The Creative Process in Developing a Series of Paintings

Stanley E. Day
Central Washington University

Follow this and additional works at: http://digitalcommons.cwu.edu/etd
Part of the Educational Methods Commons, and the Higher Education Commons

Recommended Citation

This Thesis is brought to you for free and open access by the Student Scholarship and Creative Works at ScholarWorks@CWU. It has been accepted for inclusion in Electronic Theses by an authorized administrator of ScholarWorks@CWU.
THE CREATIVE PROCESS IN DEVELOPING
A SERIES OF PAINTINGS

A Thesis
Presented to
The Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Stanley E. Day
August 1962
APPROVED FOR THE GRADUATE FACULTY

_________________________________
L. Kollmeyer, CHAIRMAN

_________________________________
H. Robinson

_________________________________
S. Spurgeon
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Problem</td>
<td>1</td>
</tr>
<tr>
<td>Statement of the problem</td>
<td>1</td>
</tr>
<tr>
<td>Limitations of the study</td>
<td>1</td>
</tr>
<tr>
<td>Importance of the study</td>
<td>2</td>
</tr>
<tr>
<td>II. CONCLUSIONS FROM RESEARCH ON CREATIVITY</td>
<td>3</td>
</tr>
<tr>
<td>Factors in Research</td>
<td>3</td>
</tr>
<tr>
<td>Components of Creativity and the Creative Personality</td>
<td>3</td>
</tr>
<tr>
<td>Three Significant Theories About The Creative Process</td>
<td>11</td>
</tr>
<tr>
<td>John Dewey</td>
<td>11</td>
</tr>
<tr>
<td>Sir Herbert Read</td>
<td>12</td>
</tr>
<tr>
<td>Carl G. Jung</td>
<td>12</td>
</tr>
<tr>
<td>III. THE IDEA SOURCES IN DEVELOPING A SERIES OF PAINTINGS</td>
<td>13</td>
</tr>
<tr>
<td>Procedure</td>
<td>14</td>
</tr>
<tr>
<td>Isolating a Theme</td>
<td>14</td>
</tr>
<tr>
<td>Photographs and Statements About The Paintings</td>
<td>14</td>
</tr>
<tr>
<td>Summary of the Paintings</td>
<td>32</td>
</tr>
<tr>
<td>Notes on Factors Pertinent to This Painting Series</td>
<td>36</td>
</tr>
<tr>
<td>CHAPTER</td>
<td>PAGE</td>
</tr>
<tr>
<td>------------------</td>
<td>------</td>
</tr>
<tr>
<td>Conclusion</td>
<td>38</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>39</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The word creativity is becoming a part of the vocabulary used by modern educators. Creativity is used by many in general education, but often its significance is not fully understood. Ambiguities surround the word.

I. THE PROBLEM

Statement of the problem. This thesis will attempt to present opinions of various authors and men of original thought plus factors compiled by research on the creative process. The author's statements on one facet of creativity—painting—were developed through painting a series of fourteen oil paintings. By this project he attempted to become aware of his own creative functionings. The introspection and objectifying procedure of creative work served as a point of departure for further exploration into concepts about the creative process.

Limitations of the study. Factors such as personality variables, neuro-psychological aspects of human development, varied extrinsic influences, and multiple environmental factors significantly affect this complex area. The sociological, psychological, and aesthetic
elements in creativity will not be covered in their specific interrelationships, nor will this thesis attempt to uncover all the data in this complex process.

**Importance of the study.** The assumption was made that any knowledge the teacher gains concerning the multiple factors which influence and direct emotion, thinking, and performance is pertinent to a better understanding of the total personality.
CHAPTER II

CONCLUSIONS FROM RESEARCH ON CREATIVITY

I. FACTORS IN RESEARCH

There are so many variables and methods of research to detail and compare a synopsis of the most valid direction of research would be impossible at this time, since extensive research in this area is fairly new.

II. COMPONENTS OF CREATIVITY AND THE CREATIVE PERSONALITY

The following statements are compiled from research. The conclusions are not all inclusive, but many times lead the way to further questions and means for extended research into creativity and the creative personality.

