New visual experience

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A NEW VISUAL EXPERIENCE

by

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for the degree of

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Approved by:

[Signatures]

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I. PURPOSE

This thesis discusses briefly five example paintings which were selected from a greater number of continuing works. The paintings are studies based upon the figure and the landscape. The two concepts are combined in paint and drawing techniques on canvas, aiming at a new visual experience.
II. MATERIALS

In all paintings the same basic materials have been used: twelve ounce cotton canvas stapled to standard 1 x 2 inch pine stretchers. Canvas was not primed but was sized only with two to three coats of Rabbit Skin Glue. This was to allow the creamy color of the canvas to show through as well as to retain all of the original canvas roughness. This rather raw surface was then adaptable to the charcoal, pastel and pencil drawings that preceded each painting. The sketching in some cases was covered by the paint, but in many was elaborated upon so that it might work alongside the paint to greater diversify surface texture and depth.

Standard oil pigments were used in all cases, but when an even higher intensity was desired, gold paint and aluminum paint was applied (paints IV and V). In paintings II, III, IV and V, decals were pasted upon certain areas with Liquitex Matt Varnish.
III. DISCUSSION

The five paintings will be discussed with regard to the combination of the figure concept and the landscape concept, and also to the relationship between the drawing and painting on the canvas.

The figure and its relationship with the environment has been the prime involvement of this series, proceeding first from a head identification and definite landscape, to the full figure relationship and a more illusive setting. Painting I, which was a combination canvas, indicated several head shapes united in a composition with a landscape atmosphere. The heads on the upper section fused into part of that landscape, and the landscape into part of their heads. This painting showed the beginning of the relationship of the mind to its exterior surroundings, the human body to the animal body, the thoughts and the people within people. Juxtaposed to this, in every painting, some formal design element remain in the form of stripes, bands and pure color sections.

Painting II became much more unified in content and in its symmetrical designed elements. Nine tenths of the painting was placed on top of the landscape, and although the heads retain the important position, their relationship to the harpie in the mind became more defined and the stomach-ribcage element more figurative.

Painting III was similar to Painting II in its symmetrical composition and relationship to the figure segments. The head-mind, partially drawn and partially painted segments were fused with the landscape and the arm bone and stomach segments flowed much easier into the respective ribcage and intestine.
Painting IV represented a greater gap in progression than II and had. The symmetry was for the most part discarded and the colors became richer and more contrasted in both value and intensity. Paintings I, and III, remained primarily flat and static. However, in Painting IV, a simple statement of illusioned space and movement was attempted. This was needed to enhance the interest, because at this time also, the highly decorative and complicated spaces were being replaced by more simple areas (briefly introduced through the flat white and flat blue areas in Paintings II and III). Now that large solid spaces were being used, it became important to indicated minute delicate areas in a higher form of contrast so that the painting could be viewed effectively from both near and far away. Graphite, charcoal and other drawing means, as well as decals, although used in previous paintings, became very important, both as a technical means-to-an-end and an exciting concept in itself.

In Painting V, the possibilities of a non-rectangular shape were initiated. This concept, which lends itself to a more depth seeking approach, is still being explored by the artist. In this painting, the landscape became more united with the figurative composition. The heads became the skies and the ribs became the banners. The segmented anatomy, both drawn and painted became more clearly defined here than the previous works. The landscape became more illusive and imaginatively. Further development of the space relationships occurred as well as a greater intensity of color, stronger contrasts and greater movement.
IV. CONCLUSION

A series of five paintings has been discussed with respect to its growth in concept and form. It is intended by the artist that this combination of figure and landscape, of drawing and painting, of minute detail and bold shapes, will together unite to form a rather delightful and exciting visual experience.
A SHEEP IS A TURTLE IS A DUCK
WE SHARED OUR TUMMY
A DEMON IN MY HEAD
FLAGS, FLOWERS, AND KIDNEYS