Photographic Dependence/Independence

Patricia Porcynaluk

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PHOTOGRAPHIC DEPENDENCE / INDEPENDENCE

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"To historically trace the use of the photographic image in painting, to discuss and illustrate its relevance and role in my work..." The scope of my original thesis objectives indeed widened as my research progressed. I found that to adequately realize the relevance of photography it was necessary to understand something of our contemporary culture. This led me to men like McLuhan and Alloway; men who have earned reputations as analysts of this culture; men whose every word needs digesting. I have sifted through essays, conversations, and quotations, I have noted theories and statements which have seemed to pinpoint some of my own nebulous thought processes and I will try to combine these in some coherent organization which will define my development and position in this twentieth century culture.

I intend to temper these personal, hopefully not too elementary, psychological interpretations with a brief discussion of "pre-Pop" artists who used the photograph. By doing this, I hope to put in perspective the significance of photography to our culture, and hence, to our artists.
To begin is difficult; it necessitates sorting through impressions and recollections, categorizing habits and actions. It seems a matter of dissecting the very things one takes for granted. But that is what is necessary in order to recognize significant learning traditions; specifically, traditions defined through communicating media.

If we are to accept an elementary principle of sociology: that man is a social animal; then the theories of Marshall McLuhan deserve inspection and analysis. A professor of literature at the University of Toronto, McLuhan has studied the systems of communication of man down through the ages. He dissects the media with which we as social creatures interact. He removes what he describes as the 'dressing', or the content, of our communications systems, and bares what he considers to be the true character of those communicating media. He merely redefines environmental scope when he refers to "the medium is the message" because "it is the medium that shapes and controls the scale and form of human association and action."

The medium creates the environment, defines the limits of experience. The media which have
defined the experiences of young American adults today have produced an environment different from any before it. McLuhan labels this new world the "electronic age." The electronic age has produced television babies, truly international jet setters, hippies and super patriots. The products are different because the content has been varied, but the media never varies. The media is fast: instant news, instant foods, instant photographs; the quantity is endless: newspapers, magazines, twenty-four hour television, radios, tape recorders, stereos, telephones. The extensions of man are such that now one need not go further than a few feet in one's own home, twist, turn, or pull a knob or a lever, and be instantly entertained, amused or informed as to affairs of neighbors thousands of miles away. Needless to say, twentieth-century man lives in a world inconceivable to the mind of seventeenth-century man. Our experiences are different, as are our entire social and psychic complexes.

Each technological advance has meant a change in the experiences of man. These experiences have effected his vision. Because I must limit myself in the discussion of media-related extension of experiences, I shall remain in the sphere of visual
media, specifically, the photographic image. But
I think it quite necessary to point out that it is
not merely the photograph which has effected the
images of today's artist, but rather, a culmination
of all "electronic age experiences."

McLuhan gives great significance to the effects
on our society caused by the invention of photo-
graphy. "For photography mirrored the external
world automatically, yielding an exactly repeatable
visual image. It was this all-important quality
of uniformity and repeatability that had made the
Gutenberg break between the Middle Ages and the
Renaissance. Photography was almost as decisive
in making the break between mere mechanical indus-
trialism and the graphic age of electronic man. The
step from the age of Typographic Man to the age of
Graphic Man was taken with the invention of photo-
graphy."^3

The aspect of the photograph which I feel
McLuhan views as another prostituted extension of
man is its ability to be mass produced. The mass-
produced human image, printed and sold as one more
product, seems to make some people uneasy. I feel
that this same mass-produced human image becomes
one more important 'electronic age experience' af-
fecting our psyche. I will go into this later.

Another detectable result on man, arising from the photograph, is the increased self-awareness of one's actions and gestures. "The snapshot of arrested human postures by photography directed more attention to physical and psychic posture than ever before."  

The extent to which we embrace the photo as a routine, accepted representation of our actions and activities can be best expressed in one more thought of McLuhan's: "In America, people can tolerate their images in mirror or photo, but they are made uncomfortable by the recorded sound of their own voices. The photo and visual worlds are secure areas of anesthesia."  

There is much more that could be said about McLuhan's speculations on the effects of media on social creatures. The pervading general conclusion that the amateur media student draws from his texts, is the totality of the effects of media on society. Our every act is an acceptance of the mechanical extensions of man; these extensions remain our boundaries, our limitations on the scope of our knowledge and self-awareness. In his own words: "Our human senses, of which all media are extensions, are also fixed charges on our personal energies,
they also configure the awareness and experience of each one of us."  

