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Striking visual contrasts

Pei-Yung Chou

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A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

STRIKING VISUAL CONTRASTS

By

Pei-Yung Chou

Date: November, 1990
APPROVALS

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Date: Nov. 15, 1990
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INTRODUCTION

Thesis proposal:

In the thesis, I plan to make experiments mainly about blending graphic forms in painting, possibly combining all kinds of different forms that I am interested in, for instance, Expressionism, Hard-edge, Symbolism, Abstractionism, and Realism to create a striking visual contrast.

Simultaneously, I hope to research the following areas during the development of the work. (They will influence the pictorial effects to some degree.):

1. The relation between the artwork and the exhibition space.
2. The extension of painting in terms of reconstituting or changing the order of complete paintings.

In my final work, I spent most of my time on exploration of the thesis idea: reconstituting paintings. I experimented with multiple as well as interchangeable canvases to make up one large image and with changing the order of these canvases to generate unpredictable forms and different interpretations during the creative process. I also experimented with using chance as a device to generate more interesting compositions. In the meanwhile, I was trying to combine the images both from high and low art to create multiple visual vocabularies in my painting.
However, I did not experiment with the relation between the artwork and the exhibition space because it would have been too complicated to make all these divided canvases come together both in two-dimension and three-dimension. Secondly, I did not physically explore the idea of extension of my painting. The main reason is because the extension idea was reached during the ordering process of the canvases. Moreover, the possibilities of the interchangeable canvases were much more challenging to me.

This report described the experiments that I undertook to address these issues and presents my conclusion.
DEVELOPMENT

When I began the program my painting had a conventional format but with non-conventional pictorial structure at the time. Every personal image separated from each other and had similar weight on the pictorial plane. My belief was represented by my images which were adopted and subtly transformed from natural forms. I would describe my painting style as a kind of symbolic expressionist style at the time.

I desired to convey a confusing view in which no one thing was more important than any other. Through this view, I intended to express my agony and anxiety in confrontation with chaotic values. By juxtaposing images from both sides of my mind I presented the disruption of my mind. In the self-conflict my personal desire fought back the ethics concerning free expression. Sexuality was an important issue that made my thinking terribly disruptive. It was a knotty motif for my art because it was an impulse that I desired to express and repress simultaneously.

Two years ago, the painting process was a vehicle by which I specified and reconfirmed myself in the chaos. I initiated my painting only by some undeveloped feelings. First, I drew several essential images on certain significant spots in my picture and made spontaneous adjustments sequentially. In short I did not sketch for
the structure of my painting beforehand, and my painting was
developed through the interactions of its images. I found clarity
through the painting process. From refining a series of important
images, I gradually understood my problem. The visual effect took its
final shape afterwards. I added or took away some images at this
stage in terms of a clear expression.

It had occurred to me to make some changes in my painting
before I arrived in the States. The steps of change were very slow
because of the constraint of my past discipline. It was a strong
stimulant first, and then speeded the ratio of change in my art when I
arrived in the States. In addition, my mood had been ready for a
radical revolution for a while. The freedom of expression I perceived
in the States leading to radical changes in my painting took place soon
after.

At the time I understood conventional structures but they no
longer worked for me. Consequently, the desire to develop a new
pictorial structure was initiated. I gave up the conventional pictorial
style that I knew, so no clear structure could be seen in my pictures
at the moment. At first, I was very excited about trying out new
directions and variations. Nevertheless, the visual effect I attained
was better described as confused. I became hesitant about my
forward progress.

It was not complicated to understand the reason why I selected
sexuality as part of my expression of my art at the time. I felt that a formidable cultural constraint in art was removed after I arrived in the states. It became meaningful to me to face the subject towards which I hardly had a clear attitude in the past. I used to regard sexuality as a taboo for my artistic representation. I either transfigured it or executed it under the name of acceptable motifs. I chose sexuality right away because it had been a confusing issue to me for years; however the impact was so strong that my mind was shocked. I was hesitant to move further than that.

