

ANALYSIS OF IMAGERY CONCERNING BODY AND LANDSCAPE

PROBLEM IN LIEU OF THESIS

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CHAPTER I

INTRODUCTION

My paintings which reflect feelings about nature have dealt primarily with relationships between body and landscape. I have been interested in my own, as well as all humanity's, relation to the universe. In addition, I have become aware of a bond that exists between body and earth. The idea that we are all basically one energy has been associated with the balance of interconnecting shapes in my work. The hand, which serves as a symbol of humanity and creativity, has frequently been used as imagery in my paintings. Although stemming from more traditional landscape painting, my work has been executed in an untraditional manner incorporating three-dimensional elements from the earth such as rock, bone, or wood, as well as maps from my travels.

I have also been concerned with achieving a synthesis between the two realms of image and abstraction in dealing with this relation between body and landscape. During an earlier period my work was realistic; it later became abstract and nonrepresentational. Synthesizing and combining both aspects of image and abstraction has recently become more important to me.

Statement of the Problem

The primary purpose of this study was to investigate how imagery evolved in my work, in dealing with the relationship between body and landscape and the relationship between image and abstraction.

The study concerned itself with the following questions:

1. Did the manipulation of two-dimensional and three-dimensional materials affect or influence the imagery?
2. Did the arrangement of the compositional elements affect the evolution of imagery?
3. Did the preconceived concept of body and landscape influence the imagery's evolution?
4. Did day-to-day thoughts, feelings, or experiences influence the evolution of imagery?
5. At what point in the work was the balance between image and abstraction established, if one existed?
6. Will my work continue to evolve in this direction? What connection would new imagery, if it evolved, have to past imagery?

Methodology

Five paintings were created for the investigation of the evolution of my imagery. A journal of notes was kept concerning each piece while in progress and immediately following its completion. The analyzing method was a visual analysis of the structure and content, as well as the process through which the imagery evolved.

CHAPTER II

DISCUSSION OF THE WORK

Finger Lakes

In the first painting entitled Finger Lakes, cutting two-dimensional shapes out of large maps led me to collage or glue them to the canvas in specific places on both positive and negative areas (Figure 1a). Four small pieces were cut in the shape of fingernails and placed near the ends of the fingers. Four larger pieces were than randomly cut, though maintaining their identity as maps of Italy and its surrounding islands. The largest of the four pieces which clearly read as a map of Italy was collaged inside the hand shape. The other three pieces were collaged along the outside edges of the hand shape, in the negative areas to suggest islands. Viewed as a whole, these eight map shapes created a circular pattern of a light, contrasting value.

Three-dimensional materials such as twigs, rocks, broken glass, and modeling paste were used in Finger Lakes (Figure 1b). Twigs were placed end to end in order to create three-dimensional diagonal lines which repeated themselves, like ripples in a lake or waves in an ocean. The twigs were placed from the edges of the hand image outward to the edges of the canvas. Modeling paste was used to fill in the spaces

between these rows of twigs and to raise the surface (Figure 1c). Between each finger of the hand shape, rocks and broken glass were imbedded in modeling paste to give the effect of some sort of terrain filling in these negative shapes. The three-dimensional materials were used only in the negative space in this painting, to indicate landscape and were kept separate from the hand image.

Compositional elements such as line, shape, value, texture, and color were the means by which the idea and imagery were expressed. Line was originally used to transfer the hand image from sketchbook to canvas. It was later used as consecutive cross contours painted in orange over the entire area of the hand image (Figure 1c). In addition, line was perceived in the repetition of twigs placed end to end in the negative spaces. It also was painted as a single scar line in red down the length of the hand image from wrist to fingertip. Lines were also evident in every map shape symbolizing highways, boundaries, and rivers. The largest shape of the hand image lay diagonally across the canvas dominating about two-thirds of the composition. The secondary shapes were the eight pieces of maps collaged on the canvas in a circular arrangement. Also, the negative shapes implying land between the finger shapes, stood out due to the addition of three-dimensional materials.

