Mississippi. He completed this degree in Fall 2003.



PLATE 1

WHERE DESTINY AND CHANCE MEET • 9" X 8" • SERIGRAPH • 2003

The portrait was given a simplified tonal range and printed in three grays and black. A black anatomical illustration was printed over the portrait in such a manner as to suggest a transparency of the model's flesh. She is posed to gaze away from the viewer and is seated in front of a window for strong value contrast.



PLATE 2

THE TRUE BELIEVERS CONVERSION • 8 1/2" X 6" • SERIGRAPH • 2003

The model makes direct eye contact with the viewer and is printed in three tones of grey and black. Anatomy illustration is layered over the top half of the composition along with two graphic symbols designed in ADOBE® Illustrator. Some of the top layers are printed with a mixture of ink and transparent base to allow for a more complete mixing of the visual elements.

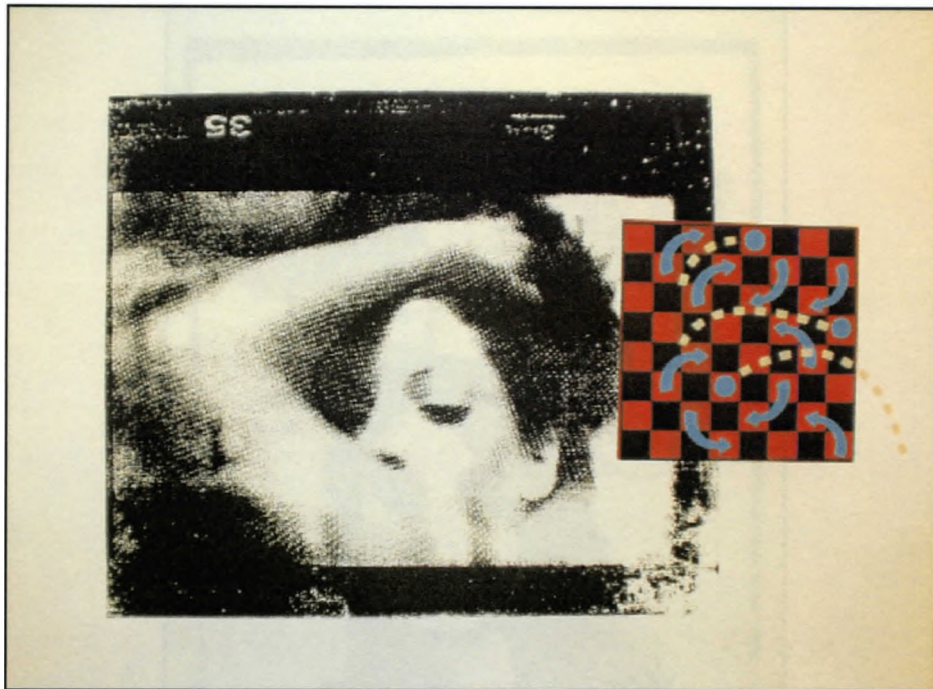


PLATE 3

FIGURE AND BOARD • 9" X 13" • SERIGRAPH • 2003

The figure is in motion and has been reduced to a high contrast black and white image. Halftone grain, achieved with the use of a copy machine, is enlarged and exploited for the rough edgy nature it imparts to the figure. The gameboard motif is used in three color tight registration to contrast with the portrait image. The model looks at the viewer but her eyes are closed.



PLATE 4

SHE WALKED A FINE LINE RIGHT DOWN THE MIDDLE • 18" X 12"

SERIGRAPH • 2003

The portrait has been reproduced as a high contrast image with black and white only. The female figure gazes directly at the viewer with a blank expression. The anatomical heads have a discussion in the background, one slightly larger than the other. A curved blue symbol is centered over the area of the portrait. Heavy black lines of different weight frame the image.



PLATE 5

ONCE UPON A TIME IN THE WEST • 11" X 14" • SERIGRAPH • 2003

The composition is built around three females who stare directly at the viewer. The two anatomical heads appear again in the background. I was pleased with the amount of depth and involvement the two images had with each other. Three values of grey and black are used on the portraits. Registration is relaxed in favor of more satisfying mark making and combining with existing imagery. Still feel more drama with the single head compositions.