With this thought of an all-encompassing media-controlled environment in mind, I would like to discuss the fascination which the photograph holds for me.  

People walking through the studio often stop to inquire why I use photographs for sources for my paintings. The next question invariably is why so many of the graduate painters use a photographic source. The immediate answer, the fact that it was the most natural source for me to turn to, hardly seemed to satisfy some of them. It started me thinking. Had I started painting without giving thought to the intent? Had I fallen into a pattern, convenient and acceptable (to the new generation)? Of course, I could find immediate justification. I had begun to use photographs about four years ago when I began to paint seriously as an undergraduate. I had used photos because they were good figurative references (the figure being my primary interest ever since I had started to draw), because certain photos had an emotional impact which I found satisfying, and because, through the photograph, I was able to study the patterns of black and white (another
early involvement). Yet this all basically led me back to the point that is was the intrigue of the photo itself which generally caught my eye: each photo represented a view of reality which was seen, composed, and recorded by another person. Generally, the recorder was an amateur photographer who merely wanted a memento of the specific occasion. The resulting image was thus never intended to be an aesthetic statement. Some question the validity of my use of these photographs which represented another person's reality. I never did. I saw the photos as a very convenient record of humanity in stopped action. If the pose was trite, then that in itself made a statement about the intent of the photographer and the 'photographee.' If it was casually composed, the way you might suddenly turn and capture an action or group, then that was nothing more than an extension of everyday viewing. If the sunlight had caused an 'unnatural' contrast of light and dark, what could be more real? No argument against the use of photos as source material seemed valid. Did this mean that I was but another example of man with a mass-produced vision capability? Obviously, I could not deny that I had totally accepted the photograph as representative of the human and human life; the photograph was as much
a representation of objects and people as one of my own drawings might be; it was but another tool in the process of creating an aesthetic statement, or perhaps an anti-aesthetic statement.

What does this mean? It means that I am a product of the environment of the second half of the twentieth century. It means I grew up seeing people, objects, events, framed. The frame might have been the framed tragedy or celebration found in the newspaper of Life magazine. Most of my knowledge of wars and fires and foreign countries has been attained through the viewing of a photo. The photos may have been professional works of art or perhaps poor quality, out of focus and compositionally atrocious; nevertheless, they were framed records of reality. It would seem to follow that when I began to paint I would turn to that which had already taught me the most. It seems logical; yet after reading McLuhan, I realize how much that logic is conditioned by the prescribed boundaries. At any rate, one can only proceed from the point which seems logical to him at the time. As an artist I have the responsibility of using the existing opportunities I find to the best of advantages. McLuhan has labeled the arts as anti-environments, whose function it is to provide us with the means of perceiving the environment itself,
of training perception and judgment. I can only hope that my preoccupation with the photo will aid in the perception of the environment. I hope that by painting that which we accept through photography, yet doing it with a remove, we will be made to see our condition more objectively.

One of my most impressive comments to date, has been from a woman in her forties who, having toured the gallery with a group of women, sought me out to say that she had been in college in the early forties and that my painting, THE WOMEN (Thesis painting #4), typified that period for her. The emotion she felt was neither positive nor negative, just real. That was heartening because I hadn't been trying to make any other statement about those women except that they had existed, and that those were typical actions and concerns of that day: a gloriously posed friendliness, hamming it for the photo which would be a token of that day and those friends. To bother to put this in paint means for me that it was a significant part of life at that time, and therefore deserves observation.

Up to this point in my paintings, I have refrained from making contemporary social comments, mainly because I felt that to be valid, effective statements, they had to be well painted and well
conceived. Frankly, I did not feel adequate. I now feel the desire to make such statements in paint, and I intend to proceed in that direction. (I will discuss this further on in my paper.)

I have attempted, up to this point in my report, to interpret the effects of a mass media world on its inhabitants. I am convinced of the validity of theories of men, like McLuhan, who feel that the stimuli which we have received have molded our perceptions. That our art forms should be affected by the electronics of the age is only natural. In fact, some critics have proposed that painting on a two-dimensional surface is already irrelevant. Obviously, I do not feel that way. I am motivated to continue painting because I still feel that primarily, man is a self-concerned animal and that he understands better that with which he can more easily identify. If I am able in my work, to produce images with which people can identify, by which they can recognize some of the truth of their condition, then I can feel that I have succeeded.

