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Art, Dream and Spontaneity

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THE ROCHESTER INSTITUTE OF TECHNOLOGY

ART, DREAM AND SPONTANEITY

A THESIS SUBMITTED TO
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MASTER OF FINE ARTS
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Art is a reason for being and not being for a reason. Profundity is our most absurd excuse for doing. There was a time when I truly believed that everything I did had to count for something and this was particularly true when dealing with my work. It is a joke in the sense of Camus' absurdity¹ that I have had to fight and through that struggle has come a major emphasis in my thinking on the doing and not that which is done. This is the premise of my thesis: It is very simple. My work deals with what I do, which is an accumulation of all that I have done. I feel that this is the honesty of my work from the original photographic moment through the technical etching process with considerations of size, form, linear elements, color and most important, the actualization of my feelings for each image. I believe that the construction of each print comes from the recognition of the intuitive

¹See Appendix II, p. 7.
"yes". That is to say that formal considerations are not necessarily made consciously. I am very aware that this direct knowledge exists as well as how easy it is to explain it away through logic. I wish to pay homage to our instantaneous awareness and work to find balance between instinct and control.

Section I, Art, deals with the philosophical base from which my own work originates. It is an explanation of sorts of my source for creativity, for being able to create at all. Defining art is useless. We can argue about it forever and it will not feed a single person, but the root of the creative process can be discussed and that is what I wish to present.

Much of my work comes from dreams. Not in terms of visually representing the abstract phenomenon, but coming to terms with the derivatives of dreams, the left-overs, so to speak. Section II, Dream, is the connecting link between my philosophy and the thesis work. Its major function is to set up a relationship between the dream object and the art object.

Section III, Spontaneity, discusses the thesis work itself. It represents my concerns, the construction and the process of the work. This section is followed by a technical appendix (Appendix I) that sets forth the information acquired and incorporated in the thesis plates. I have also included a second appendix (Appendix II) that
is in a second volume (Volume II) which contains xeroxed pages taken directly from my journals. These journals, in seven volumes, cover a period of four years. They represent the accumulation of my ideas, personal accounts, notes, sketches and progress. Though often repetitive in their cycles, I have tried to retain throughout the editing process their original freshness. Referrals to Volume II will be made throughout the thesis report. I invite you to utilize them for the expansion of presented ideas.
I have come across it again:

Twice-two-makes-four is in my opinion nothing but a piece of impudence, twice-two-makes-four is a farcical, dressed-up fellow who stands across your path with arms akimbo and spits at you. Mind you, I quite agree that twice-two-makes-four is a most excellent thing; but if we are to give everything its due, then twice-two-makes-five is sometimes a most charming little thing, too.2

SECTION I - ART

Other than the aesthetic, every kind of reality carries the feeling of incompleteness.³ It is easy to observe a work of art standing before us and sense a finality that no other object is capable of possessing. It is this very completeness that draws man to making art. I know it is true in my own working process that the act of creating is the only endeavor that carries with it its own positive end, as though it is what I do everything else for. Georgia O'Keefe has made this very clear to me:

One works I suppose because it is the most interesting thing one knows to do. The days one works are the best days. On the other days one is hurrying through the other things one imagines one has to do to keep ones life going but always you are hurrying through these things with a certain amount of aggravation so that you can get at the painting again because that is the high spot--in a way it is what you do all the other things for. Why it is that way I do not know. I have no theories to offer. The painting is like a thread through all the other things that make one's life.⁴

³See Appendix II, p. 91.
I have thought about these words many times, and it would seem easy to accept them at their level of simple honesty. Yet I am driven to understand why I, as an artist, feel this necessity to work, as though driven by some inner force.

The realization of the unique relationship of the art object to other objects in the world has already been hinted at. It appears to exist\(^5\) on its own conditions, not in a historical context, but in a space and time removed from the real world of objects. The essential characteristic of the art object seems to be its originality—the presentation of possibilities. In this respect, the art object appears to be like man. Both exist, but both can raise questions about their very existence—man through his consciousness, and the art object through man's consciousness of it. Man's consciousness makes life absurd; creativity is only possible when we accept this absurdity and then determine to make our life count in spite of it, maybe even against it.\(^6\) The aesthetic attitude makes life tolerable.