Experiments: exploration of Cubism

It was the project on Cubism with Prof. Bornarth in the winter quarter 1988 that inspired me to evolve my art, especially in structural terms. This project enabled me to make a significant contribution to my development and my ideas on pictorial structure. I learned by reading and imitating the approaches that Cubists took.

Cubism directly inspired me in terms of reappraisal and reinvention of pictorial procedures and values. It provided me with the starting point to experiment with the art forms. The most apparent influence of Cubism on my painting was the interlocking design of positive and negative spaces, by which I could achieve a well-knit visual structure.
Specifically, 'collage' provided me with chance to move my images around the pictorial plane. Thus I had time to go back and forth and investigate the relation of figure and ground. This result directly enlightened me as to the reconstituting of a painting.

Through new elements I experimented with a new approach in the pictorial structure. I started my study by creating my own shapes. It was difficult in the beginning to create forms instead of adopting from nature. Through many attempts with distorting, combining, and transforming natural forms, I got some images of my own. After trying at random, I felt was able to regulate my approaches to change. Thus I could concentrate on the part that needs to be polished as well as a record of every radical step for further reference. I made a series of self-portraits. I imitated the evolutionary process through which those Cubist painters attained their revolutionary achievement. I forced myself to make a similar movement from the Expressionist style, in which I used to paint, to that of the Cubist. My images as well as pictorial structures were transformed from simple natural forms to complicated geometric ones, simplified again, and stopped eventually at the collage forms.

I was not happy with where this was leading my painting, so I took what I learned from these experiments, and I returned to my earlier Symbolist/Expressionist style and started over. The Cubist style was too intellectual as well as too geometrical for me.
Returning to a more personal Symbolist/Expressionist style

Painting 1.

A personal form was created by the combination of the geometric shapes of Cubist style and my representational image. The interlocking pictorial space either in figure and figure, or in figure and the ground; the contradictory structure; the intense color palette, the disorderly and dense brush strokes I tried to compact the pictorial space as well as to transmit an unstable and tense atmosphere to the surface of the picture.

The confusing values were replaced by the inner struggle. I wanted to convey the terror of losing control of my mind. In this picture, I used two opposite images representing my divided emotions. My reason took the shape of an eye which could not mediate the deadlock but merely witness it distantly.

At this stage I approached my painting with the attitude that I took before my Cubist exploration. Still, no specific sketch for the main structure. The process was as it was at an earlier time when the images found their own identity in the development. A new approach was introduced to the process. It was an idea to paint randomly over the unassured part of an unresolvable pictorial problem with white paint and larger size brush instead of a long term subtle adjustment. Through the recreating of a clean space, I could start over with a fresh mood and the pictorial problems might be resolved.
I undertook further experiments with various combinations of visual vocabularies besides this piece. I decided to readjust my approach when I perceived that the result of my experiment was not what I expected: the changeful and diverse expressions of mind. A combination of visual vocabularies could represent the diversity, rather than the changeableness of an image.

Painting 2.

I used intersecting lines to divide this picture into grid-like segments. Every segment was a completed small painting in itself. Juxtaposition replaced conventional figure-ground structure in this piece. The segments were presented in various painting styles on purpose. The composition of these segments was arranged randomly. In essence the picture was an image and pattern collecting board.

In this painting I tried to convey the changeful state of mind as well as to record every transition that I took in the sequence. Every painting segment represented a specific state of my mind at one time. Roughly the segments could be classified as following categories: self-conflict, confusion, and repressed desire. My repressed desire would appear in a howling wolf image, and a spiral like image would represent my confusion. The repetition of similar images would suggest a series of serious concerns.

At the time the war images like the soldier with helmet and
the eagle head could be found in my work. I used these images because I realized the influence of politics, specifically those military images. I expanded the scope of my artistic expression afterwards.

Through the exploration of the multiple vocabularies, my pictorial thinking shaped images quicker than my brush could follow. My idea would have changed before I finished it. After the struggling with the disharmony of the ideas and execution, the design of grid-like painting segments came to me. Through this device I recorded the sequence as well as the change of my thinking in the creative process.

