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Exploring Some Approaches to Expressive Drawing

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EXPLORING SOME APPROACHES TO EXPRESSIVE DRAWING

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by

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CHAPTER I

INTRODUCTION

The creative process is a search; the creative artist, a searcher. Not content to express only his present knowledge, the creative artist wishes to extend his boundaries of awareness and explore the paradoxes, ambiguities, and mysteries of existence. Wanting to know more, he uses his particular craft as a tool to expand and record new areas of personal consciousness. The art object serves the artist not only as an entering wedge but also as a landmark or outpost, a foothold in hitherto little understood territories of his consciousness. Such is the ebb and flow of the creative process that at times the artist's awareness outdistances his ability to give it physical form; at other times he has technique but lacks worthy material to express. The artist is either searching for the significant or for artistic means of expressing the significant. He does not always choose the right path nor does he always know clearly the goal toward which he strives, but misguided or inspired, clear-minded or deluded, with stupidity or genius, the desire to transform his subjective truths into physical form has thrust him into a search which will end only when he ceases being creative.

I. THE PROBLEM

An important aspect of the creative process in drawing is the artist's continual adoption, modification, or abandonment of approaches as he searches for the desired expression. As in other fields, when unsuccessful with one approach, the persistent artist turns to procedures felt to be potentially fruitful. Although these choices to which the artist turns would appear to be unlimited, the artist will probably draw from a limited field of choices presented to him by his training, by the artistic world of his day, and by his own explorations in drawing procedure and technique. From this group the artist may or may not find a procedure which leads to the emergence of the desired drawings.

Recently, the investigator, upon reviewing and appraising his current drawings, decided that he must turn his attention to approach in order to extend his expressive ability beyond its present limits. Although teaching and artistic experience had acquainted him with knowledge of the drawing approaches commonly used during the present artistic milieu, these known approaches were not leading to successful drawings. This suggested first, that knowledge of extant procedures be broadened with the hope of discovering some not so well known approaches and, secondly, that new procedural patterns be formulated and tried.

Such an exploration would have several important potential benefits: (1) it might lead to a higher level of artistic performance in his drawings, (2) a deliberate study of his own work procedures, although subjective, might give insights into the creative process which he could apply in his teaching, (3) it might serve as a germinal contribution in an important area where little information is available, and (4) it would explore approaches which might have utility for other artists and art teachers in their own work or in their classrooms.

II. DEFINITION OF TERMS

In order to clarify how approach influences the final character of drawings, a discussion of the interrelationship of approach, form, and expressive content may be useful. Approach, as used in this study, will signify the methods and techniques the artist used as part of the drawing act. Implied in approach will be any deliberate procedures such as directed focus of attention, encouragement of particular emotional states or attitudes, and choice of technique and media, which together constituted a consciously created group of influences intended to act upon the final appearance and effect of the drawing.

That the form, the visible, physical components of a drawing, is influenced by approach can readily be illustrated. A drawing of a hand

made while the artist is relaxed will differ from a drawing of that same hand made while the artist is tense or emotionally aroused; likewise, a pen and ink drawing of a hand is not the same as a charcoal drawing of that same hand. The appearance of the finished drawing, its physical existence, is specifically what it is because of the complex factors operating during its creation.

It is important to understand that any alteration of these factors, which include the physical and psychological states of the artist and his choice of media and tools, will to some degree alter, perhaps subtly, perhaps greatly, the final appearance (form) of the drawing. The artist, therefore, is greatly concerned with the exact nature of his approach because he realizes that the slightest alteration in it will cause a corresponding alteration in the form of the drawing.

The artist's concern with form can be understood if we think of the drawing as stimulus which evokes a particular response when viewed. Whether the artist knows ahead of time the precise effect he wishes the drawing to have or if he draws in an exploratory manner until the drawing expresses what he has been groping for, the drawing will satisfy the artist only if its form provides exactly the right stimulus. If the artist feels that the drawing does not elicit the desired reaction, he may alter the form until it does. A consideration of the

subtle variation in human emotions and ideas suggests the difficulty of creating a drawing which matches a particular intention of the artist. When a drawing expresses what the artist wishes it to, he has achieved the desired expressive content.