Frank Barron's work at the Institute of Personality Assessment and Research of the University of California led him to state (9:24):

"This study dealt with the difference which individuals showed in their likes and dislikes for order and complexities. Some 80 painters from New York, San Francisco, New Orleans, Chicago, and Minneapolis were asked to select those they liked from a pile of black ink abstract drawings on white cards. These ranged from simple, neat circles and triangles to what appeared to be unarranged scribbles. The painters showed a marked preference for the complex, asymmetrical, or even chaotic drawings. They disliked the simple symmetrical ones."
"These same drawings were presented to doctoral candidates in several fields of science. These candidates had been rated as being more or as being less original by faculty members. The original group significantly selected drawings very similar to those chosen by painters; the complex, confused drawings.

Barron also had these groups do other tasks, including art performances such as completing some drawings from a few lines, making a mosaic with cardboard squares, and selecting from several hundred paintings the preferred ones. The more original group of people preferred the apparently unbalanced, expressionistic, cubist paintings. Their drawing completions and mosaics were more asymmetrical and complex than the less creative group" (9:24).

Barron's conclusions are that the more creative individual seems to have a greater liking for disorder and complexity. Also, that the painter and creative scientist respond in similar ways.

From Elizabeth Koppitz, "Teacher's Attitude and Children's Performance on the Bender Gestalt Test and Human Figure Drawings," the author concludes that the authoritarian, restrictive teacher can instill tensions and anxieties in children and that these emotional problems will be reflected in tight, tiny, inhibited drawings of the human figure (13:204-208).

Burkhart's tests, called "spontaneous" and "deliberate approaches" to art media, judge students more creative who take painting as a means of exploration, experimentation, discovery and redefinition of ideas, internal tensions, visual forms, and kinesthetic responses. The students in
the middle group are rationalists, constructivists, or designers; while the lows are bound up in the literal world, concerned mainly with content, seeing situations not for their forms but for their sentimental associations. They also reveal a lack of formal organization, reflecting low aesthetic sensitivity (5:43-65).

Algalee Pool Meinz's research on the "General Creativity of Elementary Education Majors as Influenced by Courses in Industrial Arts and Art Education" showed the industrial arts education group regressed on two measures of flexibility\(^1\) and fluency.\(^2\) The art education group approached a greater self-involvement, greater aesthetic perception, and greater creative independence (9:71).

The following by Carl Rogers indicates his attitude toward some characteristics of the creative personality. He believes man's tendency is to actualize himself or become his potentialities:

He identifies three inner conditions of constructive creativity: (1) openness to experience (lack of rigidity, receptivity to change, tolerance for ambiguity, and extensional orientation), and (2) an internal locus of evaluation, accepted by the self as independent of outside valuations, and (3) ability to toy with elements and concepts, to combine elements in new ways, to form hypotheses.

\(^1\)The ability to meet new requirements or to spontaneously find new approaches to solutions.

\(^2\)The ability to produce numerous ideas or responses to a problem.
Certain experiences accompany the creative act including (1) "the Eureka feeling," (2) feeling of anxiety when venturing into new areas alone, and (3) the desire to communicate, usually after the creative act (9:35).

Erich Fromm specifies factors he feels pertinent to the creative process: (1) the capacity to be surprised, to be puzzled and to wonder, (2) the ability to concentrate, (3) the "experience of the self," (4) the acceptance of conflict and tensions, (5) the willingness to let go of certainty and to "be born again," and (6) the courage and faith to seek the unknown (10).

Lambert W. Brittain and Kenneth R. Beittel in "Analyses of Creative Performance in the Visual Arts," reasoned that since art products are a reflection of the artist's personality, assumptions can be made about the behavior of the artist as reflected in his products. They relate characteristics of the art products to characteristics of people, and some of their conclusions indicate that the highly creative level artist is one who has a liking for variety, strives to change the status quo, enjoys remaking his environment, and functions best when unrestricted. He is not ruled by tradition, does not like authoritative action, but enjoys the spontaneous and unusual (4:22-26).