PLATE 6

ONE PERSON, ONE WAY, ONE DAY • 11" X 8" • SERIGRAPH • 2003

A single head is placed in the center of the page gazing away from the viewer. Anatomical illustrations fill the background but do not overlay any part of the portrait. Three greys and black are used to describe the head. The background is printed with a dark grey ink mixed with an equal amount of transparent base. The features of the face have been modified on the computer to be more generalized and less specific to an individual.



PLATE 7

IF YOU TURN AWAY TWICE YOU ARE LOOKING RIGHT AT IT • 10" X 18"

SERIGRAPH • 2003

The same portrait is printed twice from two slightly different angles. The portraits are overprinted with anatomy illustrations in gloss varnish. A gameboard is used for the first time as well as two smaller graphic symbols. The arrow and folder are positioned above and below the twin portraits. The images suggests the art is unfolding over a period of time as the head turns from three quarter view to profile. The portrait is confined to greys and black, the icons employ color.



PLATE 8

SHE COOKS WITH A COLD HEAT • 9" X 9" • SERIGRAPH • 2003

A very dense layering of images includes two different portraits printed in close proximity to each other. Anatomy illustration is printed with transparent base and ink. Less attention is paid to any individual part of the image and more focus is placed on the combination of all layers working towards compositional goals. Accurate reproduction of the face is becoming less important. The portrait becomes a concrete reminder of a concept, physical beauty, that may become very subjective from one individual to another. Transparent base is mixed with several of the colors. Registration is more relaxed and intuitive.

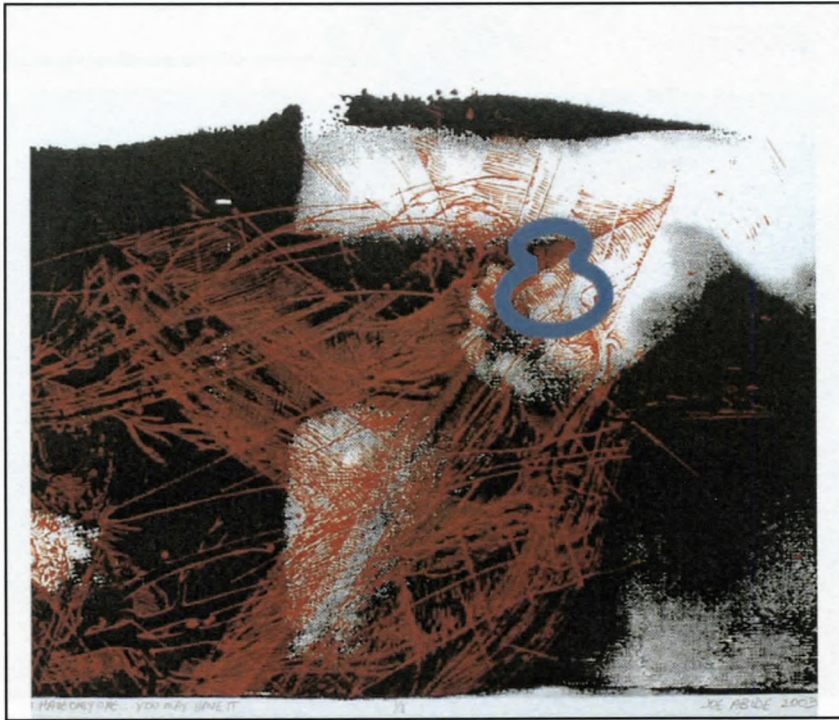


PLATE 9

I HAVE ONLY ONE...YOU MAY HAVE IT • 9" X 10 1/2" • SERIGRAPH • 2003

The only print in the collection not to feature the portrait. I wanted the body language and expressiveness of the pose to convey vulnerability. The small blue icon is positioned in the hand of the figure. I felt this print to be one of the most successful in terms of compositional elements. I wanted to pursue the halftone texture that had developed in parts of the figure. The anatomical illustration negative is manipulated to create a denser, less recognizable image.