The overall dark blue value of the painting served to unify the land and water imagery in the negative areas with

the positive hand image. The light value of the eight map shapes served to move the viewer's eye around the composition in a circular pattern by means of contrast. Placement of the three-dimensional texture in only negative areas implied that the surrounding terrain was to be of equal importance as the hand image; it would demand equal visual attention from the viewer. The smooth texture of the painted hand and the maps served to contrast with the rougher three-dimensional texture.

Color influenced the imagery due to the choice of a thalo blue underpainting suggesting water. This blue remained the dominant cool color since little other color was placed on top. Cadmium orange was used to paint thin cross-contour lines on the hand. It was also used along with various greens and white on the rocks, twigs, and modeling paste in the negative spaces. The map shapes maintained their original color and value of white and light blue. Alizarin crimson was used for the painted diagonal scar line on the hand in order to suggest the red of blood. In addition, the multiple colors mentioned above were dripped and splattered over the entire composition to suggest energy.

The preconceived concept of body and landscape formed the basic composition of the painting. Initially, the dominant imagery of a dorsal view of the hand reaching outward was intended to serve as a symbol of humanity and creativity. From a sketchbook drawing, the image was transferred to canvas and placed on the diagonal to evoke a certain energy or

sense of striving. At the same time, the hand image appeared to be almost resting or floating which ironically evoked a more peaceful attitude. The body or hand image was to be smooth and suggestive of skin. The surrounding landscape imagery was to be rougher with three-dimensional earth materials suggestive of terrain and ocean waves. Maps were placed in the negative areas to suggest islands of land in the surrounding water. Inside the hand, maps were placed to indicate fingernails and imply an area of land. Cross-contour lines covering the hand were conceived as a repetition of hills or waves. They were also intended to show the volume of the hand while at the same time referring to the contour lines of geological maps, which indicate elevations of land. The red scar line on the hand image was also meant to resemble the jagged edge of a mountain range.

Day-to-day feelings or experiences seemed to have little effect on the evolution of imagery in this painting. Spontaneous thoughts did influence the choice and placement of compositional elements to some degree, since I tended to react to the canvas as I worked.

The balance between image and abstraction seemed to be established as soon as the drawing was transferred to the canvas. The positive shape was to be the image of the hand; the negative shapes were to be landscape and contain three-dimensional materials and abstract texture. The earth materials of rocks and twigs in the negative areas were meant

to push the background forward in an effort to attract equal attention from the viewer and make the abstract qualities as important as the image. The hand as a body image had been used previously in my paintings. Therefore, this was a continuation of past imagery except that this time the hand was wrapped in lines, making it more volumetric. The three-dimensional textural effects which had been previously used, were beginning to resemble water more than dry land in this painting. Scarification existed only as a jagged red line in place of past scarification imagery which involved actually tearing or cutting through the canvas. Maps had also been used as imagery in my work, but in this painting they were from my recent summer travels and suggest the location of my ancestry.

Finger Mounds

In the second painting entitled Finger Mounds, maps were cut into four bone shapes of about equal size (Figure 2a). The maps were again selected from my recent European travels. They were cut into shapes evoking the imagery of phalanges or finger bones inside the hands; at the same time, they maintained their identity as maps. The two-dimensional collaged maps were diagonally stacked on top of each other with every other one changing direction. They were specifically placed to represent the location of certain phalanges or finger bones inside the pair of clasped hands.

Three-dimensional materials (rocks, wood, and modeling paste) were all mixed together and used to fill the space of negative areas surrounding the positive image of a pair of clasped hands. The three-dimensional materials also filled two very small negative spaces between the fingers of the clasped hand. Three-dimensional materials were sparingly crossed over the boundaries into the positive shapes of the hand image itself (Figure 2b). A few rocks surrounded by modeling paste were thus scattered over the upper and lower edges of the hands on both left and right sides of the composition; positive and negative space merged without a distinct edge.