R. F. Peck points to the "unusual persistence" evident in the creative personality. The person who falls in this category shows characteristics which are (2) autonomous,
(b) intrinsic, and (c) motivating. The creative person is not easily overcome by the desires and orders of other people. Along with these characteristics, their intrapsychic boundaries (between the conscious and unconscious) are more flexible and give to their work the necessary vitality. Peck also discusses some aspects of the creative process which also seem to relate to personality: (1) the creative individual must be willing to give up old patterns of thought; (2) in addition to being original, he must be reasonably rational and objective; and (3) the creative person must be capable of sustained effort (6:2).

The University of California's Institute of Personality Assessment and Research states three categories of creativity. The first, the creation, is clearly an expression of the inner states of the creator, eg., composers, expressionistic artists. In the second form of creativity, the creator acts largely to meet externally defined needs and goals, eg., experimental physicists and engineers. The third form of creativity cuts across the other two in that the product is both an expression of the creator—and thus a very personal product—and at the same time a meeting of the demands of some external problem. Perhaps the best example of this is the architect (9:70).

Psychological researchers at Worcester State Hospital state from their investigations that artists have a high
percentage of mature responses of a specific nature, including movement conceptions, form-dominant responses, and primitive thought responses. The nature of their responses indicates that a creative personality is able to shift back and forth between self and environment. First, the boundaries between self and environment can be readily relaxed in a mode of identification. On the other hand, the boundaries are readily reinstated, with self and environment maintaining discrete and polar differentiation (3:99-100).

This research gives new insight into artistic creativity. Creative personalities have greater abilities than ordinary people for both progression and regression in their dealings with the world around them, but the regression in artistic creativity has no connection with the infantile regression of neurosis or mental illness (3:100).

He can analyze details as component parts of a structured whole, or, he can break the whole down into details. And he takes the next step—he recognizes the relationship, not only of parts to the whole but of one entity to another (2:20).

The highly creative are not conformists in their ideas, but on the other hand they are not deliberate nonconformists, either. Instead, they are genuinely independent

---

3Visual curiosity, ponders and wonders about life.
(14:17). Jung asserts that the fight against the paralyzing grip of the unconscious calls forth man's creative powers. That is the source of all creativity, but it needs heroic courage to do battle with these forces and to wrest from them the treasure hard to attain (12:337). Sir Herbert Read states that life is larger than logic— that there are areas of experience of consciousness that are not accessible to cognition. But they are not inexpressible. We can invent symbols which are acceptable equivalents for these logically inexpressible areas of experience or consciousness, and that is what the artist is busy doing (17:99).

John Dewey claims artistic activity to be "individualized experience" projected in measureable form (7).

Creativity is first and foremost a dualistic mode of thought and behavior. It integrates externals and internals into a dynamic synthesis permitting the individual to experience a self-conscious reality. The basic premise of such an experience is psychoaesthetic. Psychoaesthetic refers here to the natural unification of the several extrinsic (the conventional knowledge which one experiences in satisfying his rational sense of logic and order) and intrinsic (the psychic functioning which is natural, flexible, and unconventional) elements of the human being. It leads to an openness of the unconscious and the distillation of integrity and self-evolution from cultural patterns and
conventions, and thus to the integration of all aspects of the individual into a more perfect personality (1:4-9).

Using Jung as an aid in depicting the creative personality, it might be said that whenever a person uses his mind for any purpose he either perceives (becomes aware of something) or he judges (comes to a conclusion about something). The creative person prefers perceiving to judging (14:16-19).

It is quite apparent that creative persons have an unusual capacity to record and retain and have readily available experience of their life history. They are discerning, which is to say that they are observant in a differentiated fashion; they are alert, capable of concentrating attention readily and shifting it appropriately; they are fluent in scanning thoughts and producing those that serve to solve the problems they undertake; and, characteristically, they have a wide range of information at their command . . . the items of information which creative persons possess may readily enter into combinations, and the number of possible combinations is increased for such persons because of both a greater range of information and a greater fluency of combination.

