5-15-1974

The Unified Figure/Ground Relationship

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ROCHESTER INSTITUTE OF TECHNOLOGY

"THE UNIFIED FIGURE/GROUND RELATIONSHIP"

A THESIS SUBMITTED TO THE FACULTY OF THE DIVISION OF THE DEPARTMENT OF FINE AND APPLIED ARTS IN CANDIDACY FOR THE DEGREE OF MASTER OF FINE ARTS

SCHOOL OF ART AND DESIGN

BY

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ROCHESTER, NEW YORK

MAY 15, 1974
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THESIS PROPOSAL

The purpose of the thesis is one of reorganization. Other things being equal, those parts of the field which are regular or familiar are more likely to be perceived as figures. There is a figure when an area in this visual field is perceived. The figure differs from the background in that it has substance only and appears formless. Contours are perceived as part of the figure and not the ground. I plan to reorganize my painting so that the fields of colored background are more closely unified with the figure and are seen as one. The relationship of figure and ground will be static; that is, the figure is generally the part or parts of the field which is being attended to. I plan to shift attention to the ground by means of design and composition.

Chief Advisor: Fred Meyer
Associate Advisor: Phillip Bornarth
PART I

10/29/73

My topic proposal seems extensive enough to free my painting from any bonds. I have begun by sketching a reclining figure, the view being from the head and greatly foreshortened. Possibly the approach of unusual angles will be an advantage in combining the figure and ground. My preliminary drawings are done on tracing paper so that the figure can be re-traced and simplified to the extent that broken lines indicate basic forms.

With the addition of a penciled tone, the figure has more closely become the background or environment. The tone going over the lines defining the face seems to re-organize the background through the figure. Very simply, this will be my goal.

With the application of acrylic paint to a masonite hardboard panel, I have begun more concrete visual thinking and have encountered some problems, solutions and new alternatives.

The background has become rather modeled and graded. To counteract this evenness I have decided to add planes which may represent a background. These planes join
a new dimension, for they work against the soft forms of the original idea for painting #1. The combination of broken line definition, the planes moving through the figure and subtle gradation of color through the painting are creating a feeling closer to what I am searching for. The figure at this point is given the impression of transparency; possibly another solution to the proposal.

With the addition of some detail in the form of free brush strokes across the face of the figure, I have created a sensation of depth. The larger, clearer strokes appear to be on the surface, while the smaller less defined ones tend to be seen through the face. This will, perhaps, be another key: the creation of an imagery ground to be seen through a figure.

10/30/73

I have decided to use only cadmium yellow light, ultramarine blue, and cadmium red light as a base for #1. After painting for a few hours, the addition of cobalt blue appears necessary to add a new coolness that the painting lacked. This has counteracted an abundance of warmth in the panel, that had become persistent. The cool cobalt blue has driven the warmth back and made those colors more significant through their contrast. The painting still has a graded look about it; that is, colors are generally faded from one to another with planes and lines intersecting the original figure drawing. This seems
SKETCH FOR ACRYLIC PAINTING #1
to be a logical and quite satisfying solution to the problem.

10/31/73

The possibility of textures has occurred to me as a means of unification. Perhaps a pattern over a large section of the surface will help to combine figure and ground. Masonite hardboard panels seem to hold textures of gesso and fibrous materials (burlap, etc.) pressed into gesso extremely well.

I have introduced more soft texture in the form of mottling over the figure and the background. In doing this, I feel that the texture could be perceived as originating on the ground or on the figure. This particular mottled texture has given an equivalence of importance to the background and figure that transports the two into one.

11/1/73

Today I have added a deep purple to the acrylic painting. I found that it increases the strength decoratively, but seems to over-define the figure; therefore, I must arrive at some conclusion as to whether or not such an area should be left. According to the thesis, I require neither ground nor figure, so perhaps there can be an alliance formed that will unify the two.
11/3/73

I am considering the possibility of developing six to eight panels instead of a multitude of pieces. I normally enjoy working spontaneously and completing a painting in a matter of hours. With the proposal as it is written, however, I contemplate more seriously the painting of only a few panels, but developing each to a greater degree. Perhaps I have reached a point in my painting in which a decision should be made as to whether it is more beneficial to execute rapid experiments or highly developed paintings. In this particular situation, I feel an urge to work more carefully and calculate my conclusions.