In this piece I did not intend to make my painting segments come together. But some of them broke the boundary lines, and came together unexpectedly. This result was more interesting to me especially after I was tired of fitting my images into the grid-like segments. The grid device allowed me to see the transition clearer. However, I understand that this effect can still be reached not only in the grid device. I decided to get rid of the grid then yet keep what I learned from it.

Painting 3.

This painting was made up of five divided canvases. They did not come together initially, but through the 'extending and the
inserting process'. I executed the extending experiment three times, and inserting experiment once. The process was executed more by spontaneity than plan.

In this piece I pressed my images together with my personal causality, not random assemblage. The images were pretty formal looking yet also with representative meanings. Repetition of the eye-like shape made connections in the picture. They represented my ego in diverse situations. It threaded the rest of the images together. The combination of a variety of painting styles, and those commensurate sharp contrasts gave the picture an inconsistent view. Selfcentered base symbols like the self portrait with a wolf mask and the cobra like image also disrupted the pictorial organization.

The content was about the personal view of my world and of the world around me. The whole painting filled out with personal anger, disgust, and struggle. The content of the painting evolved at each work session. At first the painting dealt with my disgust at war. Then I began to investigate my conflicting feelings and desires about patriotism and soldierhood. I ended up my painting with apathetic attitudes towards the conflicts.

Frankly, I think that it was a coincidence through which the idea of 'ordering canvases' was introduced to my art. I initially perceived the possibility of the idea after a somewhat unrelated event in terms of 'ordering canvases'. The outline of the adventure
was as follows: one day, I was discussing the pictorial structure with Prof. Williams, one of my advisors, about one painting I finished right before my thesis work (refer to figure 1, entitled 'My Inconsistent Mind'). He thought I should make some adjustments in order to make the structure more interesting. My point was that I liked all my images very much, so I did not want to ruin any one of them. Suddenly, it occurred to me that to juxtapose the other piece of canvas to the previous one might be useful, and just when I was near giving up my insistence, I kept my images as I desired.

It was a great idea, not for the reason that it saved my images, but that it offered me a chance to perceive something else which is much more interesting to me. I found out that the pictorial structure could be endlessly changed by the action of adding and inserting. My concepts about this field radically changed, as well as revealing the flexibility of the pictorial plane to me.

A dominant device for this piece was extension of shapes. It gave me a chance to investigate the pictorial space with a distinct point of view. I understood that the conventional discipline of constructing blinded my eyes to the relation between shape and process. It was the first time that pictorial structure changed in a crucial way for me. The old notions about pictorial space were totally broken up. A idea came to me consequently: now that the structural extension can be reached. Now it was feasible to order
those divided units of canvases for my painting.

Thesis Exhibition
Paintings 4.-8.

This piece was constituted of six divided identical rectangular canvases. The rectangular format provided me with a comparatively easy base to perceive the formal changes in my experimental process. I intended to use chance as a formal device to refresh my habitual and preconceived idea about pictorial structure, and to undermine the interrelation between pictorial form and the interpretation.

I experimented with combining the form of representative painting style with abstract ones. I mixed Expressionist brush strokes, sculpture like the image of realistic style, color field painter’s painterly quality, and the flat images of Pop art, to provoke inner dialogues among the different language styles. I experimented to make my image meaningful not only in terms of the formal quality, but also the expression.

I used color for the purpose of expression. The color rendered itself well as aid to creating a vision for the structure and meaning in the picture. My passion would unconsciously blend into color at the moment I painted. I did not define each color and its symmetrical expressive meaning. Nevertheless, I believed each, and each grouping of colors had their implicit identity and personality to me.
I had an inclination to use at least two different sets of color palettes in one picture. Nevertheless, the final palette of my thesis painting was harmonized and limited. The modification was made as I realized that putting a variety of colors together might create a striking visual contrast, but I could hardly achieve a clear expression. In addition, the high discharge of emotion in the previous works turned my spirit to melancholy at the time.

I preferred the pure pigment and remarkable contrast because only they had the tension and strength that could be commensurate with my passion. The flesh tint was the exception, but it was the only color that represented the nature of mankind to me.