That mass media is a cultural force with which to be reckoned is accepted by most. Lawrence Alloway, who has written a great deal about the effect of the environment on today's culture states: "Both for their
scope and for their power of catching personal feeling, the mass media must be reckoned as a permanent addition to our ways of interpreting and influencing the world."

In an essay, "The Plastic Parthenon", John McHale discusses mass media: "Our emergent world society, with its particular qualities of speed, mobility, mass production and consumption, rapidity of change and innovation, is the latest phase of an ongoing cultural and social revolution... the related media of cinema, TV, radio, pictorial magazine and newspaper are a common cultural environment sharing and transmuting man's symbolic needs and their expression on a world scale."  

That this mass media has had an effect upon the role of the fine arts in our culture has also been considered by Mr. McHale in Pop Art Redifined: "the message carried by the fine arts... is merely part of the live process of cultural diffusion which, like many other aspects of societal interaction in our period, now occurs in a variety of unprecedented ways."  

Because I chose to discuss my work in relation to its social influences, it is necessary to mention an obvious product of our electronic environment: Pop art.

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Robert Rosenblum gives perhaps the briefest and personally most valuable insight into the Pop artist and his world: "The authentic Pop artist offers a coincidence of style and subject, that is, he represents mass-produced images and objects by using a style which is also based upon the visual vocabulary of mass production."\textsuperscript{11}

I am not comparing my work to the work of the Pop artists in any other way than to cite that both represent products of a twentieth century environment. They represent, in varying degrees, the conscious products influenced by years of accumulation of what the late Dr. Carl G. Jung would call the "collective unconscious."\textsuperscript{12}

In 1891, Oscar Wilds wrote: "...things are because we see them, and what we see, and how we see it, depends on the arts that have influenced us."\textsuperscript{13} While the definition of "the arts" might have to be broadened to encompass the field today, Wilde's comment can be compared to the 'media' comments of McLuhan, Alloway, and McHale. To view the art process today one must certainly pay heed to these men, for it is certain that we are products of our society.

In keeping with this image of the artist as a social creature, it would be interesting to note
McLuhan's definition of art: "exact information of how to rearrange one's psyche in order to anticipate the next blow from our own extended faculties.""}^{14}
II. REALISM, REALITY AND REACTION: NINETEENTH CENTURY

The invention of photography created havoc in the art society of the nineteenth century. It was an innovation which couldn’t be ignored; it was one more extension of man which again forced artists to come to terms with the rest of society. However, taken in perspective, photography and its artistic implications, appear to be merely another natural extension of the drawing implements used in preceding centuries.

The cameral obscura, a drawing box utilized since the sixteenth century, had been used as a viewing aid for perspective and portrait paintings by such men as Canale and Bellotto, Giovanni Battista della Porta and Vermeer. The use of these various drawing machines arose because of the fifteenth century change in man’s perception of his position in the universe. Painting became increasingly more realistic; the aim of painters was to reconstruct nature. This concern for meticulous reconstruction of the natural surroundings necessitated aids to help the artist to more accurately produce the desired effects, and hence, the camera obscura.

Despite these previous drawing machines, however, the invention of the daguerreotype in 1839 still
created quite a controversy. Many feared that the photograph would replace the painting. In his book, *The Painter and the Photograph*, Van Deren Coke quotes Jean Ingres on photography: "This is the exactitude that I would like to achieve....It [the photo] is admirable but one must not admit it." 17

Aaron Scharf has done extensive research regarding the relationship between art and photography, and in his book, *Art and Photography*, he speculates on the effects of the photographic image on such men as Ingres, Corot, Manet, and Degas. The evidence is not always conclusive because such men, with their reputations to uphold, did not always admit the influence of photography on their work. However, Scharf nevertheless contends that the new photographic image did indeed influence these men's perceptions.

Scharf makes two observations about the work of Ingres which I find particularly interesting. The first reflects the change of color in his portrait paintings. His earlier colors are cool and the surfaces are delicately tinted, while the portraits painted after 1841 "become warm and metallic, and as closely approximate to the hues of coloured daguerreotype plates as they do the fine precision with which this type of photograph des-
1 Daguerreotype. c. 1845.
2 Hill and Adamson: Calotype. c. 1845.

3 Ingres: "La Comtesse d'Haussonville." 1845. oil on canvas.
cribed textured surfaces.” The second feature which implies photographic influence if not a photographic source is the pose in which the subjects are portrayed: their hands are brought up to their heads. This gesture is found frequently in the early portrait photography, the reason being to steady the head during long exposures.