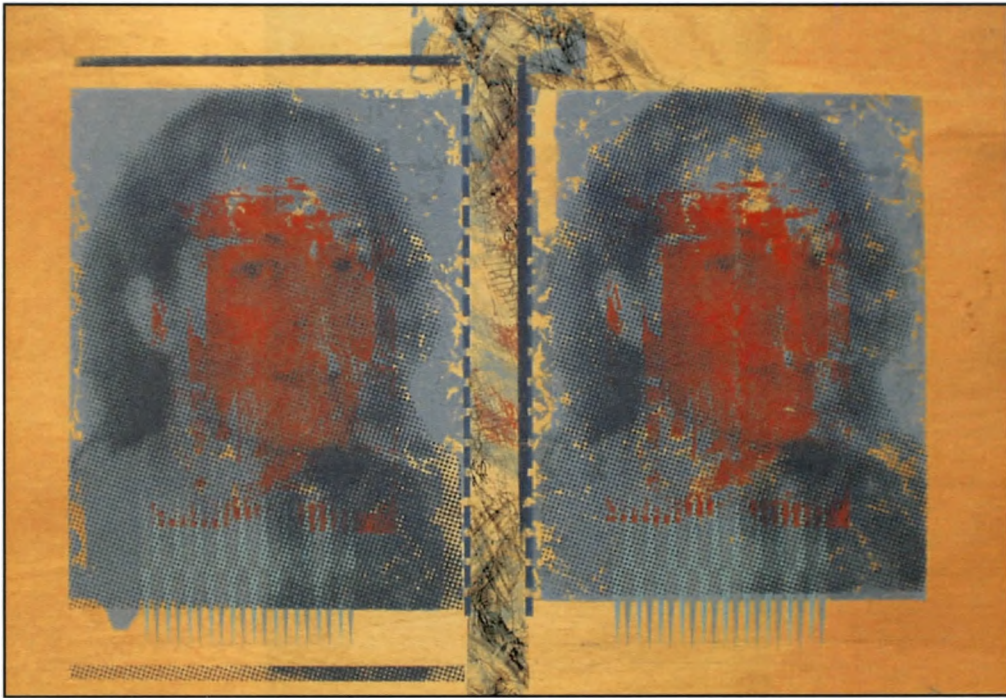


PLATE 10

WHEN PINK TURNS TO BLUE • 24" X 35" • SERIGRAPH • 2003

This portrait also includes two images of the same model. The images are identical. There is anatomical imagery between the dual portraits. Gameboard patterns appear in the lower area of each portrait. A strong red is printed underneath the dot pattern that comprises the facial features. The dotted lines that appear between the images represent a potential for separation, much like tearing a stamp from a sheet. Transparent base is mixed with several of the layers in this print. Two duplicate images contribute towards the same landscape. This duality pays homage to the historical interpretation of print-making. The image can be reproduced.



PLATE 11

IF I DO THIS SHE WILL DO THAT • 24" X 12" • SERIGRAPH • 2003

After several layers of grey tone are printed on the plywood the portrait is layered on top. The values beneath suggest a modeling of the face with the center of the board highlighted with the lightest value. A gameboard is centered at the bottom. Arrows suggest movement on the board as if two sides are each trying to gain some type of strategic advantage over the other. Some of the greys have been tinted with color. A gloss varnish image of a skull is visible on the board when viewed at the right angle. The wood provides a stable surface for registration and is allowed to show through some areas of the print.



PLATE 12

PORTRAIT SERIES I • 22" X 17" • SERIGRAPH • 2003

The scale of the portrait is enlarged to allow the dot pattern more emphasis. The gameboard at the bottom is printed in color to contrast with the black image of the model. The portrait stares directly at the viewer. This eye contact confronts the viewer in a much more direct manner. The images on the gameboard depict movement of two sides engaged in a competition. Delicacy in the printing is sacrificed for a more visceral connection with the viewer. More nuance is allowed during the printing process.



PLATE 13  
PORTRAIT SERIES II • 20" X 12" • SERIGRAPH • 2003

The scale is again enlarged to allow emphasis on the imperfect pattern of dots that comprise the portrait. The colored gameboard has simplified into an icon comprised of two tightly registered colors. It appears at the base of the image and suggest symbolic meaning with the missing pie shaped wedge from the pattern of curved lines. The area that comprises the seam between two negatives used to make the image is allowed to print darker with loss of quality. It suggest a fracturing or division of the female pictured.





PLATE 14

PORTRAIT SERIES III • 17 1/2" X 10 1/2" • SERIGRAPH • 2003

Two greys mixed with a small amount of green serve as the underprinting of tone. The face is highlighted with the lighter grey. A gameboard with anatomy illustration is printed on the lower one third of the image area. The two images are woven together visually with half of the gameboard under the anatomy and half printed on top. I felt this was a successful image based on the strength of the visual connection with the portrait and the interplay of the portrait with other images in the print.