To summarize, approach determines form, and form, in turn, determines the expressive content of the drawing. Thus the artist who seeks new expressive capabilities will do well to examine his approaches to drawing.

III. LIMITATIONS OF THE STUDY

The limitations of this study grew from its exploratory nature, the complexity of the creative process, and the subjectivity of the investigation. A multiplicity of factors act upon the artist as he works (the psycho-physical influences, incidental environmental stimuli, past experience, media and technique limitations and resistance, clarity of idea, intrusion of accident, and the intensity of motivation). This suggests that no matter how thoroughly and comprehensively an approach is developed, it will, in practice, be a unique experience each time the artist utilizes it--time and circumstance having altered the balance and interplay of these influences upon the artist. Thus the value of an approach described in this study which worked (or did not

work) for the candidate may or may not work for another artist or teacher, nor will an approach which seemed useful necessarily always remain so. If initial success with an approach causes it to be adopted, it may prove unfruitful as the influences upon the artist change. This study, therefore, will not suggest that the value of an approach used by the investigator is a prediction of its usefulness to others. Rather, it will attempt to add to the number of extant approaches so that the artist will have more possibilities of creating a satisfactory expression.

Not only were the subjective aspects of this study apparent in the unique patterns of influences acting upon different artists but also in the investigator's evaluations of these methods in his own artistic production. The design of the study, to be discussed more fully in Chapter II, involved an introspective and qualitative discussion of drawing done by this investigator using different approaches. Although others may have opinions as to the quality of the various methods and the resultant drawings, only the investigator can say if the drawings successfully expressed his intent--such is the subjective nature of art--and if a particular approach was of value to him.

This study, then, was exploratory and subjective. The approaches discussed offer points of departure which may or may not prove to be valuable upon individual application.

CHAPTER II

DESIGN OF THE STUDY

Three drawing approaches were formulated then utilized to create a series of drawings. Each approach described will be accompanied by an illustrative group of drawings and an evaluatory discussion.

The approaches used had to meet two basic criteria. First, each had to encourage original rather than stereotype or copy-type drawings and second, had to lead to spontaneous, immediate drawings rather than sustained renderings involving a process of preliminary sketching, organizing, and final rendering.

The first criterion limited this study to approaches leading to creative, original works rather than to nonpersonal expression. The second grew from this investigator's desire to develop increased spontaneity rather than sustained and worked over drawings. This implied no criticism of sustained drawings but did reflect a decision that the most valuable direction for his development lay in the direction of spontaneity.

The evaluative comments, made after an approach was utilized in a series of drawings, will emphasize a description of the approach

rather than a formal rating of its degree of success. Added information in the form of work notes and insights about the approach were felt to be more useful than a highly subjective rating. This, however, will not preclude subjective comments as to its utility.

The following chapter will describe three approaches and present illustrative drawings and evaluative comments.

CHAPTER III

THE DRAWING APPROACHES DESCRIBED AND ILLUSTRATED

I. THE MEDITATION APPROACH

Formulation. The first approach utilized was suggested by two widely separated experiences. Several years ago an English teacher showed the investigator a group of papers upon which poetry students had listed all the types of bells each could recall. An intriguing pattern was evident. The first responses on all the lists were very similar; following the initial responses, the lists grew increasingly dissimilar as the students ran out of more obvious types of bells and followed individual trains of thought. The fact that the longer a student's list became the more divergent and unique were his entries (some responses appeared on only one or two lists) led this investigator to suggest that drawing students might be similarily encouraged to think beyond obvious and trite ideas and draw only after they were getting individual and unique ideas. This suggestion, though given with the best of intent by this investigator, was somewhat vague in that no precise method for thinking through from obvious to more unique ideas

accompanied the suggestion. Not until recent months did a second experience provide a possibly more explicit procedure to support this suggestion.

An interest in Eastern philosophy, Yoga, and mysticism introduced this investigator to the existence of various forms of meditation as practiced in the East. Without commenting on the validity of meditation in the context of Eastern metaphysics, mysticism, or Yoga, this investigator did perceive that meditation techniques might be adopted, modified, and utilized by the student of drawing.