Photographic influences on Manet are a bit easier to cite. The American daguerreotype which he used as a reference for his portrait etching of Edgar Allen Poe is still in existence. Also on record is a note of Manet's to Isabelle Lemonnier in 1880, asking her for photographs so that "I can catch you more surely when I want to do a sketch." It is also Scharf's theory that not only the works of Goya and Japanese artists influenced Manet's sharp tonal style, but also the high contrast photographic plates.

It would seem that a historian could ascribe certain photographic influences on the French painter, Corot. Not only were over 300 photographs found in his studio after his death in 1875, but he held close friendships with two avid amateur photographers in the 1850's. Evidence of the photographs of one of these men, Cuvelier, bears remarkable resemblance to Corot's paintings of the same period.

Regardless of these facts, Scharf points out a resemblance between the calotypes of 1848-51 and Corot's paintings of about that time, which cannot be ignored. Besides the soft, chiaroscuro effects, and the blurred image of moving foliated objects, the calotype of that period also contained what was referred to as 'halation.' This is an effect in which light areas encroach on adjacent peripheral parts of darker forms. Corot's paintings of this period reflect all very similar effects. Again, this must imply, if not a photographic source, then an influence from the photographic image.

It would seem that Degas, too, was influenced by the world of photography: "His artistic career almost exactly parallels the instantaneous period in the development of photography... It was therefore as daring as it was imaginative for Edgar Degas to translate the strange images of the instantaneous photograph--as undoubtedly, he did--into an entirely modern means for depicting an urban society."22

Whether or not Degas used photographs as actual sources for his paintings is unknown because he chose to remain very silent regarding that matter. However, it can not be disputed that he was involved with the same method of perceiving a street scene or a room of conversing people as were the
6 Corot: "The Bent Tree." c. 1855-60. Oil.

7 Cuvelier(?). 1852. Photograph.
8 Disderi: "Pierre de Medicis." c. 1876. Photographic series

9 Degas: "Le Foyer de la Danse." 1872. Oil.
10 Disderi: Carte photograph of the Prince and Princess of Metternich. c. 1860.

11 Degas; "Portrait of the Princess de Metternich."

12 Carte photograph of Degas. c. 1862.

15 Photograph posed by Degas. 1894.
16 Instantaneous photograph. 1887.
17 Degas: "Place de la Concorde (Vicente Ludovic Lepic and his daughters). c.1875."
photographers of the day. Not only is he interested in the same moving objects as they, but many of his compositions take on the compositional similarities of a photograph. It is as if he viewed a scene and almost arbitrarily framed a portion of it and painted that portion. I think that possibly Degas is one of the best examples of how man's perceptions are changed because of his types of stimuli. It is most probable that the artist was very conscious of the influences of the photographic qualities and imagery and sought to incorporate them because of their contemporary impact.

Parallel to the development of the daguerreotype and the calotype, a group known as the Pre-Raphaelites was formed. In 1851, Ruskin, in his pamphlet "Pre-Raphaelitism" defined the purpose of art and the function of the artist. "The artist should go to nature, rejecting nothing, selecting nothing, and scorning nothing... should be a recorder of nature, an observer and an imitator. Originality, invention, imagination, should be repudiated."

Concurrent with this there arose in France a 'school' of Realism. Included in the group was Gustave Courbet. Courbet insisted on depicting the true reality, even if it meant a stark and
18 Courbet: "La femme au perroquet." 1866. Oil.

19 Nude study. Photograph, anon.


21 Villeneuve: Nude study. Photograph. c. 1853
ugly Nature. "Consequently, Courbet's paintings and those of other realists, either directly or by implication, were often equated with photographs and said to be as vulgar or as ugly, as artless, as feeble, as were the images produced by the machine...