Repression operates against creativity, because it makes unavailable to the individual large aspects of his own experience, particularly the life of impulse and experience which gets assimilated to the symbols of aggression and sexuality. Dissociated items of experience cannot combine with one another; there are barriers to communication among different systems of experience. The creative person, given to expression rather than suppression or repression, thus has fuller access to his own experience, both conscious and unconscious. Furthermore, because the unconscious operates more by symbols than by logic, the creative person is open to the perception of complex equivalences in experience, facility in metaphor being one specific consequence of the creative person's greater openness to his own depths (14:17).
Brewester Ghiselin in his study "Ultimate Criteria for Two Levels of Creativity," feels that relying upon the judgments of experts and the counting of publications are ultimately insufficient even if combined. They are only approximate criteria. He feels the creative (productive) act must be distinguished from the applicative (reproductive) act. He defines his two levels of creativity as (a) a creative action of the higher sort which alters the universe of meaning by introducing into it some new element of meaning or some new order of significance, and (b) creative action of the lower sort which gives further development to an established body of meaning through initiating some advance in its use (9).

III. THREE SIGNIFICANT THEORIES ABOUT THE CREATIVE PROCESS

John Dewey. In his book Art as Experience Dewey states that an experience has pattern and structure because it is not just doing and undergoing alternation but consists of them in relationship. A painter, for example, must be able to see both a particular connection of doing and under­doing in relation to the whole he desires to produce. This action and its consequence must be joined in perception before a relationship has meaning. When excitement about subject matter goes deep, it stirs up a store of attitudes
and meanings derived from prior experience. As they are aroused into activity they become conscious thoughts and emotions, emotionalized images. An act of expression constituting a work of art is itself a prolonged interaction of something issuing from the self with objective conditions, a process in which both of them acquire a form and order they did not at first possess (7:35-37).

Sir Herbert Read. Read states that the creative process allows for the spontaneous emergence of a psychic energy which, passing through the brain, gives unity to a variety of forms. These forms are in no sense nondescript or arbitrary, but are the typal forms of reality, the forms in which the universe exists and becomes discretely comprehensible to the mind (17).

Carl G. Jung. Jung generalizes creativity to be the spiritual unconscious, with the personal and collective unconscious both being in the sphere of the preconscious life of the intellect and will. These are bound up in the mere animal world, separate from the life of the intellect and the will (15:92).
CHAPTER III

THE IDEA SOURCES IN DEVELOPING A SERIES OF PAINTINGS

I. PROCEDURE

This series of paintings was painted on 34" by 50" canvases, using semi-gloss enamels and artist's oil paints. Some of the paintings were brought to a completed state while others were developed to the point where the idea for the painting was complete enough so that a statement could be made on its origin.

This series of paintings was a voyage of discoveries. Some served to build a foundation for their successors; other were developed as single units without definable relationship to the previous paintings. Many times it takes an artist days or weeks after completion of a painting, the putting of some distance or perspective between the work and himself, before he realizes the source and relationship of its composite influences. Since the artist's ideas, experiences, and images are rooted in his environment, the subconscious being the impressions' storehouse, it seems only natural that when the artist is fully caught up in the creative act the period of realization will vary, since he has one foot spanning the past and present and the other launched into the visionary future of the painting.
II. ISOLATING A THEME

During the period of isolating a theme, which was the Ellensburg canyon, there occurred a re-interpretation, a reshaping of images, old images restated with new meanings, and new idea formations due to time spans and changes in attitude. The other paintings, while concrete in inspiration, were often vague or transitory in feeling. These enigmatic feelings had to be grouped into an understandable unit. These factors were all present during the painting of this series.

III. PHOTOGRAPHS AND STATEMENTS ABOUT THE PAINTINGS

On page 15 is a close up photograph revealing in detail a section of the basalt cliffs in the Ellensburg canyon. This is an example of what the peripheral vision might impress on the unconscious for its store of images as data for the formation of ideas.
BASALT CLIFF
Painting 1 was partly conceived from having seen a photograph of a sun spot. It was not an attempt to copy the form or idea of the photograph, which merely triggered the idea for using this shape in a painting. The idea of a circle moving forward in space built the painting mentally. The intensity of the enamel colors and the utilization of strong color contrasts made possible the simple direct effect desired. The consistency of the paint and strong color were primary in the formation of this spatial composition.
The idea for Painting 2 occurred very spontaneously: two large rectangular shapes pressuring a free form between. As the painting progressed, many alterations and changes took place. It became a matter of intellectual analysis, arrangement of line, color balance, and placement of simple large shapes. The completed painting lacks the power of emotional response and the directness of the original image.

