

San Fernando Valley State College

THE DEVELOPMENT OF AN EXPRESSIVE IMAGE

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Art

by

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ABSTRACT

THE DEVELOPMENT OF AN EXPRESSIVE IMAGE

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I - A

In the artistic performance painting is emphasized and the effect of selected materials is the basic problem of the artistic performance. The introduction of material into the paint is the major concern. In using these aggregates, I have explored their qualities, their influence upon the image and its organic shapes evolving into symbolic meanings. The introduction of inert matter into the paint was evolved through painting problems in Art 521x and 521y. (Fig. 1-3) The types of different matter mixed into the paint include fine sand, powdered pumice, floor-fix, plastic shavings, brass fillings, and plastic asphalt. These materials are combined with a variety of different paints such as acrylic, oil, tempera, casein, and water colors with an added bonding agent, wilhold glue. This inorganic matter gives the paint different qualities of consistency, that will have a strong influence upon the image. The various materials are given a chance to move

as they must: to crack, to drip, to move with some control, and to create the final image. Because of the uniqueness of the aggregates, certain organic shapes and surfaces form organic spatial tensions through the natural flow and quality of the material itself.

With the natural organic state of the material and its movements, I used the first part of Genesis (the creation of the earth) and its organic suggestions as subject matter and influence upon the imagery.

"Let there be light: and there was light." (Fig. 4)

"Let there be firmament in the midst of the waters."
(Fig. 5)

"... the dry land earth: and the waters, seas."
(Fig. 6)

"... the greater light to rule the day, the lesser light to rule the night." (Fig. 7)

"... created every living thing that moveth."
(Fig. 8)

"God created man in his own image." (Fig. 9)

"... and on the seventh day he rested." (Fig. 10)

I - B

These titles could suggest both figurative or non-figurative images; but in trying to paint the creation of the world, non-figuratively, there is a difficulty because I carry with me pictures of products and experiences. At times I looked for their help in interpreting what is beyond the reach of those pictures. The imagery of my paintings is non-figurative. A non-figurative painting

implies a work with no perceptual images in it. The object is the painting; the painting is the total image, with each part of the painting contributing to the whole.

I - C

In working with different matter in the paint, there is an opportunity for the unexpected, unpredictable result. For in the unseen universe we live, an accidental blot, drip, splash, or crack in the painting may assume an equivalence to the profoundest happening. With each crack, check, drip, accident being controlled or channeled, the image emerges.

The content of each painting is influenced by the many different aspects of this project with a synthesis of impulse and esthetic consciousness. Color evolves from the different phases in the project and has an opportunity to grow in its own way. Some areas have intensity to bring accent to selected areas and muted colors to play down those areas that would tend to take away from the whole image. The material used gives the painting a surface quality and contains its own emotional content. The content of the image shows the development of a personal expressive interpretation.

I - D

Conclusions that can be drawn from the exploration of the plastic, tactile, and transparent qualities of this paint can be many. The painting with matter opens up many

areas of consideration. When the material is movable and pliable, there is the creative action of being influenced by the material and acting on impulse; but when the material becomes rigid, there is a strong tendency to fall back on concept and bring the painting to completion. In some parts of the painting there were areas that were more interesting and tended to detract from the whole. These areas were either reworked or balanced elsewhere on the painting. The thickness of the matter itself adds another element to the painting. Highlights and shadows formed by natural light added interest to the imagery. There are several areas in which it is too early to judge. One of these concerns is the longevity of the materials: How permanent are they? Will they cause chemical changes in color? Will the paint separate from the canvas? Atmospheric conditions affects the results of the material checking and cracking: affecting each canvas and thickness of material in a different way.

Experimenting with materials, the influence upon the image, the impulse, the creative action, the material's evolution and influence has led and will further lead into an individual expressive statement.

II - A

An exposition of the methods, procedures, and experiments employed or attempted throughout the performance.