His [Courbet's] extension of that realism to include unpleasant and seemingly trivial subjects made his detractors shudder in anticipation of an ultimate artistic decline." 24

Opposed to Courbet's realism, but not to the artist's use of photography was Eugene Delacroix. In an essay addressed to students he wrote: "A daguerreotype is a mirror of the object, certain details almost always overlooked in drawing from nature take on in it characteristic importance, and thus introduce the artist to complete knowledge of construction as light and shade are found in their true character." 25

While Delacroix felt that nothing concerning his subject should be neglected by the artist, and therefore that the photograph was of immeasurable use, his difference from Courbet and that artist's exacting, sometimes 'ugly' photographic realism, can be seen from a statement of Delacroix's in 1850: "the daguerreotype is only a reflection of the real, only a copy, in some ways false just because
23 Photograph from the Delacroix album.
it is so exact... The eye corrects."26

While photography may be just one more aspect of the 'collective unconscious' of twentieth century man, it is certain that it was a very vital, conscious concern of the nineteenth century artist. It would seem that many artists fought against its many implications, that few admitted to its influence, and that all were effected by it in one way or another. Perhaps the words of Henri Delaborde in 1856 serve as one of the most ironic examples of the mistrust and fear with which many nineteenth century people viewed photography: "Rather than producing a truthful image, photography gives us a brutal reality. By its own character it is the negation of sentiment and of the ideal. It produces sad effigies of human beings, without style and resulting in what today is called Realism. Its vulgar images seduce many people. Its application to art is becoming more widespread and though photography is of service to painters its images must never be considered absolute types."27

M. Delaborde would indeed be saddened to view the 'brutal reality' of the art of the 1960's.
III. PAINTINGS, PHOTOGRAPHY AND ME

Having discussed some of the initial reactions to photography and the role which it plays in today's environment, I would like to continue and briefly discuss each of my paintings, the photographic source of each, and my present direction.

The first painting I chose to include within the Thesis, is the dyptich entitled CONNIE AND DICK. I felt that this should be included because it represents my first efforts to combine pure glaze areas with opaque sections. The glazed areas have the quality of being rather shallow, and this is what I was attempting to achieve. I felt that the rather fluid quality of those glazed areas in contrast to the heavy opaque character of the environment would create the psychological effect which I was after. That is, the purely temporary, transient character of man. In spite of its heavy solidity, the environment remains rather nondescript, again intentionally: it's not pretty or pleasant, merely there, confining, defining space.

The choice of the photograph was rather casual; I enjoyed the forms which the sunlight created within the two figures and I found the natural sequence of the two photos pleasant. That is not to say that
THE SOLDIER RETURNED
I intended the mood of the painting to be pleasant; on the contrary, the sunlight with which I was concerned was quite harsh, almost hostile.

The second painting, in order of completion, which I chose to include is THE SOLDIER RETURNED. I have reservations about the success of this painting, but I included it, as CONNIE AND DICK, as a stage in my development. My concern was, again, to include glazed and opaque areas in a successful combination. I attempted to obtain a heavier, more intense glaze within the skin tones, and it is here that I overworked the surface of the canvas. I don't feel disappointed, however, because I learned a great deal about the application of acrylics in glazes from this one painting.

I worked from a photo which I chose because of the simplicity of the figure against a minimally geometric backdrop. I capitalized on the forms which the intense sunlight created, again exaggerating the harsh and chalky light.

THE CHILDREN, the third painting, is the first which I consider to be quite successful. The choice of the photograph was extremely deliberate. I wanted to take a very mundane, almost trite, everyday happening and paint it. I was
26 THE CHILDREN
again concerned with a sunlight which was not quite benevolent, yet not entirely hostile. I found the forms and patterns which it created on the figures very exciting, and the almost cres-cendo effect of the light intensity from the shaded clapboards to the legs of the children, dramatic. I chose to darken the sidewalk, adding an unnatural, sobering element.

As in my previous paintings, I was concerned with glazed and opaqued areas, but an added element in this painting is the addition of bright, primary, almost translucent color. I realize this adds another 'incorrect' element, one which bothers some individuals, but I found that it was consistent with my other elements of 'unnatural' light and color.

I think that the color and manner in which the sunlit areas are painted help to create the rather menacing reality of the children's environment.

THE WOMEN illustrates another definite transition between paintings. After working laboriously on THE CHILDREN for several weeks and having to be concerned with every intricate inch of canvas, I wanted to 'loosen up' a bit in my next canvas. I also wanted to be very minimal regarding an envir-
27 THE WOMEN
onment, leaving a little more to the imagination. A third concern was the desire to very subtly inter-
ject a personal observation of the particular era in which the photo was taken. I think that I have done all of that in THE WOMEN.

This photo was chosen because it appeared very representational of all of the 'friends in groups' shots from my mother's album and specifically because of the arrangement of the figures and again, the interesting forms within forms which the intense sunlight created.

Consistent with one of my previous objectives, I combined pure glaze and pure opaque areas, but this time I added the element of collage. The Xerox reproductions of the glamour image of the era, Joan Crawford, were chosen specifically because of the subtle, subdued quality of a Xerox reproduction.