Living in the world, we forever search for our Being in the past, the present, and the future; all three can never become one and we can never exist in all three

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\(^5\)Exist is the key word here. All other objects simply are. See Appendix II, pp. 73-4.

\(^6\)See Appendix II, p. 8.
simultaneously. Art can. It is our escape; it does not compete with past, present, and future; it is beyond them. Art remains coherent and purposeful through the shiftings of time. The whole character of solidity is sustained by the act of making images. Making images is a call to man's awareness of his own Being, to his acknowledgement that he is a self-created being, one free to define himself. This primary consciousness is a consciousness of things. There can not be consciousness without objects to be conscious of. The art object and the making of it resembles man and his self-creation. Both are defined not only by the rational, but by the irrational as well. "Man defines himself by his make-believe as well as by his sincere impulses."  

Art gives the immediate meaningful moments of experience, without which all actions become senseless. Art offers the most illuminating analogy to life. It permits a perspective without resorting to the usual criteria of meaning and unmeaning. Art places on exhibit a way of validating existence. It holds before us value in its pure possibility.

7 The word 'Being' is used here in accord with the existential doctrine of Sartre. See Appendix II, p. 87.
The art object stands as a symbol of the existent's own need and yearning for being, and not for carrying on life. Therefore it presents pure possibilities of being fashioned in, for, by and of, spontaneity itself.9

The necessity of the art object, internally considered, derives from the interpresence of the parts in the whole. This idea of compresence10 is crucial to understanding a work of art. The parts do not follow one another sequentially in the whole, but constitute micro-cosms of the presence of the whole. The whole can only be accounted for as the parts themselves are remaining present in and with it.

In its aesthetic meaning, a single form is derived neither from the whole nor from the forms in the whole, but constitutes, and is constituted by, the whole and every other part which shows up as present or actual in itself. The art object is thus a mirror of its creator, who is or seeks to be, not many, but a single being and wholly present. Everything in the art object stands fully realized, unchanging, and in full view. Nothing is inessential. Everything is required.11

Art is a world of felt and imaged being, in which the artist can breathe and move. The struggle to unify existence-in-the-world is a free struggle. For consciousness to be able to imagine, it must be able to escape

10 See Appendix II, p. 77.
11 Fallico, Art and Existentialism, p. 28.
from the world. It must be free. "The dream of art is nothing more than a dream, but it stands ever as a reminder to us of our own capacity to be the original free makers of our self-in-the-world, whether in dreams or in our waking involvements." ¹²

¹²Ibid., p. 124.
...life is bigger than philosophy...

Hang yourself, you will not regret it, do not hang yourself and you will also regret that; hang yourself or do not hang yourself, you will regret both; whether you hang yourself or do not hang yourself, you will regret both. This gentlemen, is the sum and substance of all philosophy. ¹³

"If we seek for an object which resembles the art object, we will find none better than the dream."\textsuperscript{14}

Art and dream differ from wakeful activity in the same way. Both clearly exhibit a consciousness which works freely and spontaneously to produce a self-contained presentation. Like the art object the dream exhibits the characteristics of a pure presentation, a felt image or imaged feeling. The unity of the dream, as in the art object, is a unity of compresent parts each giving meaning to all other parts and to the whole, which in turn gives meaning to all the parts.

I like to think of the candor of the camera in relationship to the honesty of dream. The instant of exposure is neither totally wakeful activity nor completely dream, but some form of consciousness between. It is the affirmation of instant recognition, of knowing the frame to be true.