Each painting of the performance is painted on canvas. From this point on every painting in this performance has its own individual image and mixture of materials and applications. The following is an exposition of each painting: the materials and motivations used in each one.

"Let there be light: and there was light."(Fig. 4)

The matter in this painting combines fine sand, floor-fix, wilhold glue, tempera, plastic shavings, and acrylic paint for the first coat. The second coat is built up with floor-fix, and acrylic paint. The final surface is built up with plastic asphalt. In working with the plastic asphalt, I let the underpainting come through in certain areas; this allows the light to break through the darkness. Within the dark areas a constant movement suggests the organic creation of earth.

"Let there be firmament in the midst of the waters."
(Fig. 5)

The build up of the surface in this painting consists of floor-fix, wilhold glue, acrylic paint, and fine sand. The surface is further enriched with glazes of wilhold glue and water colors. The swirling motion within the picture suggests the motion of the waters and sky, as Van Gogh might express in his paintings. The colors expressed in this painting are influenced by the color of the waters as they reflect the sky.

"... the dry land earth: and the waters, seas."

The materials used in this painting are powdered pumice, floor-fix, cotton fibre mixed with acrylic paint and wilhold glue. A series of glazes using water colors and wilhold glue are used to enrich the surface. The blue and blue-green colors are used to suggest the seas and the earth colors are used to symbolize the earth. The movement within the painting is influenced by Michelangelo's "Creation of Sun and Moon" and "Creation of Adam" on the ceiling of the Sistine Chapel.

"... the greater light to rule the day, the lesser light to rule the night." (Fig. 7)

This painting used the ingredients of wilhold glue, acrylic paint, and plastic shavings. The light side of the painting suggests, through a series of glazes, the greater light. The darker side using plastic asphalt suggests the night. The black asphalt has movement within it. The upper part of the picture has no definite separation between the two values, to suggest the twilight of sunrise and sunset. The lower part of the painting has a definite separation to show the extremes of both night and day.

"... created every living thing that moveth." (Fig. 8)

The inorganic matter used in this painting consists

of plastic shavings, floor-fix, wilhold glue, and acrylic paint. A further build up of surface is accomplished by using tempera and wilhold glue. The lower part of the painting suggests the seas and the animals that live beneath it. The round shape in the picture suggests a cell, the beginning cell. The green area suggests a gathering of cells, as bacteria gathers.

"God created man in his own image." (Fig. 9)

This is a painting long in evolution and arrived at by many layers and experimentations with different materials. The first combination of materials is fine sand and casein covered with very thick acrylic paint. The matter is pushed around and formed with the human figure having a strong influence on the total image. The next layer is a combination of floor-fix, wilhold glue, powdered pumice, and acrylic paint followed by a very thick build up of acrylic paint. A doll's face is then pushed into this last thickness as to suggest man just emerging from the surface. The complementary color suggested in the cracks is the duality between man and woman.

"... and on the seventh day he rested." (Fig. 10)

This painting is built up twice with the same mixture of floor-fix, wilhold glue, acrylic paint, fine sand, and powdered pumice. The total image takes

a static shape and makes it a part of the whole.

The somber and restful colors and shapes set up the suggestion of the seventh restful day. The expressive movement within the image shows the motion set up by the previous days has not stopped.

The Tin Drummer

15"x28" (Fig.1)

Fallen Samurai

17"x27" (Fig.2)

Hebrew Beauty

24" (Fig.3)





"Let there be light: and there was light."

40"x50" (Fig. 4)



"Let there be firmament in the midst of the waters."

40"x50" (Fig. 5)



"... the dry land earth: and the waters, seas."

30"x40" (Fig. 6)



"... the greater light to rule the day,
the lesser light to rule the night."

30"x40" (Fig. 7)



"... created every living thing that moveth."

40"x50" (Fig. 8)



"God created man in his own image."

36"x48" (F1E. 9)



"... and on the seventh day he rested."

40"x50" (Fig. 10)