Line, though not the dominant element in this composition, was created by a thin segment of the purple underpainting left showing along the edge of each finger shape. Also a thin red line of alizarin crimson was painted diagonally across the finger shapes down the center of the composition to indicate a scar line. In addition, there were visible lines in each map. The dominant shape of the two clasped hands originated from left and right edges of the canvas and interlocked in the center of the composition. The four collaged maps created secondary bone shapes placed at alternating diagonal slants in the central portion of the composition. The seven smallest shapes were the red fingernails positioned at the end of each finger. Negative shapes located in the lower central portion, upper left corner, and upper right corner plus two

small shapes between interlocking fingers were filled with three-dimensional materials. This helped push the shapes forward, making them equal to the positive shapes in importance (Figure 2c).

Three distinct values were chosen to create contrast in the imagery. The lightest value described the bone shapes, the middle value was used in the two clasped hands; the darkest values were placed in the negative shapes and fingernail shapes. Smooth texture was used in the positive body or hand shapes describing skin, bones, and fingernails. Rough three-dimensional texture was used in the negative shapes describing landscape. In two small areas on the left side of the composition and two small areas on the right side of the composition, smooth and rough texture merged together where positive and negative shapes met.

With the exception of the collaged bone shapes, a dark purple underpainting covered the whole canvas. This was too dark; lighter colors of cadmium red, yellow, cobalt blue, and white were chosen to lighten the value and blend smoothly together inside the hand and finger shapes. Alizarin crimson and cadmium red were used for the fingernail shapes. The negative shapes contained colors of raw umber, burnt sienna, earth green, and cadmium red, painted in splotches among the three-dimensional materials. These colors were chosen to maintain the dark value of the background.

In order to express the preconceived concept of body and landscape two clasped hands were selected from sketchbook drawing as a variation on the hand imagery. This particular composition was chosen because the placement of clasped fingers, one on top of another, visually related to hills or mounds of dirt in landscape. These mounds of flesh resembled mountain formations with their overlapping and interlocking shapes. The hand images were of smooth texture simulating skin. The more abstract textures of the surrounding landscape shapes were rougher, containing the three-dimensional materials of rocks, wood, and modeling paste. The positive, smooth shapes and the negative, rough shapes were allowed to merge in some areas so the transition from one edge to the other would not be abrupt. The intent was to convey body merging with landscape and image merging with abstraction. The preconceived idea of a relationship between body and landscape also stimulated me to cut maps into bone shapes. The intention was to create bones out of map shapes, suggesting an x-ray view of the internal structure of the fingers. However, due to their light value and isolated position the bones seemed to float on the surface.

Daily thoughts and experiences affected the imagery. The experience of looking through an anatomy book spurred the idea of cutting maps suggestive of landscape into the shapes of finger bones; these suggested the internal structure of the hand. Also, the experience of viewing the stacked

fingers of the composition as mounds or mountains of flesh made me think of the possibility of the collaged shapes becoming bones buried inside a mountain, as well as inside skin.

The balance between image and abstraction seemed to be established at the time of paint application. The body image of the clasped hands seemed to be more dominant than the abstract landscape texture. This was partly due to the dominant central placement of the body image extending off both left and right sides of the canvas. At the point of paint application, the image could have been disguised by using a similar overall painting technique with similar colors and values. Instead, I chose to paint the hand and finger images very smoothly to contrast with the rough surrounding texture (Figure 2c). The dark red, smooth color of the fingernails and the light value of the bones also served as contrast attracting the viewer's attention to the recognizable image. Using a darker value on the surrounding three-dimensional elements allowed them to recede into the background. Although the image of hand and fingers was slightly dominant, the use of rocks as texture crossing from negative to positive shape helped the two areas flow into one another.

The only new images in this painting were maps used in the shape of bones. The connection with past imagery was the fact that I still used maps, although in a more deliberate

shape. Scarification imagery was again reduced to a thin red line painted across the composition, similar to that in Figure 1a.

Torso Mountain

A large map of the United States was cut into the torso shape of a reclining female nude in Torso Mountain (Figure 3a). Part of the hip and thigh area was overlapped with a map of Florence, Italy. Four smaller maps of random shape were collaged into the negative spaces, three in the foreground beneath the reclining figure and one in the background above the figure. The maps that comprised the torso imagery were the lightest value in the painting, maintaining their original pastel colors of yellow, pink, and green.