I mixed paint on the palette only for the purpose of controlling a correct hue in a larger space, or for exploring a hue or value for a specific effect. I preferred to apply pure yet thinned pigment to a dry area, layer after layer, to attain a saturated effect. I blended paint directly on the damp area to accomplish a rich yet subtly varied hue.

'What did this painting really mean to me?' The images emerged unconsciously, and constructed themselves spontaneously. The compositions shaped themselves through the ordering of the work.

At this time, I would interpret this piece as a personal statement towards the co-existent opposites of the rational and irrational in my emotions. I intended to present the changing and unreasoning nature of Mankind in this confusing era. Facing the dread
of the war, death, etc., I was not only frightened, but also excited.
The anxiety, and dread transformed into arousal deviously. In this piece, the torso was obviously cleaved and reconstituted, yet with a lustful hue. The picture could be interpreted as a battle field by the interweaving of entangled body parts and gas masks. Nevertheless, the sensory color and the penetrating connection caused the other interpretation to be associated with human sexuality.

I gazed at the split in my emotion. To resist was futile at the time. The only reaction that I undertook was to stay with my aberration, and to identify the co-existence of opposites in myself.

I would like to mention here the repetitions of the gas mask image. It meant something to me, but I was not sure about what about in terms of meaning at this time.

Divided canvases units, and the shifting and rotating were the operating device of the 'ordering' idea. Intuition and spontaneity directed the principal scheme of the ordering process. Intuition also investigated as well as decided the succeeding approaches in the development. For example, my intuition selected one or some preferable compositions from a series of newly created compositions by spontaneous operation. On the other hand, the spontaneity refreshed my arbitrary standards in the succeeding approach of making in the intuition.

The ordering process inspired itself very much. 'Ordering' was
effectively established by the design which harmonized the principal images, that is, through images which attained similar hue, and shape, so the ordering could operate with less distraction.

For attaining more possible compositions by the device of chance, I took particular approaches as follows. I painted my image across two or more canvases. Therefore, whenever I changed the original order of these canvases, any single canvas would not represent a clear notion. However, these canvases have stronger potentiality in reconstitution.

I started the experimental process with half-believing, and half-doubting. I made a sets of sketches completely imitate the device of six divided canvas panels and the 'ordering' idea yet with smaller size. I applied the images that I explored in My Inconsistent Mind to the drawings. By chance, in this stage I initially used figurative images. After testing the approach, I examined the visual presentation of every image in the drawing, it was very clear that figurative images possess the desirable potential to make the ordering process more dramatic than the other personal images. I paid attention to the experimentation with the possibility of figurative images.

The ordering process did not develop until six canvas units were evenly painted with a complexity of images. The process evolved crazily because I shifted and rotated the units nearly every
other hour during the development. The interaction among images became very complicated. I could not recall with which composition that I started in any way. I slowed down my pace when I perceived that my painting became sort of visually insipid - the images turned out in the same size, same color, and every unit with similar pictorial structure. After self-questioning and discussion with my advisors, I realized that I overdid the ordering. I took the ordering as the major premise for my painting. Therefore, the painting quality had been disintegrated by the ordering device.

There came a turning point when I nailed all the units together to make a single pictorial plane. It was a counteraction to my experiment, undoubtedly. I was depressed, but I undertook it. Conversely, it turned out to be an excellent solution to my pictorial problem. No sooner did I perceive it than I began to paint on this huge and multiple canvas. The painterly quality was regained, and the major pictorial structure was constructed at the time, too.

I returned to my ordering process when I found that I had finished all the available space in the huge canvas. It was even more uncommon than the dramatic approach itself. The units were befitting each other pretty much. I reached my goal, yet in the way that was beyond my imagination.