The isolation of an abstract idea and the attempt to project this in terms of a medium and bring this into existence is one of the processes of creating.
This painting was completed during the same time period as Painting 1 and 2. Painting 3 was conceived in terms of a landscape. The geometric feeling for the other two paintings became less intense, being overshadowed by a more organic concept. One reason for this change in ideas was due to a greater familiarity with the potential of the painting medium, which left room for a more complex composition. The landscape image is only partially visible and the rest of the image is obscured by a larger form. The imagination completes the hidden portion behind the large red area. The left side of the painting, cool in color, helps it to recede, while the greater half of the right side, warm in color, brings the mass form forward. This control of color helps to clarify the desired effect.
Painting 4 was started with the large green dominant triangular shape, balanced on a fairly neutral background; this was the beginning idea. The black line outlining the brighter green shapes became a structural element, adding variety to the rest of the simpler larger areas. The concentration and involvement in producing this type of painting is less complex and more detached in the sense of emotional expression, relying more on conscious basic knowledge of the plastic elements and their arrangement in the space of the canvas surface.

When this painting was completed, it was felt that it had a definite relationship to Painting 2, not so much in form as in manner of approach.
Painting 5 began with rock forms supported by branch-like stripes. The end result was rather surprising, since it seems to be a skeleton replacing the energies left by decayed organic forms.
Painting 6 was painted in basically bright warm colors suggesting a composition of movement and airiness. This painting and Painting 1 has a common basic composition. This painting, however, seems to be a departure from the previous four, away from the controlled sharp edged forms to a more free, released feeling. The right circular form was developed to give the effect of a rolling movement. This painting is, in a sense, the building of a conflict in directional forces. The circular form served as a release to the setting-up of new relationships in color, space, and balance. A painting based on tension or conflict is most appealing since it presents endless possibilities for dynamic statements creating compositions of constant flux and movement.
Painting 7 was the beginning of a series of statements on an isolated theme, that of the complex of natural forms in the Ellensburg canyon.

The large red cradle-like form was conceived by observing the large mass basalt areas of the canyon which seemed to be supporting smaller, more varied color areas of the hills. To emphasize this idea, the variety of cool colors were kept in one complex mass. This, contrasted by the red arm-like structure pulling forward, gives the general composition more directness and emotional power. This painting was basically emotional in its conception, and a feeling for a strong directional area was foremost in the painter's vision.

Having observed the canyon in its various moods, its features are found to provide endless subject matter sources for the interpretation of nature. To isolate and define the specific landscape image in its relation to a known area of nature can only be stated in facts from the mind's storehouse of observations. This implanting of observations is sometimes arbitrary in character, received into consciousness from glimpses on the periphery of one's vision or the sudden awareness of the before unseen. This general observing and absorbing adds and rebuilds to the vocabulary of facts, thoughts, visions, imaginings, and sensations. This
unconscious vocabulary then comes into performance when you isolate a familiar subject for painting.

The next seven paintings are also based on the Ellensburg canyon theme. But this theme serves only as a point of departure for the opening of new ideas, and once the painting is in progress, many times the theme is unconsciously forgotten and the painting begins to develop almost automatically. When this happens you are completely "caught-up" in the creative process, and your sensory faculties become keener. Concentration is easier.
Individual and mass areas of rocks, with their sharp cleavage modified into soft edges, was the nucleus idea for Painting 8. The background, middle ground, and foreground were worked into a horizontal composition producing a feeling of landscape. After these two beginnings, the painting was pushed more definitely toward the character of a landscape. The color exaggeration produces a greater sense impact and lessens the static quality of the general painting. The yellow foreground area symbolizes weeds and grass, with half hidden outlines of rock forms. This painting is reminiscent of any landscape, yet it is specific in its origin.
The use of a "fast" approach was developed in Painting 9. This approach results in forms and lines which demand their own solution; the painting has an "action painting" quality, the quality of a discovery "within."

"The innovation of Action Painting (is) to dispense with the representation of the state in favor of enacting it in physical movement. The action on the canvas became its own representation" (18:27). It has the aura but not the direct association of a landscape. Painting 9 has a direct relationship to Painting 6 in that the directional movement of the circular form is similar. The idea of sweep, strong directional movement, conflict, and explosion are all compositional aspects developed this last year in painting.