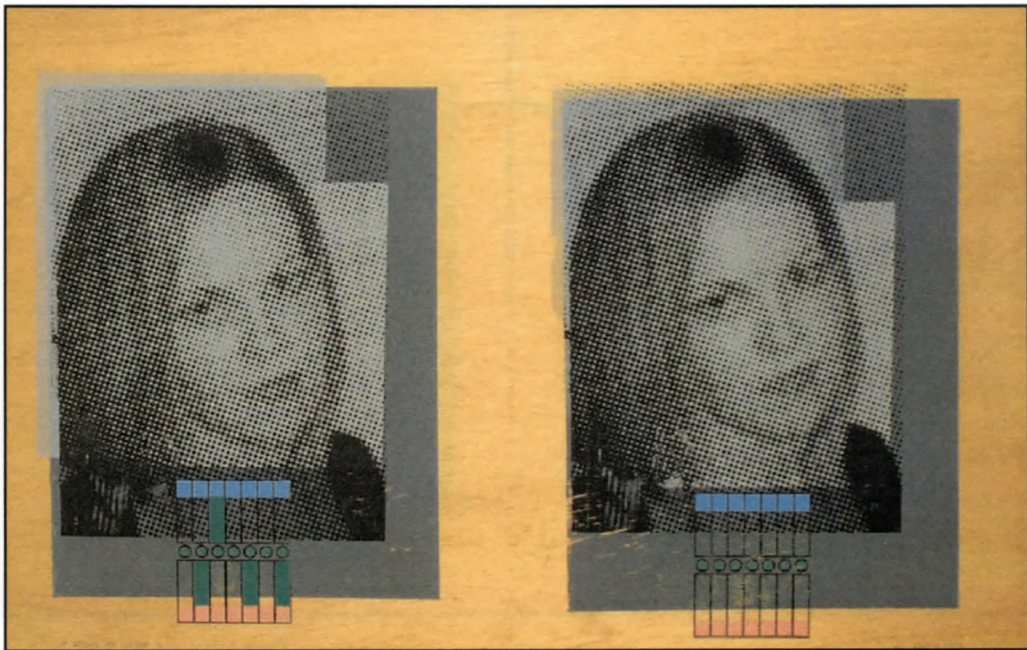


PLATE 15  
IT SEEMS TO CREEP IN • 20" X 31" • SERIGRAPH • 2003

The dual portrait with two identical images. Each image has a different configuration of geometric shapes at the bottom center. The background is printed with grey tonal fields with sharp lines of definition between different values. The wood substrate allowed for particularly close registration on the gameboards at bottom. Some areas of the boards were hand painted with acrylic paint. The eye contact with the model is direct and the tilt of the head implies a certain confidence as she faces the viewer.

