

A JOURNAL ACCOUNT OF DEVELOPING  
ATTITUDES TOWARD ART

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A Thesis  
Presented to  
the Faculty of the Department of Art  
Kansas State Teachers College

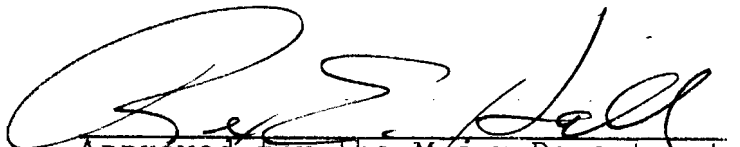
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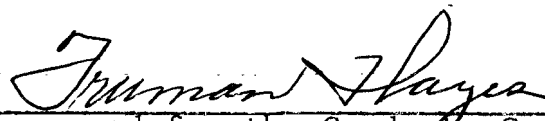
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
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August 1969

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Approved for the Major Department

  
Approved for the Graduate Council

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## CHAPTER I

### THE PROJECT, ITS JUSTIFICATION AND METHOD

The developing artist has often been confronted with many problems and ideas which relate to both his work and his understanding of art. In the process of obtaining a formal education, the art student is required to express his attitudes and defend his work. The purpose of these demands is to help him define and clarify his attitudes towards art.

#### I. THE PROJECT

Origin of the project. During the course of her graduate studies, the writer has worked toward achieving a better understanding of art, as well as improving her painting style. She realized, however, that her growth was a process of development. Her thoughts and her work were in a state of change. A journal would provide her with a record of the thoughts and reactions experienced during the course of this period of development.

Statement of the project. During a year's time, the writer has recorded some of her thoughts about her work and the criticisms she has received from various teachers and students. It was hoped that such a project might lead her to a clearer understanding of her painting problems, as well as enable the reader to gain some insight into her development.

## II. JUSTIFICATION OF THE PROJECT

Throughout history, man's concern has often been the discovery and formalization of generalized rules and theories, the pursuit of inductive-deductive reasoning; yet there have always been a few who were working with the specific--that which is single, an individual creative involvement. From this group have come our writers, poets, artists, and musicians. These people have seemingly, through their personal expression, touched on spirits or feelings that are common to man; however, it is not with that goal that they create, but with the desire to express a thought or idea. This journal is offered, not to be thought of as a general theory, proof, or rule, but as one individual's problems and thoughts about her work and those things which have most directly affected it. Its value is based on the fact that it has attempted to deal with one individual's creative development.

## III. METHOD OF PROCEDURE

This project was intended to bring about a clearer understanding of the artist's work and to define, over a year's period, any growth and change that may have occurred.

A large portion of the journal is devoted to instructor's criticisms and the artist's reactions to them. Because it was realized that the meaning and intent of teachers and

fellow students may have been misunderstood, their statements were not footnoted, nor were any referred to directly by name. This was done, not out of a desire to omit any deserving credit, but out of a wish not to misrepresent any of their thoughts.

The following journal should not be thought of as all the work or thoughts which have developed in the year, but a representation of those which seemed most meaningful. The journal, itself, is presented with little editing. Proper names of people were deleted and paragraph sideheads were added to denote topics of certain sections. Although, at times, the sentence structure may seem awkward, the journal was not altered in order that the writer might deal with an analysis of original material and the reader might view it in its original form. It was feared that with editing some of the meaning might have been altered.

The final chapter summarizes the project, analyzes the form used, and states the conclusions.

## CHAPTER II

### THE JOURNAL

#### I. INDIVIDUAL CRITIQUE OF OCTOBER 3, 1968

Purpose of the critique. The first critique with my instructor in graduate studio painting was involved with an extensive review and criticism of paintings done during the past year. (Plates 1, 2, 3.)

The idea of painting. My instructor seemed quite concerned with what my purpose or idea is in painting. He suggested that my work might be a type of "psychological therapy," a sensual, emotional interaction with the paint. He went on to say that he felt that this attitude should be reserved for children and mentally disturbed people. To his knowledge, such an aim has never been the primary objective of any serious professional artist. I was not sure that my instructor's statement discrediting the psychological aspect of art was correct. My approach to painting has been involved, in part, with an emotional and sensual expression, but unlike the mentally ill and the children, there is a concern for the product. Not only is the act of painting important, but the result achieved is of value to me.

During the course of the critique, my instructor kept returning to the matter of an "idea" in painting. I could

not quite grasp what he meant by this term. It seemed to him that this "idea" must be preconceived. As an illustration of an "idea" in painting, he used the example of De Kooning's series of women, which incorporate a sort of violent, monumental figurative image, yet they go beyond that. The rapid movement of line and paint is, to my instructor, more calculated than it might appear to have been. His explanation was unclear; however, I attempted to relate my "idea" of my painting by stating that it is an expression of self, a manipulation of paint, form, and color to make paintings. We both agreed it is difficult to talk about art.