I also am thinking more seriously about textures as a means of moving the ground through the figure. On masonite that is freshly gessoed, I have mistakengly pressed a piece of burlap. The result is a regular, textured surface that accepts paint handsomely. With a drawing already in mind, this texture, if controlled, would certainly lend a fine dimension of detail. There are tremendous possibilities in this phase of thought.

The acrylic painting #1 is concluded; for personal reasons I can no longer continue.

I plan to purchase a 4'x8' sheet of masonite and cut it into smaller panels. I will gesso each and use the
burlap on a particular few to observe its effects when there is a planned application.

My sequence of sketching to the final idea:

1. Figure drawing in line
2. Traced tones over figure drawing
3. Combination of figure and tone

11/4/73

The *Encyclopedia of Psychology* by H. J. Eysenck, W. Arnold and R. Weili discusses the interaction among figures. I have applied a number of their theories to my painting. Basically, the text describes how figures react to themselves, each other and their backgrounds. The factors they set forth are important in grouping, and therefore, can be considered equally essential to "non-grouping", or loosing the figure in its ground. A group is created when objects are (1) close together, (2) when they constitute a closed area, (3) when they are the same color and shape, (4) when they form a continuous sequence and (5) when they move in the same direction.

My solutions to the unification of figure and ground very possibly can involve these phases of grouping, but in an application contrary to what I have noted. For instance, by separating the figures, the group would not relate through proximity; in letting space move freely through all objects the sense of closure will be eliminated; by varying color
SEQUENCES FOR GROUPING

(1) Anti-Proximity
(2) Anti-Closure
(3) Anti-Similarity

Variations on sequence #1 and #4.

(4) Anti-Direction

Color and shape will vary because of differences in cutters.

(5) Anti-Continuity
and shape, there will be less chance of relation to each other of shapes in the group; eliminating any sequences will destroy continuity in the composition; and by having each object or figure move in its own direction, there will be less chance of their appearing related.

The combination of the anti-grouping techniques could be essential in paintings of more than one object. I have in mind a composition made up of cookie-cutters that are all quite related by their contours, but could be modified to work individually by using enough of them in a design. Ultimately, they could actually form the background as well as the figures.

11/8/73

Instead of uniting the figure and ground, I may lose the figure by simplifying it to a point beyond recognition. Perhaps the figure really should exist, and be equal in strength to the ground. They will remain united, but each will work independently and in contexts that are their own.

I am considering the possibly of occasionally utilizing a double image. While one figure of the image may be seen as ground, the other could appear as a figure and vice-versa. By superimposing the double image idea (one image over another) there can be logical color changes by means of the intersecting lines and planes.
With the re-defining of the forms, I can add lines to indicate the double image/double figure concept. The result could be more rhythmic than the simplified approach and perhaps be of value in future pieces.

11/10/73

I have spent the past week constructing the panels from untempered (un-oiled), 1/8" thick masonite. At this point I am working with two large panels: (#1) 34"x48" and (#2) 36"x51". I feel that these two sizes will be as large as I choose to paint. In addition, I will be creating several smaller pieces.

In preparing the masonite, I have cradled the back with 1"x2" pieces of lumber to retard warpage. After glueing, clamping and twenty-four hours of drying time, I sanded the edges so that the frame and panel sides would be flush.

Because of the smoothness of the masonite, I felt there might be a need for setting up a "tooth" on the surface before gessoing; therefore, light sanding appeared the logical answer.

After gessoing twice and sanding each coat, the surface is being built up and should be ready for painting soon.

11/16/73

I have begun a sketch of a reclining nude for one of
SKETCH FOR OIL PAINTING #1
the large panels. In order to lose the figure in the background, I have found that a diamond shape (taken from a quilt the model posed on) repeated many times, tends to cause a "group" of shapes; therefore, the figure is outdone by the interest in this new group.
PART II

11/18/73

It appears rather obvious at this point that a valid solution to the proposal is going to take more time and pre-planning than my previous work. Where I formerly worked spontaneously and quickly, I find that more care in designing is now necessary. Perhaps because this is a thesis I have formed a more scientific and selective approach to the problem and find sketching has become more important. Recording ideas and events seems to force me to reason more directly with matters and depend on the planning stages as an integral part of the final piece. A change in my attitude appears essential to this modification in imagery and I am pleased that the alteration has been made in anticipation of my endeavour.