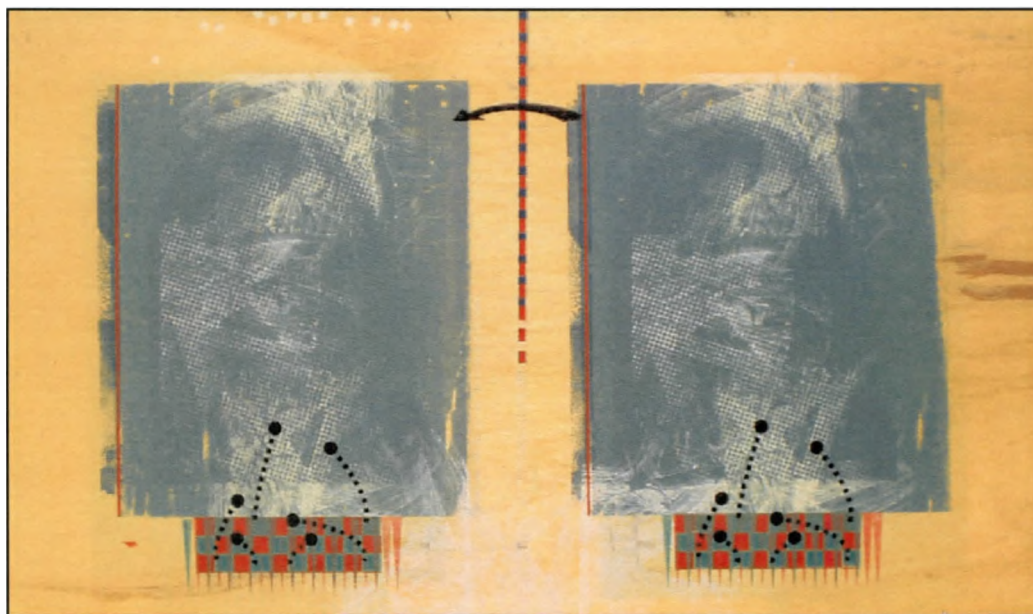


PLATE 16

I WILL BE HERE WHEN YOU RETURN • 21" X 36" • SERIGRAPH • 2003

The pair of identical portraits have been printed over a darker shade of green with the dot pattern printed in transparent blue, very close in value to the background. The heads seem to begin a deconstruction of form with anatomy overprinted on both portraits and in the center. The gameboards are visible at bottom with some of the imagery moving onto the portrait area. A dotted line of color separates the two sides but an arrow crosses over and links the two. The printing is much rougher in areas with imperfections allowed to appear.



PLATE 17

FOR AN INSTANT I FELT LIKE YOU FEEL • 24" X 32" • SERIGRAPH • 2003

The two portraits are duplicated side by side with slightly different placement on the board. The left side the portrait is anchored by the gameboard and anatomy configuration while on the right a high contrasted flower is printed in bright green with an icon of a small seedling and a curved dotted line. The title alludes to the difficulty any two individuals may have when attempting to place a value on their relationship.

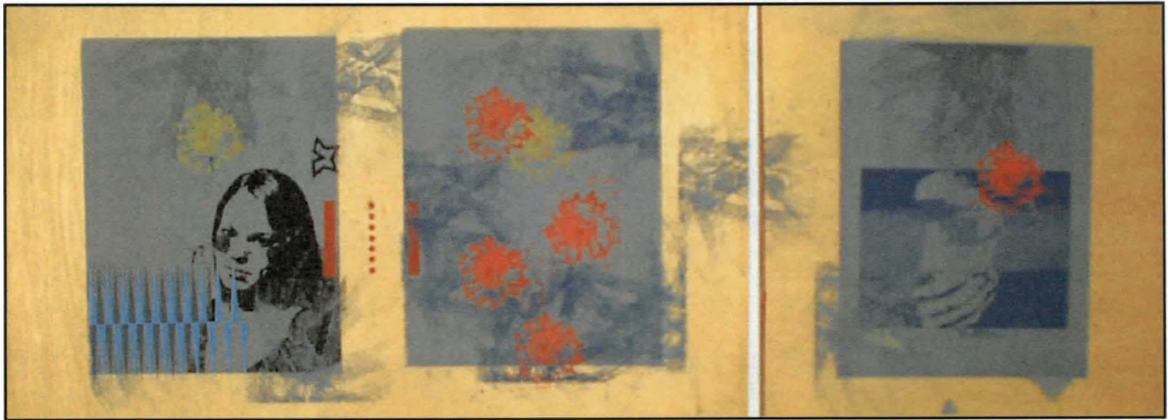


PLATE 18  
BECAUSE I COULD SEE I WISHED HER WELL • 20" X 55" • SERIGRAPH • 2003

This work hangs in two separate panels with a small sliver of space separating them on the wall. Two different faces inhabit the outer two frames while the center is filled with flower imagery and anatomical art. The gameboard appears again on the left side. Many objects were printed with transparent base mixed with the ink to merge the layers visually. The portraits are troubled with a despondent feel to their gazes. The model on the right panel covers her mouth with her hand. Printed on plywood this piece uses a broad color palette.



PLATE 19

JUNE COULD TURN JANUARY • 23" X 35" • SERIGRAPH • 2003

Two identical portraits are printed with dark blue rectangles anchoring them to the center of each grey background. The face itself has been high contrasted and overprinted with anatomy. It gives the feeling of skin becoming invisible and showing what lies beneath. The expression on the model is disconcerting. The anatomy and gameboards have become merged into one entity. There are divisions in both the wood surface and image area to suggest separation. The dense underprints have been blotted with fabric to pick up some of the freshly painted ink and reveal layers below.