Rocks were glued in the negative spaces around the figure. They filled the foreground space beneath the figure and they partially filled the background spaces above the figure. In the area of the upper torso or shoulders, rocks were scattered rather diagonally across the figure moving from background, through the middle ground of the torso shape, to the foreground areas. This tended to camouflage the figure, since there was no clear distinction between the edges of body image and landscape areas. Modeling paste was used to fill space between the rocks and raise the overall surface. A line of twigs placed end to end extended diagonally across the central torso area from the upper left corner of the composition down to the lower right.

Lines were perceived inside the collaged maps in the form of highways, streets, boundaries, and rivers. The diagonal placement of twigs end to end created a three-dimensional line across the center of the canvas. Superimposed on the large map was a vague charcoal line encircling one breast. The largest shape was that of a reclining female nude in the fetal position; it extended from the neck and shoulders on the left side of the canvas, horizontally across the middle to the hips, thighs, and calves, then extended off the right side of the canvas. The large figure shape was not precise due to softly painted edges and merging of values from positive to negative areas. The shape was ambiguous and could also be visually read as some sort of reclining animal with its head and forelegs extending off the right edge of the canvas and back legs extending off the left edge. Inside the figure shape, especially along the arm and legs, smaller shapes were created simply by paint application. Inside the torso shaped map itself, smaller shapes of different colors could also be noted. These smaller shapes indicated individual states in the U.S. map and specific street blocks in the Florence map. Four smaller shaped maps were collaged inside the negative shapes and surrounded with three-dimensional materials.

The lightest value was that of the maps and the areas of the composition where the cadmium orange underpainting showed through other layers of paint. Medium and darker

values were used to cover most of the underpainting and crossed over positive and negative areas of foreground, middle ground, and background (Figure 3b). Use of value helped to unify the painting and disguise positive and negative shapes. Texture camouflaged image with abstraction. The maps although physically smooth to the touch, created a splotchy visual texture or pattern of their own on the image of the figure. Three-dimensional texture created by rocks, twigs, and modeling paste occupied some but not all of the negative space (Figure 3c), as it had in previous paintings. The three-dimensional texture occupied most of the foreground, crossed over the upper torso of the figure, and occupied some, but not all of the background area. Paint was applied in splotches on the background areas where there was no actual three-dimensional texture. This technique created a very similar texture to the three-dimensional materials. There were areas on the figure also painted in this technique, making it difficult to distinguish positive from negative shapes.

Color was applied over the whole canvas beginning with an underpainting of cadmium orange. The overpainting of viridian green, alizarin crimson, and cerulean blue was applied in layers of broad strokes, blended only near the edge of the maps. Color applied in this splotchy manner served to camouflage the image and blur the distinction between body and landscape, image and abstraction.

The preconceived concept, in this case the image of a reclining nude, was selected from a sketchbook drawing. Broad use of maps collaged into the central areas of the figure were meant to suggest a relationship between body and landscape; the reclining figure had visually and symbolically become all of the United States and part of Europe. The repose of the figure could have equally suggested peace or death. The top edge of the torso was also meant to relate to the edge of a mountain range, and the image of a reclining figure was intended to merge with the surrounding landscape imagery, thus becoming one indistinguishable whole.

Day-to-day changing feelings seemed to affect the imagery. These ranged from happiness to anger, hatred, and frustration due to certain situations in my environment and personal life. I found myself painting some things in, painting them out, using bright color, switching to muted and dark colors, defining sharp edges, switching to soft edges. This was probably the result of my changes in mood. After a time and a bad cold, I decided the painting was finished.

The balance between image and abstraction was established or rather was blurred, near the end of the painting process. I wanted to disguise the figure in this particular painting and make it more abstract. I did not want the recognizable image to dominate. Therefore, towards the end of the painting process edges were softened, colors were all integrated, and the balance between image and abstraction became blurred.

Because color, value, and three-dimensional materials crossed over both positive and negative shape, there no longer remained a clear distinction between image and abstraction.