In choosing to include the Joan Crawford image, I was not being critical of the mores of that society, for we all have our idols, but rather, I was commenting upon the great significance which the Hollywood films had to that era.

COMING OF AGE WITH JUDY is also an extension of THE WOMEN. Because I had enjoyed working with
the Xerox image in conjunction with paint, I repeated that and added two more elements: gold leaf and a super-imposed color variation.

As THE WOMEN, COMING OF AGE WITH JUDY uses paint and additional elements to make a personal comment pertaining to the depicted era. The black and white photographic-like insert on the left panel is merely used to heighten the realization of the viewer that these individuals posed in these positions to have themselves recorded photographically. It is interesting to comment, merely as an aside, that it would be difficult to find a contemporary photo of two "reputable" adult women informally embracing specifically for a camera.

The incorporation of the Xerox images of 'Judy' and 'Judy and Her Man' are merely reminders of the important role which the films played in the lives of these people.

I felt that the use of the gold leaf encompassing Judy was consistent with the 'glamorous' world of the 1940 Star.

VIRGINIA AND HER SILVER-BUCKLED NEW DRESS is a somewhat frivolous painting. The photo was chosen simply for the so-formally posed quality of the stance. As in previous photos, I was interested
in the beautiful patterns created by the sunlight and the stark, 'no-nonsense' environment.

I chose to execute the painting in black tones because that seemed to best define the existing reality. Color seemed to be superfluous. The tinted pink flesh was done to create confusion, to cause the viewer to consider some higher reality. I think that I would like to do another painting similar to this, but to paint the entire figure in naturalistic color and render the environment in the same photographic black, gray, and white. I think the juxtaposition is visually and psychologically stimulating.

The silver buckle and buttons were added to heighten the "aura of the girl with the new dress."

THE PEACE OFFICERS is really my first attempt at a more contemporary observation. Earlier, I wrote of my hesitation at making contemporary social comments, an arena already overcrowded with poorly conceived and executed failures. It has been very important to me that I not negate any of my social concerns with an inadequate attempt at commentary. I have felt that social and artistic maturity would assure me of greater eventual success, but with the very dramatic political passage
29 VIRGINIA AND HER SILVER-BUCKLED NEW DRESS
of the last few months, I felt I had to respond in paint. Whether or not the result is significant in its sophistication remains to be seen; nevertheless, this is at least a start.

This canvas also represents an extension of my previous paintings. I have incorporated paint, Xerox images, and because I liked the results of the metallic gold and silver leaf, I decided to experiment with the inclusion of metallic spray paint.

I left the Xerox images somewhat underplayed because I felt that their subtle quality would draw the viewer closer to the canvas.

The images in this painting do not enlighten in any way; as in my other work, they are merely records of the reality. That I find it necessary to record the unpleasantries of the reality is, in itself, a statement about the intensity of those unpleasantries.

As a concluding remark I would like to say that I am personally pleased with the direction which my work is taking. I think that my knowledge of acrylic paint and its own peculiarities has progressed this year. I feel much more competent as a painter who knows her materials and the manner
in which they can best be put to use.

I feel that I have taken advantage of the experiences available to me. I am satisfied that my incorporation of photography with my work has been most beneficial, both as purely visual information and more importantly, as an analysis of my reality.

The true success of my paintings as individual pieces of work must be judged by others. They have been valuable learning experiences for me and I can therefore view them only subjectively. I do believe however, that they are honest results of the conscious manifestation of my 'collective unconscious.'
FOOTNOTES

2 Ibid., p. ix.
3 Ibid., p. 170.
5 Ibid., p. 181.
6 Ibid., p. 35.
7 Ibid., p. ix.
10 Ibid., p. 47.
11 Ibid., p. 54.
14 McLuhan, op. cit., p. 71.
15 Scharf, op. cit., p. 1.
16 Van Deren Coke, *The Painter and the Photograph*, University of New Mexico Press, New Mexico, 1964, p. 6.
17 Ibid., p. 8.
18 Scharf, op. cit., p. 27.
19 Ibid., p. 70.
20 Ibid., p. 40.
21 Ibid., p. 66.

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23 Ibid., p. 74.
24 Ibid., p. 96.
26 Scharf, op. cit., p. 94.
27 Ibid., p. 97.
Coke, Van Deren, *The Painter and the Photograph*, University of New Mexico Press, New Mexico, 1964.


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