A meditation technique described in Chapter V of Evelyn Underhill's Practical Mysticism, New York: E. P. Dutton & Co., Inc., 1915, seemed to offer a precise technique for developing drawing ideas beyond the trite and obvious stage. With the hope that this would be so, the decision was made to explore the effects of meditation upon drawings. Underhill's meditation technique is simple. The subject should locate himself in a quiet place where he will not be interrupted. He should choose a topic to contemplate. This can be an object, word, phrase, or concept. He should attempt to think of nothing other than this object or concept for as long as he can. Underhill suggests that Westerners, not being used to meditation, should strive initially for a fifteen minute meditation; even this length of time may be difficult. At

first one will repeatedly have to redirect one's attention to the topic; later, as one becomes accustomed to meditation, it will not be necessary.

The adaption of this technique to drawing is simple. Choose for the meditation topic an idea or object one intends to treat in drawings; meditate upon it; if it leads to profundity or increases one's awareness and understanding or leads to associations and insights which would perhaps not have been arrived at otherwise, then the meditation would be a valuable approach.

Procedure. Using the technique described above, this investigator began a series of meditations on the topic birds, a subject he was interested in treating in drawings. Immediately following each meditation he made notes of the ideas about birds which occurred during the meditation. These notes (see Appendix) show that the first meditation included a wide gamut of ideas: memories of incidents involving birds, empathic thoughts of what it would be like to be a bird, and recollections of various bird paintings and drawings. In order to develop an idea in depth, one item from this first meditation became the subject

for the second meditation; this was developed further in two subsequent meditations. By the end of the fourth meditation, the topic was ready to be treated by drawing. The drawings in Group I, pages 14 thru 20, resulted from this approach.

Comments. The meditations were rewarding. Although at first it seemed artificial to meditate, this stage passed, and the relaxed quiet and unhurried atmosphere became an enjoyable experience. In the past when this investigator thought about drawing, he drew. The experience of thinking about it first had two advantages. First, the state of quietitude rather than activity was conducive to a greater number of insights and more rapid understanding of the topic; long forgotten memories and unrealized associations were given an opportunity to be recalled. Second, meditation led more directly to ideas worthy of development. The mental consideration and discarding of an idea took much less time than pursuing ideas by actual drawing and redrawing.

This investigator will adopt meditation as a useful tool in the future. The art teacher is encouraged to experiment with this method in class.

This approach has implications for art teaching as it offers the teacher a possible technique for guiding the student to develop ideas

which are not shallow or trite. Because the classroom itself would not be a suitable meditating place due to the distractions present in the form of students, bells, noise, and the public nature of the classroom, students could be given thorough instructions on the approach and encouraged to do their meditations in their own homes (perhaps, to ensure absolute quiet, while the other family members sleep). Meditation notes could be kept by the students and utilized in the classroom in a manner acceptable to both teacher and students.

The potentially personal, intimate nature of the meditations would suggest that the student should not feel obligated to share his meditation notes with the teacher: it should be made obvious to each student that it is quite natural to keep the notes of his thoughts private should he wish to do so.

GROUP 1, MEDITATION DRAWINGS

1a

1b

1c

1d

1e

1f

1g

1h

li

II. THE EXAGGERATION APPROACH

Formulation. The second approach explored was an outgrowth of a device this investigator developed in teaching beginning drawing students. One of the problems in teaching drawing to beginning students was to introduce them to the concept of achieving expressive content by deliberate distortion. It is practically a truism in art that, first, the artist never makes an exact duplicate of the object he is drawing--he alters or modifies what he sees as he draws it; and, secondly, such modification is necessary if the drawing is to be expressive rather than blandly neutral. Yet beginning artists often see their task as making an exact duplication of what is seen. To the extent that they succeed in so doing they deprive their drawings of expressive content and subject themselves to mechanical reproduction rather than making expressive statements.

As a practical skill, "exact" representation is obviously useful; however, when the goal is expressive statement, striving for exact reproduction is misdirected effort. To introduce beginning students quickly and graphically to the power of distortion, the investigator in the past found the following procedure highly successful:

A student was posed and the drawing students were given a verbal statement which, although related to the pose, was a fanciful and

imaginative exaggeration of the pose. For example, in a typical pose the model appeared to be lighting on one foot after a jump into the air. The accompanying statement was, "This is the fattest man in the world with the smallest head in the world, and he is jumping on the tiniest bug in the world." Then, using the model as a take off point, the students, who had been encouraged to distort as much as they could manage, made a 60-second-or-less drawing illustrating the fanciful statement.