It should have been mentioned that it is difficult, if not impossible, to grasp the meaning of a painting in verbal terms. The statement made by a painting is elusive to verbalization. Susanne Langer defended this attitude when she stated that discursive form is limited in its usefulness because a great deal of the subjective aspect of experience or feeling is knowable, yet defies discursive formulation.<sup>1</sup> Langer asserted that:

. . . art presents feeling . . . for our contemplation, making it visible or audible or in some way perceivable through a symbol. . . . Artistic form is congruent with the dynamic forms of our direct sensuous, mental and emotional life.<sup>2</sup>

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<sup>1</sup>Susanne Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), pp. 21-22.

<sup>2</sup>Ibid., p. 25.

Problems of composition. It is my habit to force the main elements in my work toward the center, directing segments of the outer portion into the middle area; yet the central image is somewhat vague and lacking. (See Plate 3.) My instructor suggested that it may be a result of being unsure of myself.

There is a certain curvilinear form that seems to involve a kinetic brush stroke that has been repeated frequently. (See Plate 2.) Its repetition becomes monotonous and redundant, according to the instructor. Not wanting to discard this form, I hope to enrich its importance by avoiding consistent repetition, by varying it, and by playing it against other elements.

Problems of technique. The instructor felt that I have been overly concerned with the initial stage of my painting, that is, the first surface which is applied. Beyond this first step, my work seems a repetition of this step, a sort of "freezing" of the image, a tightening up in the handling of the paint. We agreed that there is a quality about the beginnings of my paintings that is lacking in those which are finished. My attitude, he felt, might be one that is too precious. That is to say that I hate to paint over a color or form which I like, even though it may detract from the painting as a whole. This criticism may be justified.

Sometimes, I wish that I could bring back the image which is under the last layer of paint. Certain images have been brought into being and then destroyed. At times, I am afraid to work for fear that the painting will be ruined.

The instructor said that the color is handled well. I tend to stay within a certain range, using mostly tints and greyed hues that reach only midway, but seldom closer, to a neutral value. The only difficulty I have with color is that my love of it may hinder my recognition of compositional problems.

Another criticism that the teacher had was that he did not like my use of texture. (See Plate 1 and 2.) He thought that it detracted from my paintings.

## II. REFLECTIONS ON THE PAST WEEK, OCTOBER 10

Since my last critique, I had promised myself to paint a painting either into oblivion, or into something desirable; I succeeded in neither. Yesterday, I spent nearly the entire day painting. By noon, a small painting, in pastel reds and greens was completely destroyed. I smeared over the entire canvas with paint, including the remains of my palette. After lunch, I tried to repaint it, intending to recapture only that which was desirable in the previous painting. The color was retained, except it was a bit lighter and some of the richness was lacking. The



composition had been altered drastically. The painting which was done that morning had contained repetition of curvilinear forms, consistent in size, and grouped in the center with an equally divided segments about the outer portion. My later work was a conscious effort to eliminate the repetition of those forms. The major portion of the image was forced away from the center towards the left and perhaps, the painting was oversimplified. The curvilinear movement was not abandoned, but altered in size and direction. (Plate 4.)

Yesterday evening, I tired of working on the aforementioned painting. Although it needed more work, I feared ruining it. Anyway, I proceeded to work on a 3' x 5' canvas that I began last week. It is aimed at a sort of misty blue to yellow-green "play" with form. (See Plate 5.) I am much happier with this painting. In critique, my teacher referred to it as more of a total visual statement. He said that he was happy to see both paintings. There is still some redundancy, but I have tried very consciously to eliminate it. I said that the color needed some work. He shrugged. I guess that it is no great problem. He did find fault with an area in Plate 5, where a problem area had been covered with a wash. He called it muddled. Agreed. He suggested that my work might be enriched by the use of line played against form. Although I am not completely satisfied

with these paintings, I can, at least, see some of the things that can be done with them. There should be no problem in getting started tomorrow. This has really been a good week.

### III. A GROUP CRITIQUE, NOVEMBER 7

General problems in painting. This afternoon, an instructor held a group critique involving those who were in their second semester painting class, as well as more advanced students. A good deal of time was spent discussing, in a rather general manner, problems and philosophies of painting. I will not attempt to relate all of these, but will briefly mention those which are of most concern to me.

Painting is both real and illusionary. It is concerned with the reality of life, yet it relies strongly on illusion to portray that reality.