The state of consciousness which stands behind it (art) is like the dreaming consciousness, but with a telling, all-important difference. In art, it is as if the spontaneity which stands behind

\textsuperscript{14} Fallico, Art and Existentialism, p. 33.
or underneath both living and dreaming were capable of living and enacting itself in both simultaneously, achieving a degree of self-possession and self-conscious enactment in a now that transcends the actuality and the now of both. The phenomenon of remembering a dream and what it is like to dream bears startling similarity to the way we are able to enact the aesthetic presence and to move in and out of its "world". But in art, the memory of the spontaneity that we are almost bridges the gap between dreaming life and living it. The sense in which art is like a dream which must be enacted in the living world in order that the actors self may be enacted in, it is readily illustrated: we need only remember those occasions when we have stood beside someone looking at a work of art, giving every evidence of "seeing" or experiencing something, while we have stood by wondering what on earth that person was faking. Our difficulty was an inability to "dream" while awake. The aesthetic consciousness is enacted in interpreting waking-dreaming states, accelerated to the point of instantaneous activity in which we dream while awake. Hence, we are neither exclusively dreaming nor exclusively awake, but rather are joined to that root spontaneity of our existential being which lives in both states and which transcends both.  

This same joining to the root of existence felt in viewing art is that which motivates creativity. The state of half dream - half consciousness is experienced in the making of art itself. It is the "unexplainable" knowing, the ability to say "yes" and know that it is an affirmation to that which "I am". The elements of a work do not exist before they appear; thus once given birth to they are as

much a surprise to the artist as to anyone else, It is this revelation that makes me want to create. It is how I, as a creating individual, can transform the real world into my own kind of substance.

Thus aesthetic contemplation seems almost an induced dream state and the passing back into reality is an actual waking up. What I am personally concerned with is neither the dream state nor the wakeful state in themselves, but rather the subtle space between the two. Being a cyclical dreamer, I must be affected by this activity just the same as I am affected by any thoughts I have during any conscious activity. I never use direct dream imagery in my work. It is the ability of the dreams to change an emotion or feeling attached to an idea that relates to my images.

There are two cases of reportage concerning my images I would like to include and comment upon at this time: The first account took place after an actual night dream. The person related to me that she was in a critique and only my work was present. She experienced the images taking on motion, going beyond the edges of the paper and becoming cinematic in feeling, as though a whole story was unfolding. Each image would extend itself in this manner and then return to its original state. The feeling was of timelessness. 16

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16 For complete account see Appendix II, p. 124.
I was obviously fascinated by this account for two reasons: one, that it did in fact occur in a night dream, and two, that it feeds back to me many of my concerns in originally creating the images. The second account followed a friend's experience of viewing certain of my images in a state between sleep and wakefulness. He reported not identifying the images as prints, paintings, photographs or any recognizable art form, nor as existing in reality, that is to say as if standing before the subject itself, not the image of it. Rather he felt as if the images were existing in their own space and time outside of our real space and time. He felt a sense of animation, as if the images were capable of movement, yet fixed, existing in the here and now and somewhere else at the same moment. He felt that he had seen them more intuitively than in all his previously conscious inspections.  

Again my reactions were very positive since this person had seen these same images many times before. Yet for some reason at this particular viewing, under some seemingly different state of consciousness, he was affected by them in a previously unknown way.

Many of the images included in my thesis work take on the atmosphere of a dream-like state. This attitude

\[17\] For complete account see Appendix II, p. 125.
is not only achieved through the photographic process as applied to the zinc plate and the working of that plate, but by the method in which the plates are printed as well. These ideas will be further elaborated upon in the following section—Spontaneity.
SECTION III - SPONTANEITY

The subject matter is a girl lying on a lounge chair.
The subject matter is a man lying on a blanket.
The subject matter is a woman standing by a wall.
The subject matter is the gesture of a girl.
The subject matter is a pine tree in a landscape.
The subject matter is two lawn chairs.
The subject matter is a boy and a girl.

We are so used to the world that we walk through it with our eyes closed. The things closest to us are the last things seen. We have to take a step back from the world to look at it as if we had not seen it before.\textsuperscript{18} It is my desire to take this step. Not fearing the familiar, I work with what may be called by some "mundane subject matter".\textsuperscript{19} Through understanding my way of seeing the things closest to me from the initial exposure through process to the finished print, I find a much greater

\textsuperscript{18}See Appendix II, p. 70 and pp. 92-93.
\textsuperscript{19}See Appendix II, pp. 58-59.
sensitivity and awareness of them than a search for uniqueness could ever provide for me.