11/28/73

I feel a need for cross-examining the physical and intellectual acts of my painting. Perhaps there are no correct answers for the questions that are important to my progress. I have never held a sense for social comments in my work and therefore, no worth other than the esthetic in my compositions. I have listened to a critique in the
graduate studio today in which we "criticized" paintings (each other?). Painting is so personal that the artist should do the explaining while we listen. How can we appreciate the painting unless we know what the painter is attempting to communicate? What am I trying to say? I feel as though I am only creating a reason if I "try to say something" in my painting. The reason I paint, is only for the simple act of painting. Is this too ordinary? There is no social comment or hidden meaning for my audience to contemplate as they inspect my work. If a critic were to summarize my work and philosophy, his essay would parallel this effect: "He paints for the sake of painting. The pigment speaks for itself and nothing but itself." I have only to say what is on the surface of my painting.

11/29/73

I have been reworking the masonite panels which have become slightly warped. By gessoing a large "x" on the back of the panels and weighting them they seem to be returning to their original shape. One cause of the warping is that the 1"x2"'s on the back of the panels should have been glued on their one inch surfaces instead of their two inch sides. If I could remedy this, the construction would be much more rigid.

I have done a pastel study of my idea for an oil
painting on the smaller of the two large panels. The colors are not altogether satisfactory as yet, but after the actual painting is begun, I will be able to control colors more easily. I am planning on adding some texture to the smooth surface of the panel by means of vermiculite added to the gesso. The planning of where the texture is placed will be of great importance, for this technique should enhance the chances of combining the figure and ground.

11/30/73

I continue to have misfortune with warped panels, so have decided to discard the more mishapen of the two, purchase a new sheet of masonite and re-frame the new panels using the 1"x2"'s in the more rigid manner as described above.

12/5/73

I have been reading "Conversations With Artists" by Seldon. Although ideas vary greatly throughout the interviews with painters, architects and sculptors, one phase of thought remains constant: there is great importance in the emotion and content of their work. I have begun to reason with myself and feel that perhaps if I tried to convey a feeling instead of mere design, my painting might be more sound and well grounded.
12/10/73

I am presently considering the figure/ground relation in my work and thinking that a deeper meaning might possibly be given. This would allow me to inject an intellectual as well as artistic content. If this intellectual dimension is attained, perhaps the artistic will take care of itself.

12/20/73

"Man and nature as one" seems to be my logical addition to the figure/ground relationship in my painting. By painting the figure and his natural environment as one, I am continuing my original proposal, and adding a new dimension of intellectual content. To me, this is a natural idea and not forced. As a result, keeping the figure/ground-nature/man in mind, my painting should prove more challenging intellectually as well as artistically.

1/7/74

I have begun painting today. Texture will play a major role in this painting done on masonite, for I did indeed mix vermiculite with the gesso and have worked in some shapes on the surface where my preliminary pastel drawing suggested such treatment. The result is a designed look, but spontaneity is still obvious. The simplicity of my images should dictate adequately my concept of man/nature-figure/ground. My intent is to represent
man living as nature, not in or merely with nature. I feel that our natural environment is more a part of man than his artificial state, so by painting the figure as a landscape, sky, lake or tree, perhaps this concept will be more apparent.

How does man live as nature? This will be the actual content of my paintings. The figure can move as water or sky. Man can rest as a hill, mountain or lake. He can grow as a plant or become a forest.

Color notation: (Primary colors and black and white) I feel that since I am trying to convey a specific feeling through my relationships of shapes, the colors used in these shapes must relate directly to the content of each painting. Therefore, I am forming a basic key or legend for the translation of my visual images into intellectual or verbal images. I will attempt to follow the key as diagrammed on the following page.

With these color notations in mind, I will choose an appropriate color motif to accompany the linear image, so that the result will more easily be interpreted.

1/7/74

I have begun an underpainting of basic tones for the first oil painting. I am working with the idea of man's struggle to free himself from the grips of society and his reunification with nature. The color notation is a valid way of choosing colors, for it is a "meaning" that I am dealing with instead of an impersonal tube of paint.
COLOR NOTATION

**YELLOW**
Signifies: sun, light
sunset, warmth, moon,
harmony, etc.

**ORANGE**
Signifies: heat,
fall, leaves, sun,
etc.

**RED**
Signifies: heat, speed,
sun, anxiety, warning,
etc.

**GREEN**
Signifies: growth, grass,
freshness, life, etc.

**PURPLE**
Signifies: coldness,
death, decay, lifelessness,
etc.

**BLUE**
Signifies: coolness, calm,
sky, etc.
1/15/74

With the underpainting dry on two panels I am beginning a series of glazes to build up color. Panel #1 is a sort of progression of figures from a clouded dark bottom (purple=cold) to a blue figure (blue=sky) and finally fading into green (freshness, growth). I see it as a break from the dead life of society to a freedom of man turning to sky and finally becoming united with nature. Symbolized by diamond shapes and linear work, sun beams penetrate figures when they begin to meet with nature, but fall cold on the purple figure of society (death). Through glazing, I hope to keep the surface flowing and changing places: ground to figure and vice-versa.

