PAINTING AND PRINTMAKING

by

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The modern movements in art are the results of a revolutionary interpretation in various media of what we see and what we feel. Even before 1910, artists had already started to synthesize what they saw and felt. In this manner they discovered the possibilities of expressing the essences of real objects by further synthesis through more and more evolved abstract forms; thereby becoming one of the first creators of abstract art, making one of the most important contributions towards contemporary art. As a result the creative spirit of our times has helped to bring forth an endless variety of styles of expression.

This thesis is an attempt to express a reaction to life and art through the media of Painting and Printmaking. The aesthetic contribution is an indication of what is seen and how it is synthesized. Influences from the past and present are incorporated into the expression via a means of selection. The elements are chosen according to their compatibility with the artist's temperament as well as artistic growth and development. The creative efforts are the result of the realization that the subconscious or the instinct is indispensable in the creative processes.

The art world of today has influenced many artists. The impact of this influence is shown through this collection of work. Figure 1 of the collection shows the effort to create an image by selecting the style and forms which are suitable to this mood and subject, which is to produce dynamic form through a spontaneous design in color. Texture and collage appear in nearly all of the paintings. Sometimes they are
used as a counterpoint to color and form, as in Figure 2, and at other
times, as a dominant theme throughout the design of the composition as
in Figure 8. At times a mysterious quality is felt through the refer-
ence to subject matter due to reducing the figurative to a minimum
through synthesis as in Figures 6, 7, 11, or 13. In Figure 4, the in-
tention is to give a dynamic movement to the painting to hold the viewer
within the boundaries of the canvas.

An effort is made toward a spontaneous image that is not foreseen
or preconceived. The works seek to stimulate the imagination by trying
to reveal the poetic image through great restraint, even though it may
seem, to the uninitiated, to be directed primarily to the artist. It
is directed to anyone who has the leisure to feel and think independently.
This presents a problem only to those members of the audience who fail to
supply their indispensable share of imagination, which is an essential
element for the appreciation or consummation of a work of art.

The art of seeing with the inner eye is the beginning of the
creative effort. The significance of a work of art, for many, is associ-
ated with personal experience, recalling the physical or visual worlds.
However, in most contemporary art the synthesis of the underlying prin-
ciple or essence on which nature is based becomes more and more important.
"It is the tensions between forms, the effects of movement on shapes and
qualities, the active spaces which surround solid masses, which seem to
be the most tangible things with which many artists need to work."

The manner of performance in manipulating the medium is devised

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1Allen S. Weller, *Art USA Now* (Lucerne, Switzerland: C. J. Buchner,
by artists in terms of personal sensitivity and desires. "Out of materials which--artistically--are nothing at all, the artist creates the work of art, to exercise his own volition and to match his own imaginings." Technique grows from the evolving of particular means which are effective and natural for communicating ideas. "It must be born out of a need for self-expression." In this century the artist has attained multiple discoveries of surface treatment. In a painting, for example, the artist uses sticks, a palette knife, the brush, his hands, string; he mixes the paint with sand, cement, and graphite. New materials are introduced such as wood, paper, cloth, wire mesh, metal, etc.--anything--in order to attain the shimmering color experience of the material. The thesis work represents an application of the use of varied materials such as those mentioned above.

Through the observation of the works of others, study, and deep thought, the artist begins formulating, but only through the actual process of creation can technique be fully realized.

Thus, these philosophies have been stated in an attempt to exemplify the essence of the thesis. It is not the intention of the artist to present these philosophies as a written thesis, rather as an explanation of the work involved. The thesis is the work itself. The artist is involved with the synthesis of Nature, or, the image of life itself, by retaining primarily the underlying principle or essence of Nature. Attempts have been made to present a growth pattern that

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3Michael F. Andrews, Creative Printmaking (New Jersey: Prentice-
culminates with an advanced level at this particular phase of achievement. The paintings and prints represented in this statement are not the result of a planned project, which the artist felt would be an inhibiting factor, but they are simply the result of the creative processes.

The viewer is encouraged to experience the artist's work, comparing them, one with the other, and with the philosophies stated. It is hoped that others may share in the personal benefit and joys felt by the creator.
Figure 1. Oil, wax-whiting-oil texture medium, cloth, pieces of plaster. 58" x 31".
Figure 2. Oil, canvas collage, colorants, wax-whiting-oil medium. 35" x 60".
Figure 3. Lithograph. 16" x 22".
Figure 5. Oil, joint cement. 80" x 30".
Figure 4. Oil, joint cement, latex paint, cloth. 30" x 55".
Figure 6. Lithograph. 11" x 16".
Figure 7. Lithograph. 10" x 12".
Figure 8. Oil, joint cement, printers ink. 82" x 60".
Figure 9. Intaglio print. 12" x 18".
Figure 10. Oil, joint cement, canvas collage, latex paint, wax-whiting-oil texture medium, cloth, etc. 72" x 59".
Figure 11. Intaglio print. 18" x 10".
Figure 12. Tissue collage. 11" x 21".
Figure 13. Lithography. 10" x 14".
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