Using the camera as one of my instruments, I am able to break away from what I have been conditioned to expect. There is the sense of the close-up, almost cinematic in effect. There is a certain type of personification that occurs through enlarged detail. The fragment has a personality.20 The object by itself, detached from its real state, is capable of becoming something else, moving and dramatic. The fragment created by a camera sits in a frame and thereby created a new realism with incalculable implications. The camera responds immediately to my vision. As a photographer I deal with things which are continually vanishing. It is my choice to stop them at any given moment; perhaps to capture that moment as a fragment of reality is a desire to hold onto certain aspects of the present before they fade into the past. There has to be a tension--a presentation of an unresolved situation.

These same feelings and experiences are carried through the entire processing of the print. Allowing a certain element of ambiguity to exist in turn allows my imagination to function beyond what is physically present. As each print progresses it gives back to me information about the act.21 The play of acceptance and rejection is the

20 See Appendix II, p. 13 and pp. 30-35.
21 See Appendix II, p. 66.
excitement found in the give and take. I want all that to be evident. I want to give a view of reality, whether originally photographic or not, that can make me extend myself as far as possible. I am not presenting a story, a message or any particular philosophy that must be recognized. I am simply saying, "Here is a new object". 

The following sub-sections will relate some of my concerns as a printmaker and as a photographer about each print in the thesis and will discuss their interrelationships.

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22 See Appendix II, p. 12.
The Girl On A Lounge Chair print was the first of the thesis work. I remember it came about almost by accident. I had been working on three large gum bichromate canvases for which I needed contact negatives. Through a misunderstanding when the film work was being done, I received film positives as well as the negatives. I had been toying with the thought of using photographic work on zinc etching plates, but the coincidence of needing large film positives and suddenly finding them in my possession created the final impulse. I was excited by the resulting possibilities and went on to work with the film positives of the Man On A Blanket print and the Woman And Wall print. By that time I realized this new process of working was to be the vehicle for my thesis.

The Girl On A Lounge Chair print is the only single plate image in the thesis body of work. Even though the image is quite recognizable the concern was with the printed surface. The dream-like overall consistency of the plate told me that a spatial division was needed. I chose to do this with color. When I first proofed the plate in a greenish-yellow and introduced the red horizontal edges it made me recall the day I had originally taken the photograph. It was a balmy summer day and I found my
sister casually reclining on the lounge chair after feasting on a picnic lunch. I remember the intrigue of the space found through my lens when the essential attitude of her body was discovered. There was a certain tension created by cropping the frame below her neck and at the edge of her forshortened legs and feet. This is what made me decide on the red also running vertically down through her legs to join the top and bottom edges of the print. At a later time I added the vertical mechanical lines to reinforce the top to bottom edge tension and gain some control over the rambling extension of the image beyond the surface edge of the paper. (See Appendix II, pp. 46-47)
Man On A Blanket
Plate II

I remember finding my father sleeping in the sun on a blanket and upon investigating the space through my lens, being excited by the triangular form of the blanket and what it was doing to the space supporting his legs. The idea of sleeping seemed to be completely contained in that single fragment and I made the exposure.

The first plate has been editioned separately and a second edition run with the second plate registered on top. The first plate was exposed for a short time for very little contrast and by working the resist while washing it out of the unexposed areas I was able to induce an ambiguous nature to the surface. Reading an amazing voluptuous attitude in the legs, I decided to push the idea of three dimensional reality in contradiction with the two dimensional surface of the paper. I applied a repeat of the triangular shape of the blanket in mechanical lines following its edges. This idea of two and three dimensional space spilled over into the making of the second plate. I decided not only to expose for more realistic contrast but also to create embossed diagonal lines across the surface of the plate by simply eating it away with acid in those linear spaces. Thus when printed, these lines created an actual physical third dimension to
the surface of the paper. The Man On A Blanket plates were the first to consider the effects of changes in exposure to the photographic resist. This idea of pushing the plates to extreme ends of dreaming and real states of consciousness has been carried through all the rest of the plates in the thesis, mostly through the use of color in the proofing process.
Woman And Wall
Plate III