The final result or total image comes from the non-forced surface quality of the painting.
The preliminary sketch for Painting 10 was an image of a close up sectioned view of rock cliffs. The painting took place very rapidly and the concern for detail was reduced. Since color is a very expressive element, it was used to emphasize the composition rather than as a re-creation of the natural color of the rocks.

An artist many times discovers new realities by the attitude or fresh view he assumes toward his subject. In this case, the smaller detail of a larger whole served to provoke a new image. Though, if it were to be painted again, more detail and refinements would be used—time lapses often alter one's original image.
Painting 11 was approached with no image, thought, or vision in mind. The painter simply began to paint in large areas. Then the idea of thrust and a crystal fragmented image emerged. From this, the painting progressed into its final abstract statement.

The approach to this painting is similar to that of Painting 9.
Painting 12a is a photograph of a painting in progress. It signifies the dilemma in which a painter may find himself by having too many forms, colors, lines, and idea-images in one canvas.

Painting 12b shows the result of discovering a final solution. Confusion in the complexities of this painting demanded a solution for survival. The metamorphosis of one idea growing from the other until a satisfactory solution was freed from its combinations meant (1) more concentrated effort in filtering out the extraneous details and (2) entirely defining the final idea.
Painting 13 exemplifies the essence of interpreted rock forms. Although the mass area seems to be floating in space unfastened from the ground, the freedom in technique and aliveness of the mass area produces a feeling of an inherent spirit in the forms, a quality felt toward these constructions of nature.
The evolutionary steps in Painting 14 were (1) sketching directly on the canvas with black paint building up the basic compositional structure, (2) blocking in the color areas, (3) working over and around the black line sketch and color areas with white to refine or paint out unnecessary details, and (4) going over the entire composition with black, re-emphasizing details.

This painting is less labored. It has a freedom and freshness in technique similar to Painting 8, but lacks that "unutterable something" which gives it a completed feeling. This is possibly because the preceding twelve paintings were not approached with as much spontaneity and freedom. This free technique was not as familiar, resulting in uncertainty of its validity as a completed painting.
IV. SUMMARY OF THE PAINTINGS

Paintings 1, 2, and 4 are in a sense regressions to a very familiar design-like way of producing a composition. The flow of creative energy takes on the flavor of earlier paintings. Yet, at the same time, these paintings display new variations and possibilities which serve to tell the painter a little more about himself as a painter and the influences of early design and composition concepts.

To state accurately what his feelings were while working on these paintings is difficult. For the most part, the arrival of the images on these canvases was instinctive.

When a painting is complete it is no longer a part of the artist but becomes an independent object. The paintings become free and exist within themselves.

To some artists, subject is not essential, but this painter prefers to work from visual experiences even though the image may be indistinct and verging on the unconscious. The filtering mechanism of the unconscious evokes a conglomerate of nature impressions which become fused into what can be called an "essence." This essence is what the artist paints from or toward.

As soon as beauty is involved, the prime fact to be observed is a sort of interpenetration between Nature and Man. This interpenetration is quite peculiar in essence; it
is in no way a mutual absorption. Each of the two terms involved remains what it is, keeps its essential identity, even asserts more powerfully its identity while it suffers the contagion or impregnation of the other. But neither one is alone; they are mysteriously commingled (15:5).

A painting verifies the facts of the artist’s experience and existence. The artist cannot conceive of what he does not know. But this in turn leads to what Alexander Eliot calls "imaginative vision," a concept of the unknown which when stated becomes a known and this in turn leads to another unknown (8). This is a continuum with no end, if the imagination is fed.

The imagination has the ability to look backward and reflect, to be aware of the present and to project into the future. This is in a sense what occurs in the act of painting. A beginning, middle, and end. One painting completed is a catharsis for a greater realization. Each painting provides a better understanding of the potential development on a higher level of personal insight. Each painting assimilates information during the period of creating. And each succeeding painting is an attempt at clarification of untapped information and the organization of the new information. The awareness of the elemental forces of nature and man-made environment together with conscious contemplation feeds the senses, adding information which in turn provides
the idea sources for painting. It is a progression upward on the scale of growth and realization. A painting is a summation of personal decisions, and the painter feels the completeness of his painting by the responses he receives from its progress.