I kept going as I proposed doing the ordering, but not as crazily as the beginning. I cautiously arranged the process in order to stay on
this track. Then came the other dramatic approach in the ordering. I considered picking up a few versions as authentic variations so the meaning of my piece would not continue to disturb. It was a necessary approach for me because some versions just did not make any sense except in the different ordering. They did not fit my intention. However, the problem was How could I remember those good ones among the others. A Polaroid camera was the final device I undertook. I set up my canvases and took a picture in every change of ordering. It was interesting to note that the current variations mostly were not the versions I arranged deliberately. They came to me via the Polaroid picture.
Expressionism

I admired Expressionist art, and the approaches that Expressionist took for the purpose of releasing their strong personal emotion, and of enhancing the visual impacts of their picture. Specifically, I liked their direct, provocative eroticism, and distorted, disfigured subjects. In my creative process I took similar approaches to convey my theme. The following manifesto was an Expressionist's statement. At the same time it was what I wanted to address about my art, too.

"... this is what I saw, imagined, experienced; this is how it was for me; this is how I felt about it. ... Strong colours, emphatic rather than accurate representation and especially distortion in my delineation of figures will catch your attention but may also numb your responses by making too strong an assault. ..." 2

Max Beckmann is the master that I admired the most among the Expressionists. His art deeply influenced mine in a variety of aspects from his palette, pictorial structure, and painting skill, to his subject matter, etc.. Specifically, I had a very strong impact on his color palette. I admired the bright color, sharp contrast, and skillful color arrangement in his painting. I did not begin to use a lot of black paint
until I cautiously studied his painting.

**Grotesque Art**

The human concerns in my art was similar to that of Grotesque.\(^3\) I was impressed that it was widespread, and well explored. It gave me the confidence to continue the investigation of the coexistent opposites in the human nature, specifically in subconsciousness.

**David Salle**

David Salle is a contemporary artist and lives at New York city. The method in which Salle laid out his images and constituted his pictures impressed me very much. It inspired my attempts to experiment with multiple visual languages, and to challenge the stereotype between image and interpretation in my painting. I admired his juxtapositions of the opposites.

"Salle's success unfolds in a play of opposites- a willful arrangement of the honored and debased, perverse and polite, sane and demented. Master-works of Grand Tradition coexist with crude vulgarities and unassuming relics of popular culture."\(^4\)

In addition, I admired the way he dealt with sexuality. It made me seriously reevaluate erotic content in my art.
"Salle has largely displaced the eroticism of his subject matter into the act of painting itself, demanding an erotics of art as a way of encountering the world." 5
GENERAL ISSUES

Political content

The saluting soldier image represented the combination of my fascination and disgust. The military regiment was the very symbol of the highest glory to me. It fulfilled my subconscious nationalist's zeal. Conversely, it symbolized repulsion to me, too. I suffered from the corruption of the military, and the repressing of my individuality in the military service.

I used the helmeted gas mask as a metaphor of dread, not necessarily war. It was not too literal to have any other associations. Its shape could be mistaken for a human skull. I related it directly to the military service memory.

The war was deeply impressed in my poor subconsciousness. The soldier was among the pictures that came to me first. I investigated the past to find out the answer. Impressions started from my childhood.

War was the first and foremost issue for Taiwanese. It was required to hand down to the younger generations the experiences of the war. I believed that war was the only way to solve the split of the Chinese civil war, and that sacrificing was equal to glory. I worshiped war and the soldier. The soldiers' marching, and battle fields became the preferable subject matter of my drawings. I did not
cool off my zeal about war until I realized it was neither the only way nor the best way.

The old instruction had been out of style for a long time, yet the war images stayed in my mind. Although I was disgusted with war, I still painted the war images only because they had already become part of my personality.

The human figure in my painting

The human figure was a formal device in my painting. It was part of my experiment with multiple visual languages to apply the realistic body forms to the geometric abstract forms. Through the combination of representational and non-representational images, I pacified my restlessness about the inhumanly abstract forms in my art. The human figure has its organic proportion, shape, and specific order in terms of structure. It was facile to perceive its distortion and transformation. The visual effect of distortion and transformation on the human image could be achieved effortlessly through ordering devices. In other words, by using the human figure form the effect designated by ordering canvases could be accomplished at its best. Comparatively, for me, it was also much easier to transform the human figurative form into a pure geometric shape yet without losing its symbolic meaning.