Having worked with this image on the gum bichromate canvases, I was very aware of how the film process used in making the large negatives and positives had created a jigsaw type effect on the surface. I liked the idea of a game being played between the real space and the action of the surface and decided to make one negative plate and one positive plate. By registering them together I could establish an interplay of the parts. Needing a structure for all of the interplay to exist in, I decided upon a graph like structure made up of mechanical line supports. The construction also served to push the legs forward and hold the background in place. I found great displeasure, however, in the fact that the surface was consistently pleasing and I began thinking about what the diagonal embossments had done to the surface of the Man On A Blanket print. I decided upon an embossed "X" that extended across the entire surface of the positive plate to cancel the sensuous pleasure of the surface by imposing its own sensual characteristics. The juxtaposition seemed complete by its very nature of contradiction.

At this point I began questioning the act of destroying the surface by imposing contradictory marks upon it. This word "destroy" is not a negative one. I realized that the
prints were feeding back to me as much information as I was giving them. It was all related to the mixed emotions at the time of the initial recognition and exposure as well as the will of the materials and their effect on the subject matter. (See Appendix II, p. 126)
Triptych I
Triptych II
Triptych III
Plates IV, V, VI and VII

The Triptych plates came about through the recognition of the three images juxtaposed on a contact sheet of the film I had photographed my sister with. We were outside having a good time and giving my camera sight some exercise. She was so open and vulnerable I began to sense something else occurring simultaneously. When I saw the images cropped as they had been taken with the camera, I was overwhelmed by the expression found in each part. Seeing them together as a series created a true sense of the flow of each frame being exposed in the camera. Also at this time in my plate-making I was becoming more and more intrigued with the idea of using the oxidation that naturally occurs by printing with certain colors on zinc plates. By working these two elements together I discovered I was dealing with a triptych composed of the real, the abstract and surreal.

Triptych I contains the elements of the real. The moment is apparent and life size recognition of the body entices one to embrace it. The smile of embarrassment, the attitude of the body in pure fun goes beyond its literal forms and yet pulls back to the simplicity of a joke. The background diagonal lines reinforce the slope
of the body while also creating a stronger feeling of figure-ground.

Triptych II, the abstract, is a precious piece to me. It is full of the openness of gesture. The naivete of a human being even in front of a camera. I must admit this exposure was made much to my sister's surprise, but with her acceptance of the 'scratching of an itch' I was able to portray an openness I have rarely been able to photograph. The blur of the motion lends a feeling of abstraction combined with the large out-of-focus forms in the background. The plates seemed to tell me they needed a veil, that this amount of giving had to be protected. I gave them a fence-like structure of intersecting diagonal lines that not only force the viewer to get through them before discerning the nature of the image but also to reinforce the compactness of space needed for the subtlety of the gesture.

The third Triptych's plates contain a sculptural feeling of the surreal. A very small and selective fragment for me becomes the vehicle to a whole realm of association. A formal observation of the asymmetric quality of a living form is transcended into a marbleized symmetric statue. I remember often having dreams where objects would become human forms and human forms, objects.

All three sets of plates when hung vertically, complete the framing lines that occur on each plate. The framing
device reinforces the continuation of the print beyond its paper edges while containing part of the full frame image within its confines. Considering each print individually, each image holds as a single print in its own right. When hung horizontally they function as a series, surprisingly enough, in the same order as they were initially exposed on film. (See Appendix II, pp. 148-150)
After working through several plates dealing with the human figure as subject matter, I decided to take a slightly different angle of approach in working with the figure. I was also at this time thinking about working towards a greater relationship between my prints and my watercolors, which are basically landscape oriented. The most obvious move to make was to photograph landscapes. I came across photographs I had taken at Lake Ontario and remembered the day they were taken. I was asked to go photographing with a friend and had agreed with no set ideas about what I would find there to photograph. I started photographing my friend, relating the figure to this new environment. I became intrigued by the natural forms that were all around me and finally stumbled across the pine tree. It seemed to be living a rather silly existence in the isolation of a vast space and I knew I had found what it was I was looking for.