The reclining female figure was the only new imagery. The figure had no direct connection to previous hand imagery, except that they both were considered body imagery. The use of maps was a continuation of past imagery, except in Torso Mountain--the maps were cut in the shape of a torso instead of the shape of bones. Scarification imagery disappeared in this painting.

Reptilian Mountain

Six collaged maps were again cut into the shapes of phalanges or finger bones in Reptilian Mountain (Figure 4a). However, this time four maps were placed almost end to end inside one finger of the hand image. The other two existed in the negative space outside the fingers. Together, the maps created an almost circular pattern of bones. The maps themselves were not from my travels but were U.S. highway maps, chosen simply for their light value.

Rocks, twigs, and modeling paste as a group were used in some positive areas on the hand image, specifically surrounding each collaged bone shape (Figure 4b). They were also used in equal proportion in some negative areas outside the hand image. In other works, the three-dimensional materials no longer were used primarily in the negative space to

suggest landscape. The areas of three-dimensional materials were small and equally integrated in both positive and negative space.

Line was created by a thin area of yellow underpainting left showing all along the edge of each finger in the hand image. This yellow edge caused the hand image to be more distinguishable and look as if a light was coming from behind the painting. A dotted, dull red line also followed the edge of each bone shape, distinguishing it from the surrounding area of three-dimensional materials. The dominant shape was the hand image placed horizontally with fingers hanging downward at diagonal slants, as if caught in movement. The negative shapes between the fingers and along the top and bottom edge of the hand clearly interlocked with the positive shapes of about equal size. The secondary shapes were those created by smaller areas of three-dimensional materials usually surrounding a bone shape of a collaged map. These areas were scattered throughout positive and negative space, almost disguised by the surrounding paint quality (Figure 4c). The smaller shapes of fingernails placed at the end of each finger added recognition to the hand image. The paint application itself created even smaller shapes.

The lightest values were essentially the bone shapes and the areas where the yellow underpainting showed through other layers of paint. Medium and darker values were scattered throughout positive and negative areas to unify the

painting. Texture was created mainly by the overall technique of applying paint in overlapping planes of color. A palette knife was used to apply paint in the negative areas and a similar effect was achieved in the positive areas with a brush. Strokes of paint on the hand image became successively smaller as they moved toward the fingertips. The overall pattern of paint application created a unity which resembled a reptile skin covering both positive and negative areas.

Cadmium yellow applied as the underpainting was most evident along the edges of the finger images. It was my intention to use primary colors and still have the painting suggest landscape. I chose cobalt blue, venetian red, and yellow ochre. These colors, blended together with white, created a beige which was applied all over the composition. Each individual color was then separately added on top with no blending. Venetian red was used on the top plane of each finger and cobalt blue on the bottom plane of each finger for shadow. The strokes became smaller as they reached the fingertip. The fingernails were left beige.

The composition in the fourth painting was chosen from a sketchbook drawing of interlocking positive and negative shapes to express the concept of a hand image intertwined with surrounding landscape imagery. The landscape imagery had less three-dimensional earth materials than previous paintings but there was more abstract paint pattern. The

entire abstract quality of the paint pattern resembled a reptilian skin pattern stretched overall. The upper edge of the hand and bent index finger was meant to resemble the edge of a mountain range.

Day-to-day thoughts and experiences seemed to influence the imagery. I wanted this painting to look as though it had a light behind it; I decided to use cadmium yellow for the underpainting. Overall pattern or texture was one of my concerns. I therefore decided to use the palette knife for paint appearance and also to apply paint with a single brushstroke, without blending. In addition, the weather was grey and rainy all week. To counter this greyness I used brighter, clearer color.

The balance between image and abstraction was established with the application of the overpainting. The technique of applying paint primarily with a palette knife on both positive and negative areas in planes of color created an overall pattern that read as abstraction. Yet, the hand image was still clear. The balance between the two seemed more equal and integrated, without losing clarity as in Figure 2a.