In painting #2, the theme is much the same. Death of buildings in the lower portion is characterized by cemetery wreaths, while the upper half consists of a sun with a figure integrated with the solar body. The scene of the city will be rejected and cold while the top is warm and inviting.

1/17/74

I have glazed over the first coat of glaze on painting #1. Glazes dry rapidly and react to fresh layers favorably. Originally I was hesitant in my application, for often glazes will be picked up or dissolved by subsequent layers. I applied it with a soft brush in thin layers, and as a result, left an even film of paint and a much richer tone.
SKETCH FOR OIL PAINTING #2

10/1/17
Scumbling with a brush over dried areas of glaze causes dark underpainted areas to reappear, so I plan to use these two techniques to advantage.

When objects float over a figure and cast a shadow, the figure seems to be the background. This appears as a sound reason for an added approach for painting #1: shadows thrown on the figures by the "diamonds" of sunlight cause them to be more obvious and the figure to act as a backdrop.

1/21/74

Glazes are all drying rapidly with the addition of cobalt drier to the existing composition of stand oil, damar varnish and turpentine. I attended a lecture on quilts over the weekend and found it to be most interesting and applicable to my work by means of positive and negative forms. I will be applying ideas for these figure/ground designs that were understood from the lecture.

1/22/74

I am continuing the glazing on the first painting, and am quite pleased with the resulting depth and luminosity of the color. However, I am concerned that it is becoming too complex as I add more linear work. Perhaps this panel is in need of some sharp definition in particular areas. This would give the painting stability which it now lacks.
1/23/74

The basic idea that objects and forms have shadows has led to the creation of shapes that overlap figures and form objects over the objects, thus fashioning the foreground. Moreover, the shapes become formers of the space as well as the figure.

1/24/74

If man is a part of nature, a landscape can be human.

1/29/74

After drawing from the model, I have two more thoughts for paintings. The first will be of the form done in dark tones surrounded by light with a radiant face floating in space seemingly about to free the dark figure of civilization. The second is an image, dark in the legs, fading into light in the torso and head, growing nearer to nature and freedom.

1/30/74

Several students have commented on the first two paintings. They relate favorably to the feeling of nature, deadness, life, etc. This is satisfying to me, for my intent is being communicated. Do the figures need to be pointed out? Perhaps the audience's subconscious sees the forms and relates them to color which explains the sensibility of the painting. If the figures are made too evident, there is a chance that they will become overly significant
and outweigh the color. This should be an essential consideration: does the figure or the color display the emotion? If it is the color, then that should be most clear and the figure of secondary importance. If the colors were to be eliminated and the figures left remaining, would the idea of man against society still hold true? I would doubt it. Moreover, the alternate would most likely be evident. That is, with the linear figures eliminated, the colors would still represent the mood and general content of the painting.

2/12/74

I have been designing a figure painting for panel #3. The panel is equal in size to those previously done, and colors will be similar. My pattern in this painting will be constructed from triangles. After weaving them through the forms, I have concluded that the angles may become monotonous and some soft curves will be necessary. Moreover, I have decided to soften and mottle some of the triangles through shading and shadow. Also, I have created a plane of triangles on top of a background fashioning a type of "background for the ground".

Colors in #3 are the same as in #1 and #2, but the distribution is quite distinctive. While the other paintings are predominantly dark, #3 is very light and filled with open air. My reasoning in this is to form an impression of sunlight in nature surrounded by sky. The lower
areas of the painting (legs of the figure) are still laden with the shadows of society.

2/14/74

Swim with the current. Do not fight what is inevitable. The seasons, weather and nature change. Painting should be a natural act and not contrived. The subject must not be a device of the mind or the image will appear lifeless. These changes of form on the painted surface are nothing more than adjustments to the figure as it moves in the mind. These perceived movements are necessary if we are to create the subtleties of the mind's emotion. Move with the current; let the adjustments take place naturally without forcing. If the forms sit easily, let them rest.