On the other hand, the human figure also was content device. In
my thesis painting I used the reconstituted human figure image to suggest the rebuilt human nature. I also intended to use chaotic human figure parts to represent my disruptive thoughts in this confusing era. They could be read as Mankind seeking for reunion with others, or as an exercise that was related to sexuality.

Sexuality was an important subject matter of my art either in terms of creative process or of content. It was clear that sexuality was an undeniable source of my creativity. Through creating art I fulfilled the desire of generating offsprings in a psychic way. My passion, repression, specifically that of the unreal sexual fantasy were discharged by artistic expression. By the way, the 'dark side' of my psyche survived. Thus I gained integration of myself.

The nude and sensual flesh tint in my picture were indeed suggesting sexuality. What I want to address is that 'erotica' could not completely interpret the fact that I adopted a human figure image in my art. I proposed to stir the viewer's eyes by the device.

"No nude, however abstract, should fail to arouse in the spectator some vestige of erotic feeling; If it does not do so, it is bad art and false morals."6

The unending exploration and investigation of the human spirit ended exhausting my passion. It made me adhere to the flesh, confirm its value, and regard it as the last truth. Sexuality consoled my worn
out spirit amidst the meaninglessness.

I fulfilled my desire to unite with other beings through depicting the interlocking human figure forms. It was humanity generally, and self specifically.

"... we recognize our own bodies as the physical manifestation of our character. ... the nude represents the potential wholeness of an individual. ... The artist painting a nude model is in one sense involved in an act of reconciliation; revealing the relationship of parts to the whole."7

In my thesis painting, the bodies were purposely distorted. They looked floating or sinking in the water, and entangling yet isolating or joining one each other disorderly.

I had a heartfelt sense of satisfaction when I delineated the human figure image. There was an ineffable feeling when I applied the pink paint to my figure images. It was beyond my understanding why I selected the figurative image as my representation of the Mankind, since to realize that body was only a vessel of the spirit was a common knowledge. It might be from my instinct. The other explanation for this decision was because of my nostalgia to unite with other Mankind.

"The desire to grasp and to be united with another human body is so fundamental a part of our nature, ..."8
The device of ordering to generate form and meaning in multiple canvases

The divided canvases allowed 'chance', the most obvious substitute for personal control, to function at its best in creating unexpected forms through the ordering. The different stylish expressions also reconstituted a variety of interesting pictorial compositions that I did not even imagine. I converted a simple pictorial structure into exceptional ones, a completed painting into fragments, and vis-à-vis. The preconceived idea diversified itself into a series related ones in the development. I attained a chance to have insight into my creative process, that is, I could preview a variety of possible pictorial compositions before I decided my succeeding approach. I also accomplished personal understanding about using spontaneity, and profiting from my intuition for the purpose of improving the capacity of pictorial ideas.

One special effect that brought about unexpectedly only in the ordering of multiple canvases was the reconstitution of disconnected images. It introduced new dialogues, and disrupted the preconceived meaning of my painting.

It allowed the viewer to have more interpretations of my painting. Through different ordering the painting conveyed different interpretations to the viewer. The ordering provided the chance that different points of view could be established. It allowed the viewer
to explore the meaning of the painting. In other words, the ordering functioned as different angles of a three dimensional piece. The viewers could form their own explanation about what they perceived in the changefulness of my painting.

It was very obvious that I only picked up six ones among a great deal of variations. The major problem was that not every version worked well. This particular device was limited by my preconditioned goal.

I demanded that my painting should convey both ends: meaning and pictorial effect. It was inevitable that not every version worked because the ordering process was mostly operating by the spontaneity. Therefore, it had no alternative that not all the versions fitted my goal. There were several compositions with good visual effect, but did not make any sense on meaning part because the compositions were sort of abstract. There were also a few variations that were with similar looking to those versions that I picked up. I decided not to have them in the list of the variations of my thesis paintings.