Landscape I has a very strong horizontal feeling with the literal horizon cutting the image in half. The feeling about the space is further emphasized by the pine tree being pushed to the extreme frontal plane by cutting off all but its top branches. Landscape II was photographed by
actually tilting the camera on the tripod before making the exposure. The other-than-normal angle of the horizon creates a sense of imbalance, while accentuating the fact that it is a full frame photograph. In the case of both prints I decided to reinforce their realism by printing with colors natural to the scene. Then, wanting to further make a statement about the fragmentation of a camera viewpoint, I decided to make line plates to be printed on top of the photographic plates. The very literally drawn frames enclose the center sections of each print. The diagonal and horizontal lines extending to the edge of the print emphasize the space between the edge of the frame and the physical edge of the paper. Printing the line plates in red was a decision to make a stronger statement about the need for their imposed structure in order for them to exist with the given amount of open space. The idea of overprinting on painted watercolor sky pieces also came to maturity at this time. I am interested in layers of transparency and how they force space to function in a way different from opaque surfaces. The combination of printing the photographic plates on top of transparent paint on paper then overprinting again with a line plate created the feeling of constructing on a two dimensional surface with transparent medias. (See Appendix II, p. 94 and pp.177-178)
I decided to make the Boy And Girl print as I became more aware of the increasing sense of humour in the images I was dealing with. I enjoyed the lightness of a statement I was obviously making about 'maleness' and 'femaleness'. As the print developed it started moving further and further into its own attitude of nostalgia. The original photograph was taken of my younger brother and sister-in-law. There were many feelings coming from the very fact that it was of these two people, but it was also about many other feelings and thoughts from my past. The Boy And Girl photographic plate was the first time that I actually designed a plate to print with the oxidation occurring specifically rather than randomly. The gray-pink used for printing increased the sickening sweet feeling of the print and told me impulsively to make the embossed heart frame around the figures. Having gone that far, I decided to make the heart line plate to be printed in red on top of the photographic plate creating a fence type structure made out of hearts. Whatever you think this print is about it probably is. Perhaps it is a statement about the seriousness of comedy. The Boy And Girl print brings me back to a stronger view of very specific subject matter. Within the total body of work it acts as
buffer against disintegration of the subject and places an initial importance with the camera's role in recording that subject matter. (See Appendix II, p. 182)
Wanting to investigate further the power of transparent surfaces to effect the total image, I again chose to print the Lawn Chair plates over a painted watercolor sky piece. Here the sky piece is much stronger, making the printed information seem almost a mirage. This feeling about the print is increased by the line plate printed as the third spatial layer. Wanting to effect the surface three dimensionally without the use of embossment, I decided upon free brush etched lines running diagonally across the plate counteracted by directional mechanical lines which together form an "X" type pattern across the surface. The line plate also sets up a mime of the cross strips in the lawn chairs. The lawn chairs themselves represent both their own presence and the absence of presence normal to their function. They stand almost symbolically for absence while they are present. There is a certain kind of space I wish to create between the viewer and the object—described from the point of initial exposure of the photograph and followed through in the finished print. Within the total scope of the body of thesis work, the Lawn Chairs print comes closest to a successful combination of the elements in my etchings and the elements in my watercolors. It holds a transitional space as the last of
the thesis prints and the first of their continuation.
(See Appendix II, p. 182)
CONCLUSION

My desire has been twofold: One, I have worked to establish a relationship between the photograph and the print in which both exist with integrity in their own right. And two, I have tried to allow my consciousness to work freely and spontaneously to produce self-contained presentations. I have tried to allow my feelings as well as my thoughts to be catalysts for image making. If my prints have nothing to do with life, with my own life, then I might as well stop. There is always a feeling of separation, removal, almost depression that occurs after the fleeting moment of exaltation when a piece is finished. There are always moments of madness in joy. Because art to the artist is the making and not the object itself, a pressure exists until a new piece is in the making. Most of my prints overlap chronologically. This provides me with a sense of never ending process. I want my images to be faced without any other requirements than that they work, that they are forceful and meaningful.