The resultant drawings and the students' reactions suggested that this method had several benefits: (1) the students became aware of distortion as a drawing device (they were often surprised and delighted at the forcefulness of their drawings); (2) they realized that it was not necessary to be limited by what was seen (the posed model); (3) the rapid exaggerations forced the student to deal with the important elements in a pose rather than the subordinate details; and (4) (particularly significant to the present study), these exaggerated parts of the figure were often stated with more impact, directness, and awareness of structure than in the students' concurrent, more finished drawings.

This suggested that exaggerated drawings, in addition to being used to illustrate the role of distortion in art, might improve one's

drawing by serving as an exploratory, analytical tool. In drawing a posed model, for instance, one might precede a final drawing with several studies in which extreme exaggerations are made.

Procedure. To study the usefulness of exaggeration as an exploratory and analytical drawing method, a series of figure drawings were made from life, the forms deliberately and extremely distorted or exaggerated. See Group 2 of drawings, pages 25 thru 38. The candidate examined the drawings to detect if information had been evoked which increased his understanding of the pose and its possible artistic development.

Comments. The investigator, upon commencing the drawings for this approach, early found that it was necessary to establish a particular aspect of the subject to be exaggerated. For example, in drawings 2b and 2c, pages 26 and 27, the taper of the forearm due to perspective and anatomical structure seemed to lend itself to exaggeration. In drawing 2i, page 32, the contrast between the plain, undetailed back area and the concentration of detail in the hands and feet area were explored in drawings 2j and 2k, pages 33 and 34, by exaggerating the plainness of the back with the concentration of detail on the left. In drawing 2f, page 29, the position of the model formed many smoothly

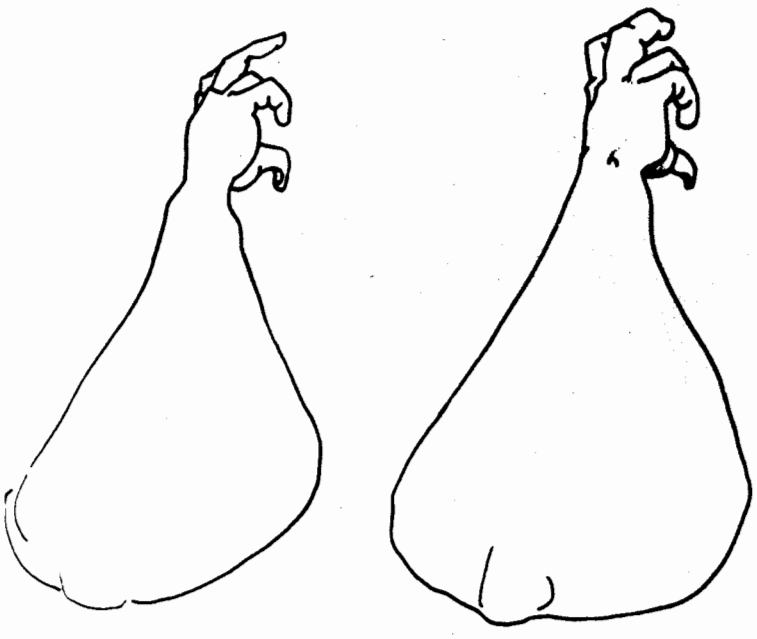
rounded curved shapes which have been emphasized by exaggeration in 2g and 2h, pages 30 and 31. The focus of attention to a single visual configuration of the subject tended to impart strength to the drawing by creating a dominant motif.

The candidate experienced a noticeable reduction of inhibited concern or tenseness as he did these drawings. The awareness that the drawing was going to be exaggerated and as such did not have to be a "good." true, or accurate drawing--and, indeed, was to be deliberately false--seemed to account for this lessening of inhibition.

A few exaggeration drawings, although intended to be exercises, turned out to be artistically valid and independent drawings. See Figures 2a, 2h, 2k, and 2n on pages 25, 31, 34, and 37.

