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MY APPROACH TO ART

by

Ludwik Czesław Turzanski

B. F. A. , University of Colorado, 1967

A thesis submitted to the faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirements for the degree of

Master of Fine Arts

Department of Fine Art, Creative Art

1969

University of Colorado Libraries - Boulder

This Thesis for the Master of Fine Arts Degree by

Ludwik Czeslaw Turzanski

has been approved for the

Department of

Fine Arts

by

Roland Reiss

Roland Reiss

Charles Qualley

Charles Qualley

Date May 23, 1969

MY APPROACH TO ART

Art became really worthwhile to me when I discovered that it was a personal thing; when I learned that it is not an activity defined by someone a thousand years ago, or ten years ago, or even last year. It is something I define, something that I care about, that I work with and actively develop.

My own definitions, however, need to be renewed as well because my framework keeps changing yearly, monthly, sometimes daily, and with each change comes a body of work that gives birth to the new direction and defines it.

I feel compelled to make art objects or perform actions because it doesn't seem enough just to have an idea or feeling in my mind. My ideas become real when I turn them into objects or actions. Then I have something solid enough to look at and react with. Once solidified, the idea is much less dismissable, even if it is a momentary action that solidifies it.

The direction I choose to move into or the way I choose to work is very much a result of a particular feeling. There is no logical, sequential, or consistent development that I feel I must follow. A particular direction, however, requires some consistency simply because it is a direction. I

maintain this consistency as long as it seems vital and productive. If, for instance, I decide to do a hundred paintings, I am committed to this decision only when I make it. Should I find what I am looking for before finishing all one hundred paintings, I can stop. I allow myself the possibility of picking up a completely new mode at any time, and of dropping the present one just as suddenly. I further allow myself to be frivolous or deadly serious, logical or nonlogical, as I see fit, exploring the way I am with other people I don't feel a responsibility to the art world. I think that I do contribute to the degree that people see my work and react to it. The basis of my contribution is the interest I have in myself and other people as it comes out in artistic form.

There are times, however, when I make an object with the express idea that no one else is going to see the work. No one else will know I have done it. No one else will experience it.

At other times, I do things with the desire of having people discover the work by chance. This work might be left in the woods or in some other remote area. I cannot always be sure that someone else has experienced the work, but sometimes destruction or shifting of the arrangement, or perhaps the finding of a note gives evidence of human interaction.

Sometimes I make things with the idea of sharing them visually with other people. I want people to see the work. I want people to feel

some of the things I have put into it, even if I cannot define what I have done.

There is also a certain percentage of my work that is made without any conscious intention as to whether it will be shown or will not be shown. It is made just because the idea comes into my mind and the feeling to carry it through is there and I carry it through.

Basically I do my work because it is the way I learn, it is the way I expand. I may take rules I have set up and purposely break them to extend my possibilities. This knowledge carries through to other aspects of my life. I try to use everything I have found, put it back into art and then take it into my life again. The experiences keep compounding in a very exciting and sometimes overpowering way.

I see technical involvement as being twofold. One aspect concerns itself with the area people generally consider to be technical involvement. This requires skill or even virtuosity in the assembling of materials so that they are technically successful. Pieces of wood are glued together so they will hold fast. Sufficient water is mixed with dry cement to make it strong. The other aspect involves putting things together in such a way that they are technically unsuccessful. Pieces of wood can be joined with improper glue so they will not hold together. Cement can be mixed with so

much water that it will be extremely weak. I have used both these aspects of technical involvement in my work.

In the Zen philosophy of enlightenment it is contended that at any moment, in any place, one may suddenly, without warning, without long previous meditation, become totally enlightened. There is a similarity to Zen in my approach to art. I feel a great sense of profundity in things that can be immediately seen, immediately grasped. Particularly in the last several years, my work has tended to be visually and technically simple, even to the point of understatement. At times, the understatement may be the most important aspect of the particular piece.

Simple as my work may appear, the feeling that brings the work into being and that which the work again brings to my feeling can be very complex. Being in a constant state of development, the area of feeling dealt with seems to elude finite classification and requires a continuous letting go for one to have any sense of it at all.

In partial fulfillment of the requirements for
the Degree M. F. A. in Creative Arts

Audvik Turzaniski
Name

One Acrylic Painting
No. of Objects and Medium

8" x 15"
Size

Releasing the form of the Triangle
Title #88

26
No. of Slides

¹
to
20 8" x 15" Paintings (Acrylic on wood) Releasing the form of the Triangle
Size and Medium Title and Date Feb. 1969

21 20" x 12" Enamel on wood Moses Crossing the Red Sea, Fall 68
Size and Medium Title and Date

22 8" x 10' each Pine Board Forest Obstruction, Fall 68
Size and Medium Title and Date

23 7" diameter, Aluminum fan Time-laps sculpture, Begun Fall 68
Size and Medium Title and Date

24 14" high, Mirror + Metal Bucket
Size and Medium

Resembling a Bucket, Fall 68
Title and Date

25 1½" dia. stick + Sun
Size and Medium

Shadow Stick Apr. 69
Title and Date

26 6' man + Sun
Size and Medium

Ludwik as the Creative Gesture
Title and Date
Shadow Stick
Apr. 69

Which is in the permanent possession of the University of
Colorado and recorded with the Department of Fine Arts.

Approved by

Roland Reis
Thesis Chairman

Charles A. Gualter
Chairman, Fine Arts Department

Date

May 23, 1969



RELEASING THE FORM
OF THE TRIANGLE

Ludwik 69