One problem is the limitations and possibilities of the medium. Acrylic, as a painting medium, may be used in combination with other water-based media, as well as with drawing media. It is often used in hard-edge painting, which is characteristically flat, clear, and of a high intensity. It seems important that one recognize that the things which have been done are not the only possibilities for the medium, but at the same time, one should respect

the basic characteristics of the medium. One should be careful not to confuse possibilities with popular techniques.

Critique of my work. One student referred to my work as a "breaking-up of hard-edge." (See Plates 6 and 7.) I assume that he was referring to my use of hard-edge forms that are not immediately adjoining each other, but shifted apart slightly. This development has not come about as a result of ever having worked with the hard-edge idea, but rather as grasping for a significant, meaningful form. The use of these shifted forms has brought about a visual tension, which in these forms seem to demand a fairly well defined edge.

I am unsure how much of my work develops through a conscious intent. Sometimes, I understand why a particular shape, line, or color is used by reflecting upon it, but some things seem to come about because I "know" them, without having to think of them consciously.

#### IV. FINAL CRITIQUE OF THE SEMESTER, JANUARY 16

This afternoon, my instructor met with me on an individual basis to review my work of the semester. We agreed that I have made progress in coming closer to a definite visual statement; however, my teacher felt that I had not quite reached the standard of quality for which he had hoped.

The visual statement. My major problem still seemed to be a sort of vagueness or lack of definition in my work. My instructor's main complaint was a lack of clarity in my expression. Again, his question was "What do you mean to say?" I sincerely believe that a visual statement comes into being through an experimental search. In beginning a painting, I do not address myself to the task of expressing a specific thought or idea, but rather the aim is to experiment with form, line and color, through which meaning may be found. The process involved is not a Step 1, 2, 3 procedure, but an attempt to create and unify a painting through shifting and altering the parts.

Problems of style. One of my mistakes, the instructor thinks, is the definition of masses and "freezing" the forms too soon in the development of the image.<sup>3</sup> Those forms lack flexibility. He urged me to maintain flexibility in my work until I am sure that the image defined is the one intended. This reaction is not a contradiction to his earlier criticism of vagueness. The lesson is to be vague, flexible, until there is a certainty of statement, but to beware of being certain or making a statement in an unclear manner.

A compositional problem. Another criticism he had of my habit, unconscious though it may be, of dividing the

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<sup>3</sup>Cf., p. 6.

picture plane into four nearly equal quadrants. (See Plates 7 and 8.) A less symmetrical arrangement or division of space might be more interesting.

A comment on Plate 9. My most recent work at this time, appears to synthesize two earlier modes of working, one, the use of a textural effect,<sup>4</sup> and two, the application of defined, flat areas.<sup>5</sup> I hasten to add that this synthesis of modes did not grow out of planning. This painting was begun one evening last week, when I was a bit upset over always being criticized for vagueness. I had been trying to rationalize that the criticism was not important, and somehow, in the act of painting, I forgot all my concern for anything but the painting. My teacher felt this was one of my most successful works, yet this painting lacks my usually good color sense. In future work on this painting, I intend to vary the intensity of the naphthol red.

#### V. REVIEW BY MY GRADUATE COMMITTEE, JANUARY 22

Purpose of review. My graduate committee came together to review my work, in order to determine what has been accomplished and what additional work will be needed

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<sup>4</sup>Cf., p. 7.

<sup>5</sup>Cf., p. 10.

to complete graduate studies. I had arranged slides, photographs and about six of my most recent paintings for their evaluation.

The proceedings. The consensus of the group was that my work lacks evidence of an integrated, unified style. They felt that it reflects a wide variety of possible directions, none of which are fully developed. They would like to see me concentrate more on just one of these directions in order to develop it. It was rather amusing to note that the members of the committee had differing feelings about which direction would be the best. One instructor had a preference for the delicate, feminine handling of the color in Plate 4. Another replied, "Just because she is a girl, we should not hold that against her." While one felt that my paintings lacked "punch," another thought that more "sensitivity" was needed.

My reactions. The problem of developing a style is worrisome. I realize my own uncertainty and feel that I have been trying various directions in an attempt to find a way of working that is my own. I do not want to follow a direction another has taken. It seems necessary to continue my search rather than to attempt to develop any of the various directions with which I am not pleased.

## VI. CRITIQUE OF MARCH 20

Due to several illnesses in my family and a rather impulsive trip to an art conference on the east coast, I have been away from school quite frequently. Today's critique is the first of this semester that I have attended with the other advanced painting students.