Sometimes this painter approaches a canvas with a vague image, and when he begins to bring it into sharper vision, it loses itself completely. Then the painting seemingly takes a foreign direction. By letting this unconscious direction continue, an anticipation and excitement builds up which seems to reinforce its formation and direction. Then, after considerable progress has taken place in the painting, the process of analyzing what has happened begins, either adding new elements or destroying old ones until it is carried to completion. At other times, when this seemingly unconscious direction occurs, it is directed away from the unpredictable into a more predictable state. It is interesting to note that this unconscious direction is often futile. But intuitively, after some progress in this kind of painting, one is able to predict whether he is going to have a painting or a "mess."

"Thus, art consists of those expressions of life which, in the developing relations between the irrational and the understanding, symbolize an apprehended inner state through an expressed (outer) form. In the relations between feeling and thought, therefore, art may be said to "enliven" our intelligible grasp of outer reality first by cutting it off from volition toward the
future (in contrast to action) and by coloring it with emotion (in contrast to science). This "enlivening" effect is what constitutes its value. But art is no more completely irrational than it is completely understandable" (16:72).

Painting cannot be completely understandable by intellectual analysis. However, the combination of intellect and emotion approaches the understandable much better.

Every person is unique in his individual personality; every sincere work of art will be a manifestation of the total personality of its creator. In painting the total personality can express itself through symbols rather than words. Strong or subtle emotion, connotations and nuances about sensations or thoughts, varied feelings toward or about something, and intuitive and spiritual attitudes can many times be made tangible through the medium of paint.

Painting is an expressive interpretation of physical, spiritual, and psychological needs motivated by the desire for communication. The act of painting is a direct usage of the conscious and subconscious vocabulary of perceptions.

It is impossible, of course, to personally pigeon-hole the exact influences that create ideas or images before or during the act of painting.
V. NOTES ON FACTORS PERTINENT TO THIS PAINTING SERIES

In April of this year the author had experience with LSD-25, an hallucinogenic drug. This was an experiment to ascertain if under a highly perceptive state he could gain insight into some of his creative functionings as an artist. This drug produced a highly perceptive condition accompanied by intense color and sense-perceptions. Aldous Huxley states:

"... visual impressions are greatly intensified and the eye recovers some of the perceptual innocence of childhood. Things were experienced "out there," or "in here," or "in both worlds, the inner and the outer, simultaneously or successively" (11:23).

Although he did not gain a direct insight into himself as an artist, the writer, however, began to understand better what reality was about, the impact coming from the fact that reality object, e.g., bowl, flowers, food, etc. gather new meanings never before realized in the conscious. This highly aware state is intensified by a prolonged sense of time (what in reality may be only a few minutes, under the drug influence is seemingly years) and things were

---

4This experiment took place at the University Hospital, University of Saskatchewan, Saskatoon, Saskatchewan, Canada, under the direction of Dr. M. E. Marshall.
perceived with a conscious intuition never before apparent. It was an experience of seeing and feeling the meanings behind meaning, behind meanings.

The preceding paintings were prepared to gain some information and insight into the painting process. Working with two goals, (1) to objectify feelings and ideas in paint and (2) to be aware of the interrelationships of images and idea sources. This dual procedure was an infraction on full concentration to both proceedings.

The time limit was an inhibiting factor since it prevented insufficient concentrated thinking on both the paintings and the analysis of their relationships.

In the general scope of this study twenty five paintings were completed, but space prohibited using this number in the thesis.

It was also observed that painting with enamels, which are fast drying, limits variety in textural affects. This is due to the runny consistency of the paint, limiting its versatility as a painting medium compared to artists' oil paint. This is not to suggest that the full potential of this paint could not be exploited to the point where it would be as versatile as oils, but it was found somewhat confining.

It seems obvious that in the course of this study many
elements were of positive value while others were limited in their influence.

VI. CONCLUSION

This study was both an inspiration and insight. Its statements function as a stimulus and reference for better understanding of self, others, and some of the processes of creativity.
BIBLIOGRAPHY