2/19/74

I have come to a point of satisfaction on painting #3, and therefore, it is completed until a new idea presents itself. Painting #1 has been reworked to bring out the face, hand and arm of the figure, but the body has been given to the clouds; that is, it is transparent and has an illusion of depth. Small figures and shapes continue to float over the cloud throwing shadows against the white surface. The upper form (in greems) has been redefined and repainted creating subtleties, but greater feeling for the drawn line.
Today I plan to work on painting #2. I have not looked at it for two weeks, so hope that this rest period proves to be of value. I feel that perhaps redefinition may be an obvious step in bringing painting #2 into a more natural and unified state.

2/25/74

I have reached an agreement with painting #1 where I am satisfied with it. Without forcing a plan into effect, I can not continue. If an idea for either of the completed paintings presents itself in the future, I will carry on.

Painting #2 has become progressively deeper in color and mood. The murkiness that was originally in the bottom has crept into the top in the form of a midnight blue. The once painted figure is now fragmented and lives as an eclipse.

I plan to construct a new panel, the size of which will be comparable to those already begun. I am finding that the simpler figures and subjects result in the strongest images. Instead of preplanning the entire painting, the results of progressive thought, accident and discovery have lead closest to my desired goals.
PART III

3/4/74

Based on an Oriental compositional triangle, "Ten, Chi, Jin", I have begun painting #4. I chose this format as it follows directly the philosophy I am trying to convey. It is translated as follows:

![Diagram]

Man, being least important, is at the bottom of the triangle. Nature, of next significance, is on the middle point, while the highest point is heaven or philosophy. These are the essential elements of life according to Orientals. It follows that I will accept this concept for obvious reasons, and utilize it in a number of paintings. Images will be introduced at each point of the triangle to symbolize the various thoughts and relationships.

3/6/74

I spoke with B. Sodervick (R.I.T. Painting and Drawing Professor) today. He was interested mainly in glaze
SKETCH FOR OIL PAINTING #4
composition and surface treatments, although a comment was made concerning decorativeness in my most recent pieces. This was the first mention of such, so I will keep it in mind and perhaps the subject will rise again. I feel at this point, however, that it was a personal comment and not felt by the majority. We have a critique this week, so I will listen carefully to what is said. Perhaps I will be able to form a stronger idea for this questionable statement through the more diverse comments of the students.

3/14/74

After the final critique of my three completed paintings, I am pleased with the remarks. There was no criticism concerning decorativeness, so I will continue working in this same vein. I have now concluded work on three paintings, as I have not any new ideas concerning them, so they will remain in their present state. The forth painting, "Ten, Chi, Jin", is well underway and except for some details and subtle color shifts, is mostly completed.

A new thought has occured to me, so I will begin another painting tomorrow. The same triangular format as painting #4 will be used and again will include a figure as nature. In addition, I will utilize the form of a bird as heaven and buildings as signifying man. I feel that the composition is strong and, as the colors are developed, the painting will be a progressive step in my proposal.
The sensation of space (infinity of depth and time) has become an element in the last two paintings. I have included portions of "cosmic" areas which seem to suggest the unknown presence of a supreme being or simply mystery. At any rate, it is a help in the combining of environment and figure, for the stars of the night lend themselves easily to movement through one body or another. I plan to use this space in my latest painting around the main subjects as a cold frame encompassing the warmth of heaven, nature and man. I feel it will work successfully.
3/20/74

C. H. Waddington wrote in "Behind Appearances":
"The world is not made up of parts, but instead is considered as a continuum of events, places etc. which are interrelated." My painting may arrive at such a "world".

3/25/74

"Nature is void with no shape. The order which we find in nature is only an effect of art. Without poets and artists men would soon weary of nature's monotony." I am attempting to show the continuum of the world as a force that is trying to pull existing elements in one direction. By painting the figures as the environment, I am examining this fact of the continuum of the world.

With this in mind, I have begun considering my work as "super-realistic"; that is, more real than what we consider as actual.

Through my paintings, I am striving to show a concept of existence, not a nature of reality.