Criticizing Plate 10. This painting was an attempt to eliminate several problems, one of which was the habit of dividing the picture plane into quadrants.<sup>6</sup> The attempt was not entirely successful. Although the vertical and horizontal divisions are not as obviously emphasized by edges of forms as in some of my earlier work, the suggestion of such a division is still present. The weight contained by the red forms in the left portion is balanced against the suggestion that some forms have been obscured by the white on the right side. I wanted to incorporate the use of line advised by my instructor earlier.<sup>7</sup> But instead of using line against form, I used the white to stop out all but the edge of a form; therefore, the line used suggests forms, but does not contrast with it as suggested. My instructor is not entirely pleased with the painting. He

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<sup>6</sup>Cf., p. 11.

<sup>7</sup>Cf., p. 8.

likes the subtlety of form suggested on the right, but is upset by the red corner. His criticism was that the form goes beyond the picture plane for an indefinable distance. It had never occurred to me that this might be disturbing. The lack of specifying the limits of the form is pleasing to me. If one were to think of this painting, in terms of a landscape, he could expand that little red form to be a portion of a huge mountain. It would be like making a mountain out of a mole hill. The flippancy of that remark calls for an apology. I do not mean to imply a lack of seriousness toward my work, but there is a danger in placing too much value on something of little importance.

Another painting, Plate 11, was submitted for criticism at this time. About the only comment made about it was that the instructor felt that it was unfinished.

#### VII. THE FIRST GROUP CRITIQUE IN APRIL

Those paintings reproduced in Plates 12 and 13 were brought to this meeting.

One of the students made a comment that was entirely unjustified. He said, "I have a feeling that you do not really like to paint." Then he added, "you must really dig yourself, man!" After sputtering a bit, I simply replied that there was no way to prove that I liked to paint and all that could be said was that I do.



Another student suggested, with more diplomacy, that my work relies too greatly on emotional qualities, and that, seemingly, I do not feel the need for any sort of intellectual analysis. He may be partially right. While working, I sometimes get so absorbed in the painting that I find critical thinking difficult. When this happens, I usually quit working on the particular painting. It seldom looks as good the following day.

My instructor's criticism was much the same as it has been in the past. Once again, the work depends on the lyrical use of color and a sort of sweeping, melodramatic force, with the same old compositional device, the quadrant. The paintings, in his opinion only look better because the paint is handled more skillfully.

He also warned me of the problem which might be created in building a tight verbal defense of my work in my thesis. He thought that I might succeed in convincing myself of the validity of my work and get stuck with my defense. I have little fear of this problem.

#### VIII. A TALK WITH A GUEST SPEAKER, APRIL 18

During the past several days, we have had on the campus a visiting instructor, whom I invited to critique one of my paintings. He began by asking, "What are you doing? What do you think?"

I told him that I did not know what to think, but I was unhappy with what I had painted. Then I added that I loved color. We agreed color is sensuous, but is not art.

I have been searching for a direction, a definition for my work. The answer seemed to be to seek within myself a spirit or meaning which is common to all men, a sort of universal quality, and to be able to express this quality in my painting as a visual symbol.

He said that this was a silly idea, and my bookish, historical attitude toward art should be discarded. He went on to say that my work appears to be a posturing at painting-- a sort of mirror image of art. Having seen other paintings, I paint what I know about paintings, when I should be concerned with painting my own ideas. He asked if De Kooning was concerned with painting about paintings? No, obviously not. The cubists were not working with a style but an idea, a new spatial concept. He encouraged me to work with my ideas, rather than with a shallow style.

Other instructors have said that I work with surface effects and have questioned my intent. I do not know what to think or do. He suggested keeping a sort of visual diary of those things or ideas that are important to me, and if I wanted to try something new to go ahead.

Although my past work has exhibited a wide variety of stylistic directions, the image which results always seems

based on a sort of abstract landscape theme. To abruptly change this approach, however shallow, at this time in my graduate studies seemed a fearful idea.

The instructor apologized for not having spent more time in talking about ways of improving my painting. I have learned something far greater, art is not of art, but of the individual; it starts as something personal.

#### IX. THE SECOND CRITIQUE IN APRIL

Of Plate 14, my instructor said, "Maybe you should be an interior decorator; the color is so tasteful."

Of a painting that has since been painted over, a student remarked that I seemed too involved in composition and it looked as if the girders were still showing.

Several commented that they liked the painting reproduced in Plate 15.

The instructor suggested that perhaps I did not care for painting. He was nearly right. I am unhappy with what I am doing.

#### X. A CRITIQUE IN MAY

I was determined to do something with that painting which contains too much high intensity red.<sup>8</sup> (See Plate 16.)

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<sup>8</sup>Cf., p. 12.

Look what happened! Even the boy who felt I disliked painting had to admit that it is good; now to make the next one better.