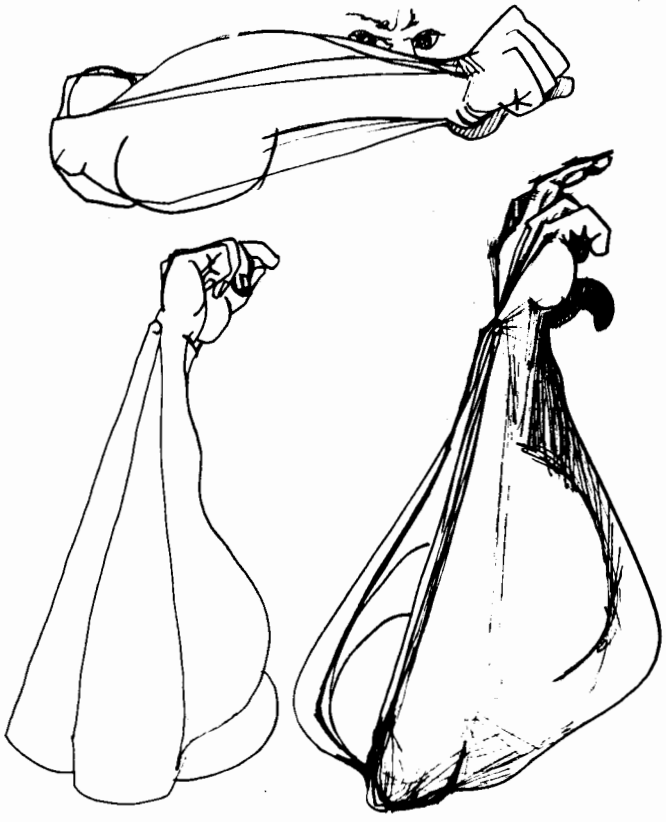
GROUP 2, EXAGGERATION DRAWINGS

2a



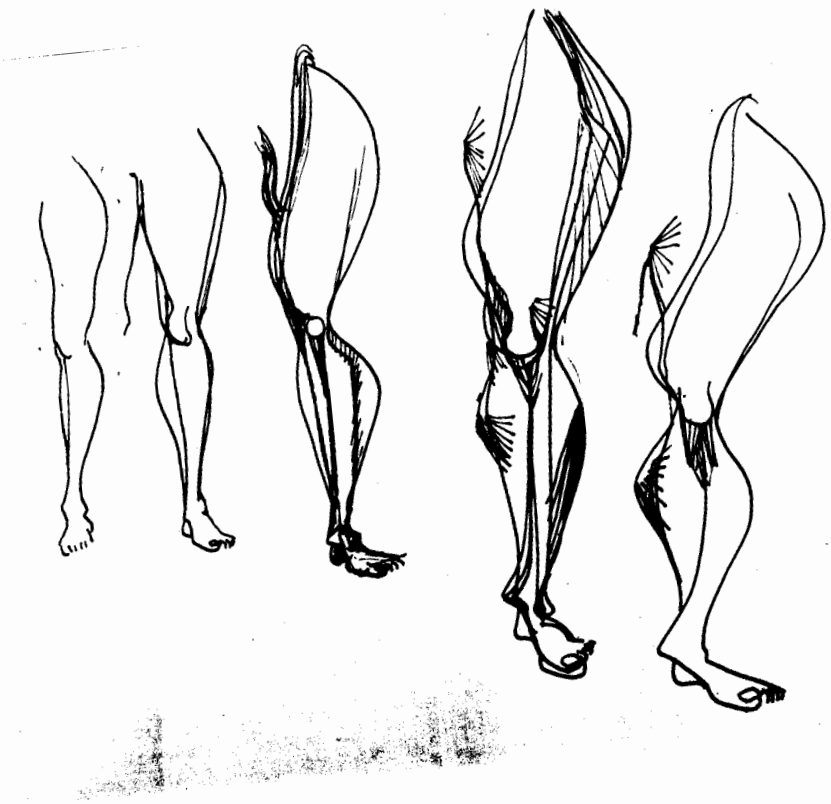
2b

For further development of this pose
see drawing 2c.