3/28/74

In composing two new smaller paintings, I have begun
utilizing the Laws of Chance. Perhaps my compositions, like those of Jean Arp's, could be arranged more according to nature. Objects dropped from a height to the panel would define the forms in terms of my "man against nature" concept. From this natural event in the outset, my further considerations could be applied. Waddington discusses ("Behind Appearances") other such scientific approaches taken by contemporary artists which I am pleased to discover are often suitable to my work.

After cutting three pieces of paper (one symbolizing man, one nature and one heaven), I dropped them from a height of three feet. They floated like leaves to the floor forming patterns of unique formation. I have found the compositions useful and original.

I have framed painting #3 and am satisfied with the results. It is clean, neat and perhaps slightly understated. The painting remains quiet and warm.

4/4/74

Based on Kandinsky's "Principles of Inner Necessity", I have been somewhat reinforced in my thinking. Although not fully "knowing myself", I feel I have revealed sufficient personal traits to base this series of paintings upon. Fortunately, my original concept and proposal were conducive to my formulation of the nature/man phase. By combining the figure and its environment, I feel that, as Kandinsky
states, the artist has something within him demanding expression." For me, the simplest, most logical expression is this unification concept of man and nature.

Kandinsky's second principle: "Each man must express the spirit of his age". My "spirit" is perceived as a minor thought in present day civilization, but is possibly one of the roots of many of our contemporary problems. If man and nature were to work together more consistently, possibly shortages and excesses could be more easily avoided.

Am I helping the cause of art? This third principle of Kandinsky's appears to be the principle which encompasses the other two. What is the cause that he speaks of? As I search, I find it existing in his first two principles. That is, by expressing the demanded feeling within me and striving to visualize the spirit of my time, I am helping the cause of art by attempting to communicate through my medium.

As far as my actual painting is concerned, I have reached a point where I can see a "conclusion". I have a number of pieces completed and framed, so now need only to conclude about three additional panels. The sizes and number of paintings has been comfortable, yet challenging. I have discovered a major change in my thinking. In the planning stages of each panel, I have found myself making judgements based on ethics first, then on esthetics. I
SKETCH FOR OIL PAINTING #6

- Bird white grade to pink/yellow of scales below
- Scales light orange, yellow
tend to choose my subjects rather casually, yet place them in the composition strategically and according to a specific plan. Upon completion of "arrangements" of the freely chosen elements, I place them in a sort of construction symbolizing my ethical purpose. Next, I involve myself with the thesis at hand, making adjustments and color notations that will validate my proposal.

Upon beginning the painting, most thoughts of ethical judgement expire, leaving me free to deal with the matter of designing the picture in terms of unity of subject/environment and noting color variations.

This process has proved rewarding, logical and uncomplicated, as I prefer my painting to be. Possibly my most successful work has been the piece in which the greatest amount of thought was placed before the application of paint. Into this orderliness that I have presented, Kandinsky's principles seem to fit smoothly. The pre-painting stages are a time of inner expression (or ethical judgement), and also the period in which the "spirit" is loosed from intellectual into visual terms. Finally, as a servant of art, I plan the design according to personal set of regulations concerning color and composition.

4/5/74

If we consider the world as a continuum of events, that all things are related to one another, my paintings
are beginning to show more strongly the unification of man/nature. The world should not be thought of as a cyclops with only one eye, but instead, an argus with many eyes, all related. Parts and pieces do not exist, but are directly connected to one another through their essences in relation to nature.

Present day science seems to base modern civilization and existence on generalizations of organization and information instead of the former factual and largely experimental approaches of the Renaissance. Therefore, my approach to thought, techniques and overall concepts appears valid. I am concerning myself mainly with a general concept regarding many aspects of related nature. The essence of this problem is quite general although the implications are rather carefully and precisely stated.

Pollack: "Painting is self discovery". I have begun a probably search for an inner essence which Jackson Pollack has referred to as "self discovery". The goal of an artist is not so definitely the final discovery of self as it is the endless search. Through the search he captures bits of himself, yet the real essence evades arrest. When the artist reaches the point at which he has found himself and the painting is complete, his essence has moved on. This, ostensibly, is the true spirit of art: the search for oneself.
FOOTNOTES


2Roger Shattuck, The Banquet Years, (Harcourt, Brace, 1958)

3Wassily Kandinsky, Autobiography (Text Artista), originally published in Russia, 1918. Included in the Guggenheim Foundation Volume of 1955, P. 52

4Ibid, P. 52

5Ibid, P. 52

6Selden Rodman, Conversations With Artists, (Devin-Adair Co., 1957) P. 82
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