The diplomatic member of our group brought up a problem concerning the girls in art. He felt that the ones in our critiques had not been contributing towards the discussions. He believes that men and women think differently and perhaps he could have profited from the girls' points of view. Perhaps, he suggested, the instructor and the boys in the class had omitted us from the discussion by being more logical and less intuitive than we are. Although I hardly agree with his beliefs, I appreciate the concern. There has been a definite problem in discussion, but it may have been caused by an unresolved personality conflict with another student. This topic hardly belongs in a paper dealing with painting problems, except for the fact that it has been difficult to discuss my problems in the presence of a student who feels that I am not serious.

#### XI. ANOTHER MAY CRITIQUE

Having felt elated about the acceptance of one of my transfers from last year into a national show, I have again used the medium. Three of the new transfers were brought for critique. The instructor dismissed them with a comment

that he would rather look at my paintings. Another teacher borrowed two of them to show to one of his classes.

Once again, the group discussed the importance of being a dedicated artist. One student said that art is his god and he is one of the disciples. The reply made by another was one that I wished had been mine. He said, "Painting is my chosen work, not the altar at which I worship."

## XII. REFLECTIONS ON THE SUMMER

July 23 was the opening date of my graduate show. During the three weeks preceding that date, I put together the entire show. It took a great deal of encouragement on the part of several teachers, to free me from a traditional concept of art. I hated to admit that I had thought my work should bear a resemblance to others' art. The style which had been used this past year was based on an abstract form relationship, with implications of a landscape theme, and although such a theme is generally inoffensive, it had little importance to me. I felt that I had been trying to paint in a manner which would be acceptable.

My break from old concepts began in an individual critique, when I had been discussing with an instructor my concern for my exhibition. I was dreading the defense of my work in oral examination, since I was not pleased with it

myself and had asked him for any suggestions which might improve the paintings' quality. In looking over some of the work, he remarked it all looked about twenty years old, then suggested I try stretching some black chiffon over one. The material acts as a black glaze. (See Plate 17.) The fabric, as a device to update the work, would be of little importance were it not for the freedom it gave me from established concepts. Since we knew of no one using black chiffon, there was no tradition in how it should be used.

The teacher suggested pearls. And I said, "Paper doilies." He suggested plastic flowers, and out of these things a new show developed. The introduction of these materials allowed me to discard the idea that I should apply any rules or restrictions, such as "symmetrical arrangements cannot be used" and "equal quadrants are not acceptable."

Plate 18 was the first of the series incorporating several new materials. In the painting critique, to which it was submitted, several students complained that it was not art. Okay, so what if it does not fit conveniently into the expressionist style or any other established category. One said that it looked like an occult symbol. And inasmuch as it might be called obscure, mysterious, and hidden, it is occult. But it was not intended for use in alchemy or black magic. Another suggested that it looked like the work of a madman, disturbed mind. Not a chance! It seems to be a

characteristic of man to attack when confronted by an unknown or unfamiliar object or situation. No one made any comments about a part of the work, such as the placement of a certain shape or color. The instructor said the work presented itself well and it would probably be the most successful out of a series of seven or eight.

Since that time, I have made nine more pieces, several of which are equally as good as, if not better than, the first. In content, the pieces seem lyrical, romantic and mystical, all qualities which were a part of my earlier work though not as skillfully developed in it.

I am extremely excited about my work and what may develop from it. In the next piece, I want to try working with more fabric layers, stretching them directly over the covers and stuff. A three dimensional one is being planned. It seems fitting for graduation to be called commencement which means the time of beginning. There is no way of knowing what direction my work will take. It is the beginning.

## CHAPTER III

### SUMMARY AND CONCLUSIONS

The following chapter is devoted to a summarization, and critical formal analysis of the project. It deals with the advantages and disadvantages of the journal form, and also points out the ways in which the journal has aided the artist in her development. A final subjective evaluation of the work is made by the artist.

#### I. SUMMARY

The intent of the project was to keep, throughout a year, a journal account of those thoughts emanating from the artist herself, and criticisms from instructors and students which affected the performance of the artist, giving her an insight into significant ideas pertaining to her work. Primarily the function of the project was to enable the artist to clarify some of her ideas. Secondly, it was a means of expression of any significant developments as the artist saw them.

#### II. ANALYSIS OF THE JOURNAL FORM

As a form that lent itself to recording experiences which were meaningful, the journal had both advantages and disadvantages. Its informal structure allowed the writer to



present a more spontaneous account of her experiences than might have been written if the project had been devoted to a more formal method. The journal allowed the presentation of unconstrained feeling which would have lost some of their natural sincerity if the aim had been a formal approach to the writer's philosophy of art. In contrast, the lack of detailed, supportive material which is generally found in the formal research paper, may leave the reader questioning the value of some of the ideas which were presented. The project caused the artist to evaluate her experiences and record those which seemed most meaningful to her development. It is possible that she was influenced by some experiences which were omitted because she did not realize their significance.