There appeared to be no new imagery used in this painting but rather more of an integration of past imagery. The maps were again used as bone shapes, except this time they were surrounded by three-dimensional materials. The central image of a singular hand now had more movement and space

between the fingers. The landscape areas filled with three-dimensional materials were smaller inside the negative space, but the pattern of applied paint continued to fill the negative space. Scarification imagery had been completely left out.

Rolling Hill Fingers

World maps were symbolically chosen and cut into five bone shapes in the fifth painting entitled Rolling Hill Fingers (Figure 5a). They were collaged inside nearly every other finger of the two hand images. The arrangement of these shapes suggested a slight arch or curve from the upper left down to the lower right side of the composition.

Three-dimensional materials were placed separately from the two-dimensional collaged shapes. Rocks and twigs surrounded by modeling paste filled all the negative areas between the fingers of the two hand images (Figure 5b). Although these materials were placed less compactly in the negative areas than they had been in other paintings, the effect was still textural. The upper hand image reached inward from the left side of the canvas with outspread fingers. On the left edge of this positive image there was a small area of three-dimensional materials. The lower hand image pointed inward from the right side of the canvas and extended all the way across the painting. On the very right edge of the hand image there was also, a small area of

three-dimensional materials. Negative shapes filled with three-dimensional materials were approximately equal in size to positive shapes filled with paint and collaged maps.

Black line surrounded every shape in this composition. It outlined the positive hand image as well as the negative shapes. Outline also surrounded each collaged bone shape, though not as heavily as in the larger shapes. Tiny boundary lines of countries could be perceived in the world maps and tiny lines were scratched into some of the paint, while still wet. Shape was described by the black line. The two positive hand images, one placed on top of the other, interconnected with the negative shapes which were filled with three-dimensional materials. The black line acted as the dividing edge between equally sized positive and negative shapes. The secondary shapes were the five collaged maps cut into bone shapes. Application of paint inside positive and negative shapes also created small shapes.

The use of contrasting value allowed the bone shapes to stand out from the finger images. The use of similar value in the fingers and background served to camouflage positive with negative shapes. Texture also camouflaged positive and negative areas. Paint application in the positive shapes created a very similar texture to the actual three-dimensional materials in the negative shapes (Figure 5b). The use of painted texture seemed to merge image and abstraction by creating an abstract texture on a positive image.

A cadmium red underpainting remained dominant in the final painting. The overpainting consisted of brown, beige, light and dark blue, green, and yellow ochre. The paint was applied with a palette knife or dabbed with brush for a splotchy effect which gave an overall unity to the painting (Figure 5c). The dark blue paint on the hand image was scratched with a palette knife as if crosshatching. Using dark blue only on the hand image helped to differentiate between positive and negative areas.

The preconceived concept of body and landscape determined the choice of composition from sketchbook drawings. The compositional placement of the two hands, the fingers, and the spaces in between them resembled, it seemed to me, the rolling hills of a landscape. The horizontal negative shapes implied land shapes interlocking with the positive finger shapes.

Day-to-day thoughts and experiences affected the imagery somewhat. Since I wanted my colors to be vibrant I chose red for the underpainting. During this project I had been aware of choosing blue, purple, orange, and yellow for underpainting colors. I determined through experience that cool dark colors did not stand out or add much intensity when used as an underpainting. Therefore, I used warmer colors, red being the last warm color with which I experimented.

The balance between image and abstraction seemed to be established near the end of the painting process. I began

to realize that the texture of the paint and the three-dimensional texture were becoming so dominant that I was losing the image. Therefore, I used black paint to outline the hand, finger, and bone shapes in order to visually reinforce the image.

There was no new imagery in this painting. I did use a different technique--scratching lines in wet paint. It was my intention to have these areas resemble scratches on the hands, but the final effect did not necessarily convey this.

CHAPTER III

SUMMARY AND CONCLUSION

It appears that manipulation of two-dimensional and three-dimensional materials, arrangement of compositional elements, preconceived concept of body and landscape, and day-to-day thoughts, feelings, or experiences were all significant factors influencing the evolution of imagery in this project.