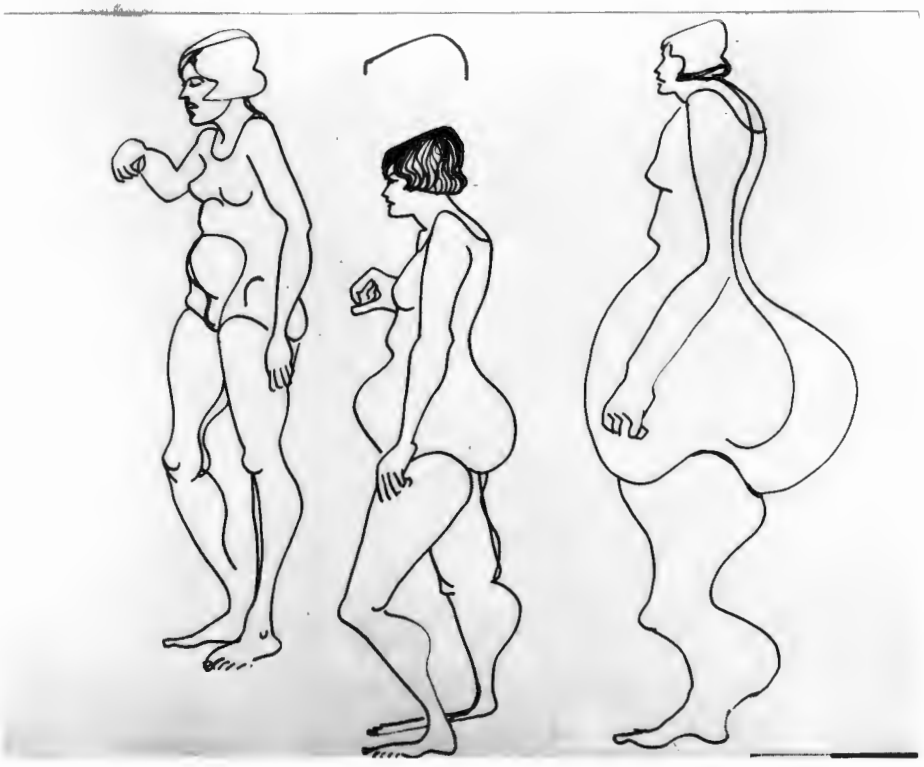


2c

See also drawing 2b.



2d



2e

2f

For further development of this pose see drawings 2g and 2h.

2g

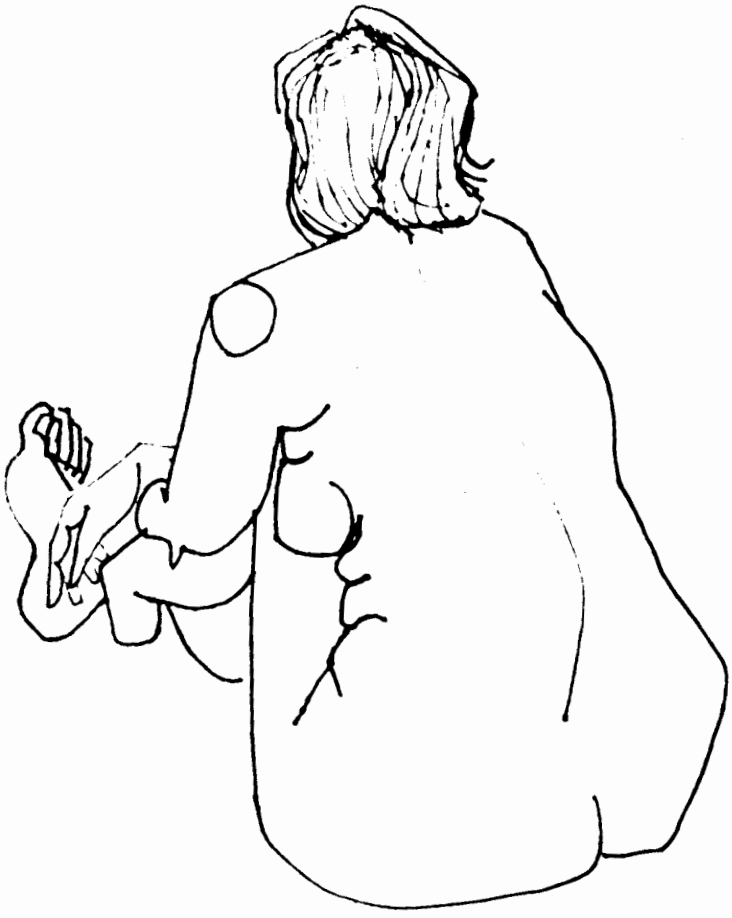
See also drawings 2f and 2h.