## II. CONCLUSIONS

In helping the artist to clarify some of her attitudes toward her work, the project was a success. One of the most beneficial developments was a clarification of attitudes about her work and what was meant by the "idea" of art. Her difficulties were caused by emotional problems and her uncertainties. There was a significant change in her work and in attitudes during the final portion of the journal.

A clarification of attitudes. In the first critique held, the instructor expressed a concern for the artist's

purpose or idea in painting."<sup>9</sup> Her reaction was to state that her paintings were "an expression of self, a manipulation of paint, form, and color to make paintings."<sup>10</sup> She alluded to this definition in the critique on November 7, when she made reference to her work being a "grasping for a significant, meaningful form."<sup>11</sup> In January, she stated that she did not address herself toward expressing a specific thought, but rather toward experimenting with form, line, and color through which meaning may be found.<sup>12</sup> When asked, April, about her purpose, she replied that she thought she should seek within herself a spirit or meaning which was common to all men, a sort of universal quality.<sup>13</sup> The next year she replied that her attitude was silly and explained that she could be working with her own ideas; she realized that her work could be a meaningful personal expression.<sup>14</sup> She admitted that her work containing an abstract landscape theme had little value to her and developed a new approach for her exhibition that final summer, she was trying a more creative approach.<sup>15</sup>

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1. p. 4.

2. p. 5.

3. p. 10.

4. p. 11.

5. p. 17.

6. p. 16-18.

7. p. 20-22.

The emotional problems. It was suggested in the statement in the beginning of this section that the journal may have, at times, dealt with emotional problems. It gave the artist a means of reacting verbally to situations in which she lacked the confidence to react orally. This type of reaction is illustrated in the critique of March 20, when the artist rejected the instructor's criticism that the red form in the upper left portion of Plate 10 was undesirable and implied in her remarks that he had been making a mountain out of a mole hill.<sup>16</sup> There were anxieties created by the artist's constant failures to eliminate the problems the instructors considered important. There were many instances in which an instructor referred to her work as being vague and uncertain.<sup>17</sup> Also there are repeated criticisms of her use of equal quadrants in the paintings.<sup>18</sup> Tensions were created by the lack of personal respect between several individuals and the artist which is illustrated in some of the flippant remarks that were made. In one critique, a student said, "I have a feeling that you do not really like my painting."<sup>19</sup> An instructor suggested, on another occasion,

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<sup>16</sup>Cf., p. 15.

<sup>17</sup>Cf., p. 6, 10, 11, 12.

<sup>18</sup>Cf., p. 11, 14, 16.

<sup>19</sup>Cf., p. 15.

the artist should have been an interior decorator.<sup>20</sup>  
 fact that she was anxious to please her instructors and  
 upset by an occasional cutting remark may have hindered  
 from improving her work and her ideas.

The problem of uncertainty. There were many instances  
 which the artist reflected her uncertainties. In the  
 recorded critique, the artist did not grasp what the  
 instructor meant by the "idea" of painting and could not  
 to his satisfaction what her purpose or idea was.<sup>21</sup>  
 that same critique, the instructor suggested that the  
 hess of the central image in Plate 3 was the result of  
 being unsure of herself.<sup>22</sup> About a month later, the  
 stated that she was unsure how much of her work  
 ped through a conscious intent.<sup>23</sup> In the April talk  
 the visiting instructor she stated directly she did not  
 to think, but was unhappy with what she had painted.<sup>24</sup>  
 done prior to the final summer had not been satisfac-  
 the artist, the instructors, or the other students.

1. Bibliography

10 Cf., p. 18.

11 Cf., p. 4-5.

12 Cf., p. 6

13 Cf., p. 10.

14 Cf., p. 17.

There is a different kind of uncertainty expressed in the final pages of the journal. The artist stated that there was no way of knowing what direction her work may take but indicated that she was excited about it and what might develop.<sup>25</sup>

The importance of the final segment. During the final summer, the artist made an abrupt shift in her approach to painting. Through the use of new materials, she was able to deny a concern for the application of rules and restrictions, "such as 'symmetrical arrangements cannot be used' and 'equal quadrants are not acceptable.'"<sup>26</sup> These so-called rules are merely based on ways in which man has expressed his ideas visually in the past and found them to be pleasing or displeasing. They are not absolutes. She was able to deny the value of following a traditional or established approach to her work.<sup>27</sup> There was no indication that the criticisms of the students who said that her work was not art, upset her. Her reply that it did not matter if her work fit into an established category indicated an increase in confidence.<sup>28</sup>

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<sup>25</sup>Cf., p. 22.