23 See Appendix II, pp. 32-33 and p. 41.
24 See Appendix II, p. 11.
SELECTION BIBLIOGRAPHY


Photo-etching is a process that pulls from both photography and printmaking techniques by employing the properties of a photo sensitive, acid resistant coating on copper or zinc plates.

Much of the work on my thesis plates involved manipulation at almost every stage of the process. I will outline the basic procedures I followed, beginning with the film work, going through the photo-resist and etching procedures and ending with the considerations in inking and wiping the plates for printing. Every place where I have used an alternate procedure will be noted immediately following that step. Detailed procedure of the normal photo-etching procedure can be found in various sources which will be listed at the end of this appendix.

General Information:

a. All images were originally photographed on 35mm film.
b. All final images are 24"x36" which was the size of all contact film work and plates.
c. All plates were zinc.
d. All plates were printed on Italia paper, a 50%
rag hand printing paper. An Italian import, Italia is known for its smooth warm white surface and the facility of its weight for embossment.

1. Film Transparencies:

Kodak Photo Resist, Type 3 is a negative working high contrast resist and therefore requires a high contrast positive transparency for contact printing. This means the positive must be the same size as the final printed image. This is the first point of my departure: Because of the large size of my plates, the film work would have been nearly impossible to process by hand, thus all of the film positives were machine processed. The idea of fine line development was employed by speeding up the automatic processor thereby depositing the least amount of density needed to stop light and producing the greatest amount of detail in the resulting positive. The actual density needed to stop light is directly relative to the exposure being used to transfer specific information from each film positive onto its respective plate. Therefore a film positive with greater density would require a longer exposure and the reverse is true as well. By manipulating this rule it is possible to use the same film positive with two different exposures on two separate plates and get two different results. What this means is that by over exposing, so to speak, I could drop out certain information that could be retained by what would normally be considered under-
exposing the plate. The all density - no density require-
ment of the resist was met by utilizing the enlarged grain
of the original 35mm negative. I was fortunate enough to
work on a large format copy camera. The copy for the
camera was an 8"x10" dupe film negative.25 This inter-
negative was necessary because it would be impossible to
go from the size of a 35mm negative to a two by three foot
positive in one enlargement step.

2. Applying the Resist: Although there are other types
of photo-resists, I will be strictly speaking about my use
of Kodak Resist Type 3 (KPR3).

a. Cleaning the plate: Oil and grease must be
    thoroughly removed from the surface of the plate.
(1) Scrub the surface with triple F carborundum,
    working it with water into a paste. Rinse
    until water flows smoothly off of the plate. Dry.
(2) Agitate plate for two minutes in a 2%
    phosphoric acid solution. Rinse thoroughly
    with water and dry front and back of plate
    completely.

The phosphoric acid cleaning removes oxides and
provides a better surface for the resist to adhere to.

25For data sheet see Appendix II, p. 127.
b. Coating the plate: One part KPR3 to one part KOR thinner. Note: During the coating and through development and wash out procedures, yellow safe-light conditions must be maintained.

(1) Flow coat the plate by pouring a small amount of resist in the center and rotating the plate in all directions until evenly coated.

(2) Stand plate on end at an angle and allow to air dry for 15 minutes or until not tacky to the touch.

(3) Prebake plate on a warm hotplate (100°F.) for not longer than 5 minutes.

Because of the size of my plates and awkwardness of handling during this step, I eliminated the prebake step completely by coating the plates the night before they were to be processed. Minimum air drying time was 12 hours. This is plenty of time for any excess solvent to evaporate, which is the function of the prebake.

3. Exposure: Ultraviolet light source – carbon arc

The KPR resist is basically only sensitive to blue light. On the 45amp. enclosed arc lamp unit I was using with the plate 24" from the light source, a basic exposure for black and white control is two minutes. Most of the exposures used for my plates were around 30 seconds, with some being as short as 7 seconds. By using the absolute minimum amount of exposure necessary to harden the resist on the
plate, I was able to hold almost all the detail originally built into the machine processed positives.

