PART TWO
"...all the genuine, deep delight of life is showing people the mud-pies you have made; and life is at its best when we confidently recommend our mud-pies to each other's sympathetic considerations"

J.M. Thorburn

My work has gone through several developments during the past few months. All stages have lead me to believe that what I am saying visually is the same statement that the young girls expressed while being tested by Erik Erikson. The paintings have the visual characteristics that correspond with feminine nature: static interior space, simplicity, peacefulness, and playful intrusions which take the form of an element of whimsical delight or pleasurable excitement.

Six months ago, my work began with the investigation of quiet textural areas which were tactile and subtle. What influenced this development was the early rock painting and the textural ceramic work which has been seen through the ages, plus the work of two men whom I greatly admire, Antonio Tapies and Jean Dubuffet. All of this work is very much concerned with quiet texture: texture that is significant to the statement and not a secondary or meaningless addition.

It was not until three months later, when I completed the surface texture on Figure 13, that I began to realize I had something else to say besides serious texture. My work, which had contained static rock-like textures did not possess excitement or freshness. I began to laugh at myself for making such an effort in achieving serious textural heights. It was at that point that I realized I was not expressing my complete nature. My work needed a lighter element, something
that would introduce a whimsical attitude. To the painting in Figure 13, I added that other element which took the form of silver bugs. This small addition made the work much lighter and much more meaningful to me. The bugs, flat cartoon-like bugs, as seen in detail in Figure 14, were enclosed in a quiet peaceful textural area. This painting could not be disputed as fulfilling a good number of the necessary characteristics of a visually feminine experience.

These delicate silver objects were just a beginning in a whole series of paintings which, I believe, possess definite feminine qualities. They are worked in an irrational manner, playing sense against nonsense, using the quiet textures of concrete and contrasting it against pink ribbons, bumpy strips, scalloped edges, silver lines and lace. All of these contrasting delicate objects were things that were very familiar to me. They are all "fun" things, which are associated with feminine playfulness and have been seen in many of the works of the female painters mentioned in an earlier section. Figures: 15, 16, 17, 18, 19, 20.

Soon, my development reached a stage which can best be explained by this quote, "...I am sorry for the nonsense, because up to now it has rarely been used artistically; that is why I love nonsense...", by Schwitters. My interest in delicate nonsensical objects was due to their freshness. My
Fig. 17
work began to develop in this area, and soon I realized that my texture was very different in these later works, Figures 21 and 22. Although the texture was still peaceful and pleasing to the touch, I had abandoned the stone-like roughness of my earlier work for a clean, lighter texture. In my most recent works, as seen in Figures 23, 24, 25 and 26, this clean texture is shaped with a light plastic. Nevertheless, even under these new conditions, my work still takes the form of overall peacefulness, with an introduction of whimsical flightiness, thus making these works basically feminine in nature.
Notes on Paintings

Figure 13, p. m: "Bugs in Rock"; 36"·72"; sand, plaster, kitty pan, and glue; rubber base paint; oils; pencil.

Figure 14, p. n: Detail of Fig. 13.

Figure 15, p. o: "Pink Ribbon"; 36"·72"; sand, plaster and glue; crayon; oil; modeling paste.

Figure 16, p. p: Detail of Fig. 15.

Figure 17, p. q: "Heart # 1; 36"·72"; sand, plaster and glue; crayon; oil; modeling paste.

Figure 18, p. r: "Heart #2; 24"·32"; plastic lace; sand, plaster, and glue; aluminum leaf; plastic paint.

Figure 19, p. s: Detail of Fig. 18.

Figure 20, p. t: "The Bumpy Road to Love"; 60"·60"; rubber base paint; sand, plaster and glue; pencil; aluminum leaf.

Figure 21, p. u: untitled; 60"·66"; enamel; pencil; sand, plaster, kitty pan, and glue; silver leaf.

Figure 22, p. v: untitled; 36"·42"; enamel; pencil; sand, plaster, kitty pan, and glue; silver leaf.

Figure 23, p. w: "White Poofs"; 38"·72"; enamel; plastic lace; pink flocking; silver leaf; pencil.

Figure 24, p. x: Detail of Fig. 23.

Figure 25, p. y: untitled; 24"·32"; enamel; plastic lace; silver leaf.

Figure 26, p. z: untitled; 36"·36"; enamel; plastic bag; silver leaf.
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