In each of the five paintings the two-dimensional maps could be visually interpreted as positive shapes or images when placed on the shapes of hands or figures and surrounded by paint. The maps maintained their identity as shapes in the foreground when manipulated in this same manner, especially in Figures 1a, 2a, and 5a. Where the collaged maps were placed in the negative shapes and surrounded by three-dimensional materials, they tended to recede into the background, as in Figures 2a and 4a. Placement of the collaged maps, whether in positive or negative areas, seemed to determine whether they pushed forward or receded. Where the maps were distinctly cut into bone or fingernail shapes and maintained contrasting value, they maintained their dominance of image, as in Figure 2a. However, where the maps were cut into free form shapes such as islands of land and

the contrasting value reduced, the maps blended into the background and became more like abstract shapes, as in Figure 3a. Whether shapes were perceived as image or abstraction, the overall imagery was affected by cutting the maps into distinct shapes of contrasting value.

Three-dimensional materials in Figure 1a filled negative areas only. In Figure 2a the materials filled the negative areas, only slightly crossing over into the positive shapes. The materials partially filled the negative areas and also crossed completely over an area of positive shape in Figure 3a. In Figure 4a these materials were placed in small clustered areas in both negative and positive shapes. The materials again filled the negative space and were also placed in two small clustered areas of positive shapes in Figure 5a. Where the three-dimensional materials were placed mainly in the negative areas, as in Figures 1a and 2a, the image was clear. Where the three-dimensional materials were randomly scattered across positive and negative shapes, as in Figure 3a, the image was confused and unclear. The image was camouflaged, yet recognizable, where the three-dimensional materials were placed in small clusters in both positive and negative shapes, as in Figures 4a and 5a. Therefore manipulating the placement of these materials seemed to determine whether the image was clear, confused, or camouflaged. Also, manipulation of modeling paste used to surround the rocks and twigs and build up the surface

affected the imagery by creating a terrain implying landscape.

There was little doubt that the arrangement of compositional elements of line, shape, value, texture, and color significantly affected the imagery of every painting. All of these elements were the means by which the idea was expressed and the imagery perceived. These were the basic components of imagery in every painting, each element being intertwined with another. There was no set formula, but I found myself beginning a painting using line to draw shapes, then collaging two-dimensional shapes, applying three-dimensional texture, applying color and value in the form of an underpainting, then finally adding an overpainting. With the use of paint I applied even more line, shape, color, value, and texture. As the process of arranging these elements evolved, the imagery evolved with it. The most dominant elements in each painting seemed to be texture (both two- and three-dimensional) and shape. Meaning was conveyed especially through these elements, and much time was spent in considering them. Color and value were usually applied more spontaneously.

The preconceived concept of body and landscape was always a significant factor in the evolution of imagery. In every case the preconceived idea originally determined the choice of composition from sketchbook drawings. The composition of hand or body images interlocking with abstract landscape

shapes and materials became a primary consideration in expressing the idea of a relationship between body and landscape. The hand image was chosen for four of the five painting compositions because it served as a symbol on several levels. It could simultaneously be an autobiographical body symbol, a symbol of creativity of the artist, and a symbol of humanity the world over. It was necessary to have negative or open spaces between fingers so that surrounding landscape imagery could interlock with the positive shapes. In all five paintings large negative shapes suggested landscape and large positive shapes suggested body imagery. The interlocking shapes were intended to express the idea that we are all basically one energy. Whether placed in the background space or on the body or hand image, three-dimensional pieces of stone and wood contained the idea of terrain and landscape. The idea of landscape was also present in the collaged maps, regardless of placement. When maps were cut into the shape of a torso, fingernails, or bones they became land and body at the same time, expressing a significant relationship.

The three-dimensional wavy rows of twigs placed outside the hand image in Figure 1a were meant to suggest waves in water, while the interconnecting shapes between the fingers filled with rocks were meant to imply peninsulas of land or a rocky beach. In Figure 2a the position and shapes of fingers were meant to suggest mountains or hills stacked on

top of one another. The top edge of the reclining figure image in Figure 3a was intended to be viewed as the edge of a mountain range. In Figure 4a the upper edge of the hand was also meant to relate to the edge of a mountain range; the overall painted pattern of the hand was to resemble a reptile skin. The horizontal placement of the finger images in Figure 5a interconnecting with the horizontal land shapes was intended to imply a view of rolling hills. All paintings were composed horizontally instead of vertically to relate the body images to the horizontal lines of landscape. The preconceived concept of a relationship between body and landscape dictated the choice of composition and the manner in which the compositional elements were used, which in turn created the final imagery.