<sup>26</sup>Cf., p. 21.

<sup>27</sup>Cf., p. 20.

<sup>28</sup>Cf., p. 21.

her ability to develop her entire graduate exhibition in three weeks points out the interest, enthusiasm and self-confidence which were added.

### III. AN EVALUATION OF THE PAINTINGS

Although most of the paintings, with the exception of the ones from the final summer, are somewhat lyrical and tasteful, they lack originality. They were contained within a narrow definition of how others have handled abstract paintings. However, when the artist denied the importance of the landscape theme to her purpose, the works appeared to take on a more personal, creative aspect. The lyrical, romantic, mystical quality of the last illustration, Plate 1, was created by symbolic reference that may be given the quality which is symmetrically placed, the filmy, obscuring effect of chiffon and the light effect it creates. A direction has been established in the latest work, and it is hoped that it will become more fully developed in the future.

**BIBLIOGRAPHY**

BIBLIOGRAPHY

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Sons, 1957.



APPENDIX

PLATE 1

Untitled Acrylic Painting

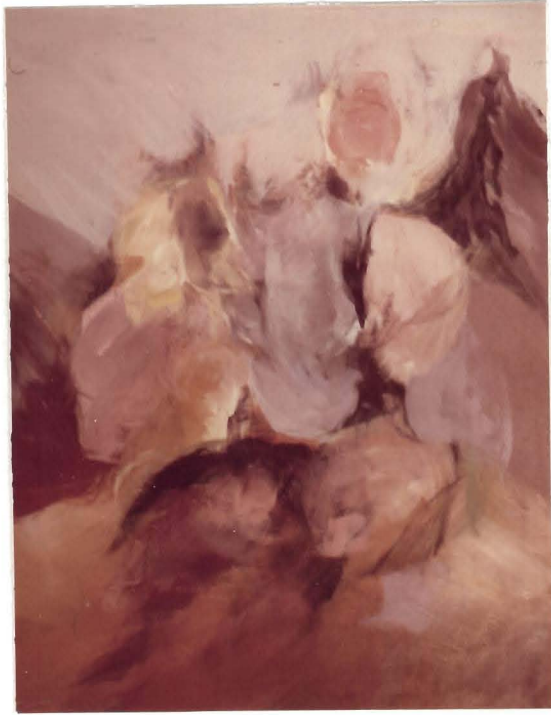
48" x 36"



PLATE 2  
Untitled Acrylic Painting  
48" x 36"



PLATE 3  
Untitled Acrylic Painting  
20" x 26½"



## PLATE 4

Untitled Acrylic Painting

28½" x 32½"





PLATE 5  
Untitled Acrylic Painting  
41" x 55½"



PLATE 6  
Untitled Acrylic Painting  
36" x 44½"

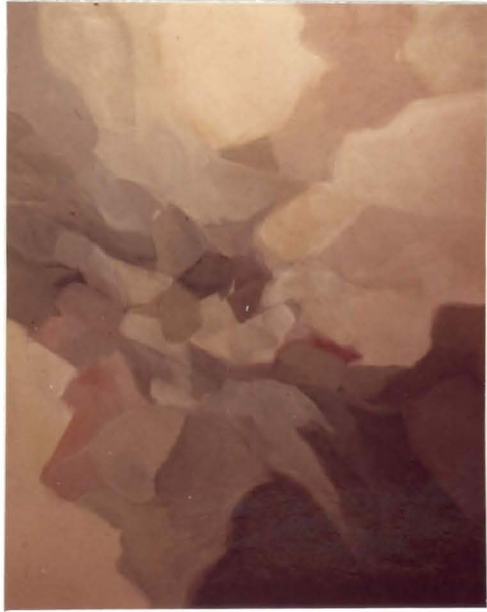


PLATE 7

Untitled Acrylic Painting

60" x 48"



**PLATE 8****Untitled Acrylic Painting****32" x 27"**





PLATE 9  
Untitled Acrylic Painting  
48" x 56"