4. Development:
   a. Immerse the plate in Kodak Ortho Developer for 2 minutes. The developer will soften any non-hardened resist where no light passed through the positive.
   b. Immediately upon removing the plate from the developer, flow on Kodak Blue Dye. Because the resist itself is transparent the dye allows you to see the image as it is being washed out.
   c. As soon as the plate is covered with dye, wash out the softened resist with a steady spray of cold water until the image is thoroughly clean. Dry.

The manipulation of the resist I worked with on the plates occurred during this water wash-out step. When very short exposures are used the resist is in a somewhat confused state. Because certain areas were initially only partially exposed, the developer only partially softens them—so instead of having only hardened resist or softened resist, there is a third unsure state. This partially hardened resist can be manipulated by controlling the flow of water, and the time and rotation of the plate.

5. Post Bake: Bake plate on a 250°F hotplate for approximately 10 minutes. This is the step where I reinforced the
durability of the resist before etching. By using minimal exposures I ran the risk of the resist not completely hardening on the plate. As a rule of thumb, the shorter the exposure, the longer the post bake. A sufficient post bake was absolutely necessary for me or the resist would simply lift in the acid.

6. Etching: At any stage before etching the resist can be removed and the plate recleaned and used again. A final inspection of exactly what is on the plate should be made before etching.

My plates were all initially etched for 5-15 minutes in a 20:1 nitric acid solution. At this point the plates were proofed with the resist intact so that further etching could follow where necessary. Note: The resist is a perfectly suitable printing surface and need not be removed during the proofing stages.

At this point normal printmaking procedures were employed for working into the photographic plates and all other hand work on the plates. Note: The resist can be removed with lacquer thinner or paint stripper. It will not be affected by normal solvents. I always remove the resist before final color proofing because of the prevention it provides against the naturally occurring oxidation between the ink and the zinc plate. (See Printing section)
7. Printing: My two major concerns in printing the plates are one, retaining the maximum amount of surface detail and two, working with the naturally occurring oxidation to create a greater tonal range of the colors with a shift toward neutral gray. The oxidation is both caused and controlled by several factors. Certain colors of ink, particularly white, have a greater tendency to oxidize on the plate. All of my dominant colors are mixed with no less than 50% white ink. The body of ink is also important. For example, adding larger than normal amounts of Easy-Wipe to the ink will cause it to be more transparent and makes the oxidation more obvious. The shallowness of the etched areas increases oxidation as well. This was utilized as part of the plate-making procedure in the Boy And Girl print, (See Plate X) where everything except the legs was aquatinted and therefore holds more ink and oxidizes more slowly in contrast to the almost completely neutral gray tone of the shallowly etched legs. The amount of heat used in inking, the plate and the length of time it takes to wipe the plate are also important factors. As each increases, so does the amount of oxidation. The plates are tarlatan wiped for about 50% of the total wiping time which differs from plate to plate. The other half is paper wiping. The reason for this extensive amount of paper wiping is that the tarlatan tends to begin pulling ink out of the very shallow areas while also increasing oxidation. I have found that a hard tissue paper, such as
the type used for making dress patterns, works faster because of its very smooth almost waxy like surface. It tends to polish the highlights without affecting the shadow areas.

All of these factors unify to produce the desired results. It is a matter of modifying normal procedures from the original film work, through experimenting with exposures, manipulation of the resist during wash-out, to the etching procedure and actual printing of the plate. The Man On A Blanket (Plate II), Woman And Wall (Plate III), Triptych I,II and III (Plates IV, V, and VI), prints were all made from two photographic exposures on separate plates that were then registered and printed together. The Lawn Chairs (Plate XI), Boy And Girl (Plate X) and Pine Tree Landscape I and II (Plates VIII and IX) were all single photographic exposures with a second plate of line work registered and printed on top. Girl On A Lounge Chair (Plate I), is the only single plate image. All of the photographic plates contain hand work as well.
1. **Basic Photography for the Graphic Arts:** Expanded ed. 10-72. (KOR, KPR3). Code No. Q-1

2. **Black and White Transparencies with Kodak Panatomic-X Film:** (FX 135), 8-72. Code No. F-19 (KAR3)

3. **Special Effects for Photomechanical Reproduction:** 10-70. Code No. Q-170. (KOR, KPR3)