Day-to-day thoughts, feelings, and experiences influenced the evolution of imagery of these paintings to the degree that they were often responsible for the way in which the compositional elements were used. In Figure 1a spontaneous thoughts seemed to influence the final imagery because I reacted to the canvas spontaneously the entire time. The experience of looking through an anatomy book spurred the idea of cutting maps into bone shapes to suggest phalanges and the internal structure of the hand, which in turn affected the imagery in Figure 2a. Constantly changing feelings and mood swings influenced the imagery in Figure 3a. The method I used was to paint shapes in, then take them out, paint with

bright color, then switch to dark muted colors, define sharp edges, then switch to soft edges. The final imagery was more confusing than clear. In Figures 4a and 5a day-to-day thoughts influenced the choice of brighter colors for underpaintings, since I decided I wanted my colors to be more vibrant. Also, thinking more about an overall pattern led me to paint with a palette knife and with single brushstrokes layered on top of one another without blending. The final imagery in Figure 4a became clear again, although somewhat camouflaged.

The balance between image and abstraction established itself at different points in the painting process. In Figure 1a the balance was established when the drawing was transferred to the canvas. The positive and negative shapes were firmly established and there was little overpainting. In Figures 2a, 3a, and 4a the balance was established during the point of paint application, specifically the overpainting. This had to do with the techniques used in the paintings. A contrasting technique between painting smoothly and roughly in Figure 2a tended to balance image and abstraction, keeping them separate. A blurred painting technique in Figure 3a tended to blur the distinction between image and abstraction. An overall pattern of rough paint applied with a palette knife in Figure 4a integrated image and abstraction by means of camouflage. In Figure 5a the overall painting technique was so rough and textured that the image became lost.

Therefore, near the end of the painting process, a black line was painted around the shapes visually restoring the balance by reinforcing the image again.

Basically, there appeared to be a continuation of body and landscape imagery throughout this project with some new additions and subtractions. The hand or body image was continued with the addition of a reclining figure. The landscape imagery of two-dimensional maps and three-dimensional earth materials of rock or wood was continued with the addition of maps cut into bone, torso, and fingernail shapes. Scari-fication imagery seemed to disappear from my work.

The hand images were used in the majority of these paintings to express the concept of body. The image of a reclining figure appeared once but did not recur. This body image replaced the hand image used before and since then. The reclining figure was simply a variation of body imagery connected to the original concept.

The only new imagery that occurred and recurred in several paintings was that of maps cut into bone shapes. Maps were also cut into the shapes of torso and fingernails but this imagery was not sustained. The two-dimensional bone shapes began to describe or signify the internal structure of the hand image, while still maintaining their identity as maps or landscape imagery. The bone shape was connected to past imagery of actual bones used a year ago in my paintings. They were also connected to the free form shapes of

collaged maps that have been used in my paintings for some time. However, now the shapes have become more deliberate.

Composition and placement of elements have changed to bring about a different look to my work. The first two paintings appeared to have a combination of rough and smooth texture, while the last two paintings appeared to have rougher texture or pattern applied all over. There were actually less three-dimensional materials applied to these last paintings therefore, I wanted to compensate by adding more two-dimensional texture of the paint. The new technique of scratching lines in wet paint occurred in the last painting. Although the scratches could be associated with scarification, they served mainly to produce a rougher paint texture. In any case, later paintings had more visual texture or pattern than earlier ones.

Overall, it appears that in the future my work will continue to evolve in this direction. It seems probable that composition and placement will certainly continue to vary. The use of two- and three-dimensional materials which suggest landscape will probably continue, since these have been important elements in my work. Also, the use of hand or body images and bone images as well, will likely continue as I am still interested in expressing the relationship between body and landscape.

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