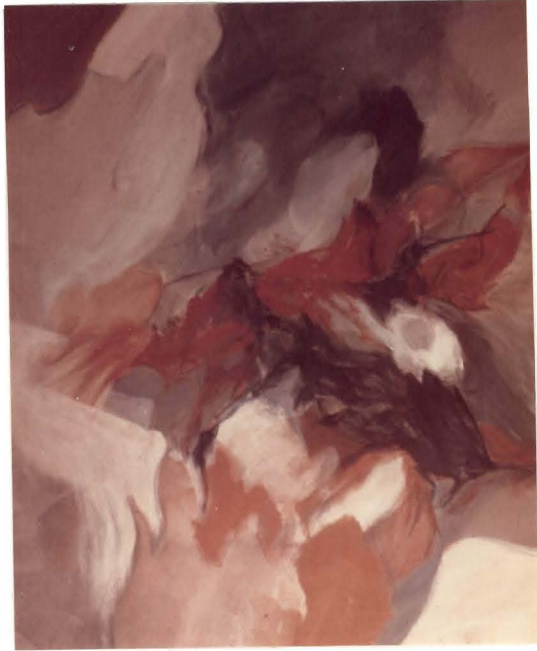


PLATE 10

Untitled Acrylic Painting

42" x 32"



PLATE 11  
Untitled Acrylic Painting  
48" x 36"



PLATE 12

Untitled Acrylic Painting

60" x 48"





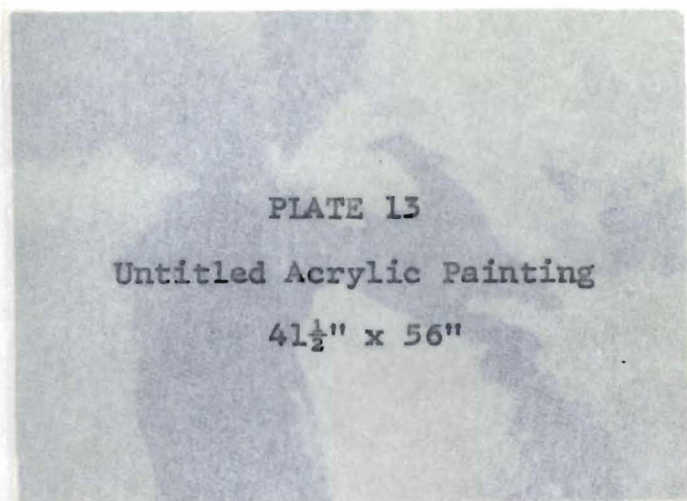


PLATE 13

Untitled Acrylic Painting

41½" x 56"



PLATE 14  
Untitled Acrylic Painting  
60" x 48"

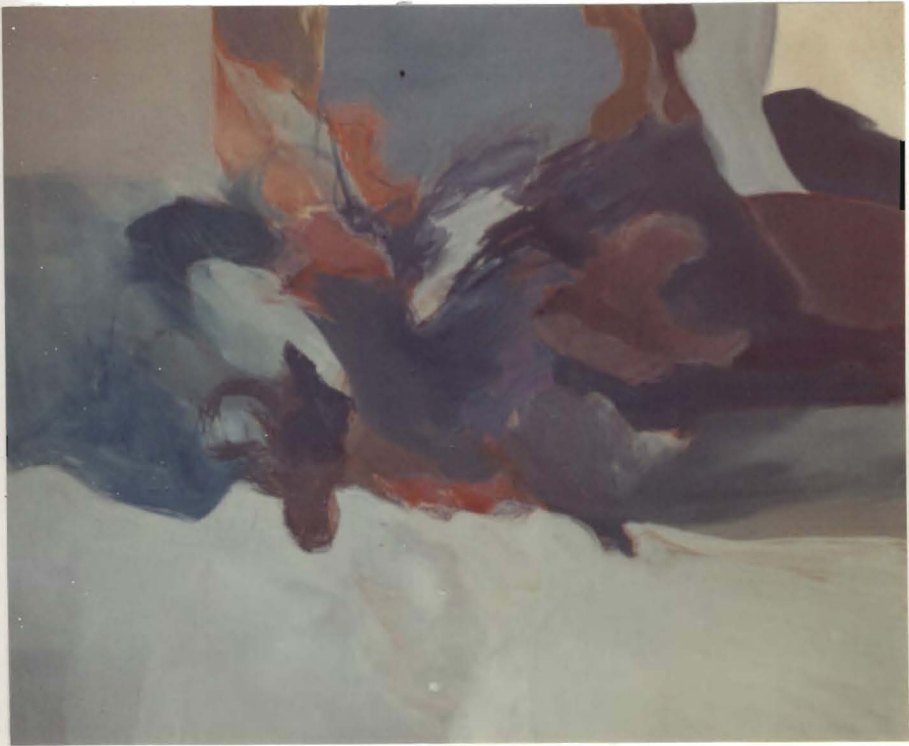


PLATE 15  
Untitled Acrylic Painting  
36" x 44"



PLATE 16  
Untitled Acrylic Painting  
56" x 48"





## PLATE 17

Untitled, Acrylic, with Collage Materials  
and Chiffon, 28½" x 32½"



## PLATE 18

Untitled, Acrylic, with Collage Materials  
and Chiffon, 20½" x 27"