It also made the device limited that the effect of my esthetic judgment on random ordering of canvases. I could not completely replace my preconceived esthetics with randomness, specifically in judging the final pictorial results. Though I profited from utilizing the randomness in my creative process, I could not totally recognize
the visual effects that were brought about by randomness. I realized that it was confusing as well as ambivalent. Nevertheless, I had my own explanation. I used spontaneity as a device for the purpose of stimulating and generating ideas. At this time, I could only partially break through my preconceived aesthetics.

There were other devices for ordering the pictorial plane that I might experiment with in the future. They were shaped canvases, overlapping canvases, projecting canvases, and scrolling canvases.
CONCLUSION

Restatement of experiments
Cubist inquiry

Scanning the experiments I undertook, and the resulting insights I would say that the Cubist inquiry was a very important turning point as well as beginning. I thought that it was a formal investigation; however, it was not. Indeed, it was rather an intellectual discipline. It offered me the radical formal perspective which brought about a sequence of visual thinking in the succeeding experiments.

Symbolist/Expressionist work, returning to a more personal style

From my returning to my personal style, the content of my formal experiment was associated with my emotion very much. Throughout this stage I attempted to convey my disruption and complexity through multiple visual languages. After a long groping, I discovered a possibility to convert my state of mind into a dominant part of the creative process. Thus, the artwork would represent my state of mind intrinsically.

Assessment of the thesis paintings

I undertook the new finding, and cautiously designed the
operative procedures. Although I allowed chance to replace my personal control, and to evolve the rest of experiment in a half way, I applied a reasoning approach to balance the randomness, and to regulate the effect.

**Three major issues arose from this work**

**Political content, war imagery**

The war caused me to notice the politics. After all, I realized that my personal disruptions had a lot to do with the inconsistent climate, specifically politics. From repeatedly depicting war images, I perceived that my disgust of wars motivated me to make a statement about it. The more I realized the impact of war on my ideology, the more I felt likely to confirm it as part of my personality, and as a serious subject matter for my art.

**Human figure in my art and what it signifies to me**

I expressed my desire for being united with Mankind. It was not necessarily to be fulfilled through sexuality. The using human figure as the major form signifies that I regained the awareness and identification of human body as the last truth, and established my human concerns with it.

**The effect ordering canvases on the form/meaning of my painting**
The ordering brought about possibilities either in form, or in meaning. It confused as well as freshened my aesthetics. Its interchangeable capacity allowed different points of view to exist simultaneously. My painting was changed radically from the initial state of the creative process to the final appearance.

Successes and Failures

I ended up my experiments with the ordering device. It allowed me to convert my changeful mind into a sequence of ordering. I also proved it valuable as a device in creating unexpected images. The operating of the ordering device was rather an adventure than an experiment. The preconceived ideas limited the device.

I will continue exploring the ordering device, yet more effectively. Through moving my preconditioned opinion away in the beginning the ordering could attain more through the freedom. I plan to start my experiment with randomness, and let the intuitive ordering establish an identity for the images. In the beginning I would not allow my stereotyped aesthetics interrupt the spontaneous creative process. Then, I would try put my control on regulating the variations by means of settling with two or three versions, at most, for the purpose of pursuing painterly quality as well as brewing befitting meaning. Thus, the evolution of ordering would not go too far to control.
Alternatively, I might show my picture only in one version, and exclude the ordering device in the creative process, that is, to embryo the changefulness in the essence of my art.

I would not change my current direction in terms of subject matter, until it is over-discharged. I would like to focus on the changeful, and the co-existent characteristics of the human nature.
NOTES


5 Ibid.


BIBLIOGRAPHY


Figure 1., Untitled, April 1989, acrylic, 72" x 35 1/4".

Figure 2., Untitled, May 1989, acrylic, 72" x 54".
Figure 3., My Inconsistent Mind, September 1989, acrylic. 238" x 71 3/4"

Figure 4., Untitled, March 1990, acrylic on six interchangeable units 32" x 34" for each unit, 192" x 34" total.
Figure 5, Variation I of Figure 4.

Figure 6, Variation II of Figure 4.
Figure 7., Variation III of Figure 4.

Figure 8., Variation IV of Figure 4.