2h

See also drawings 2f and 2g.

2i

For further development of this pose
see drawings 2j and 2k.

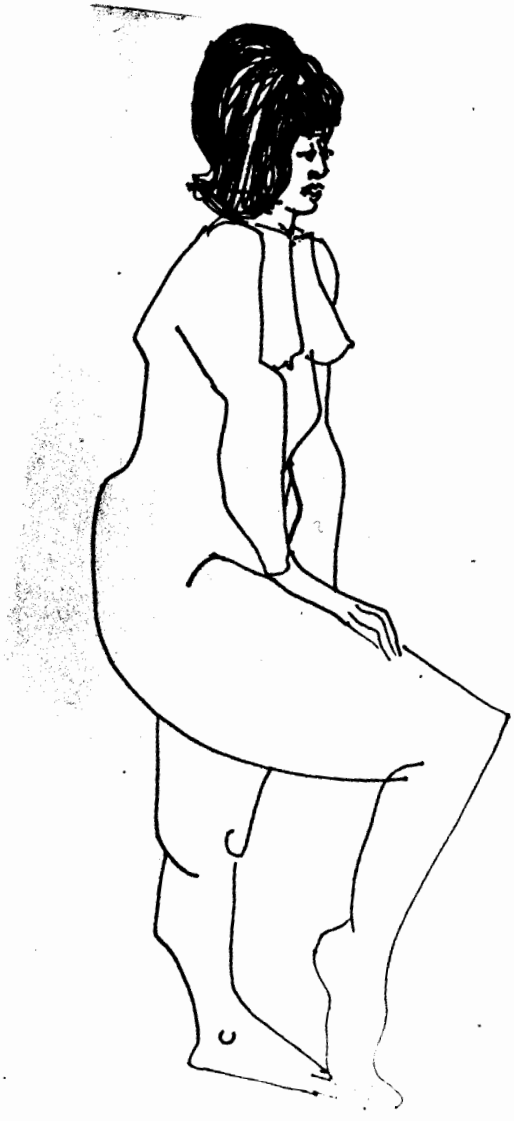


2j

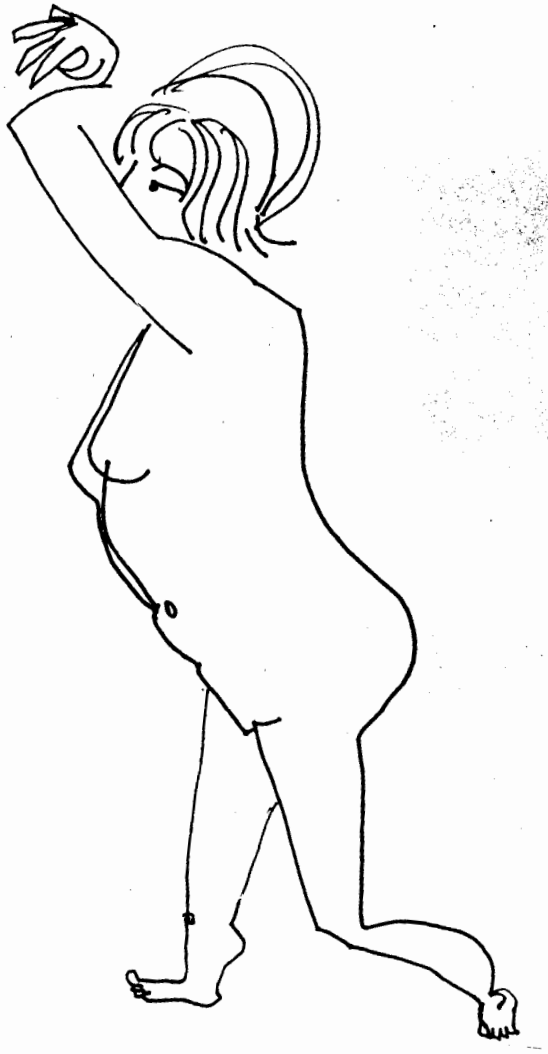
See drawings 2i and 2k.

2k

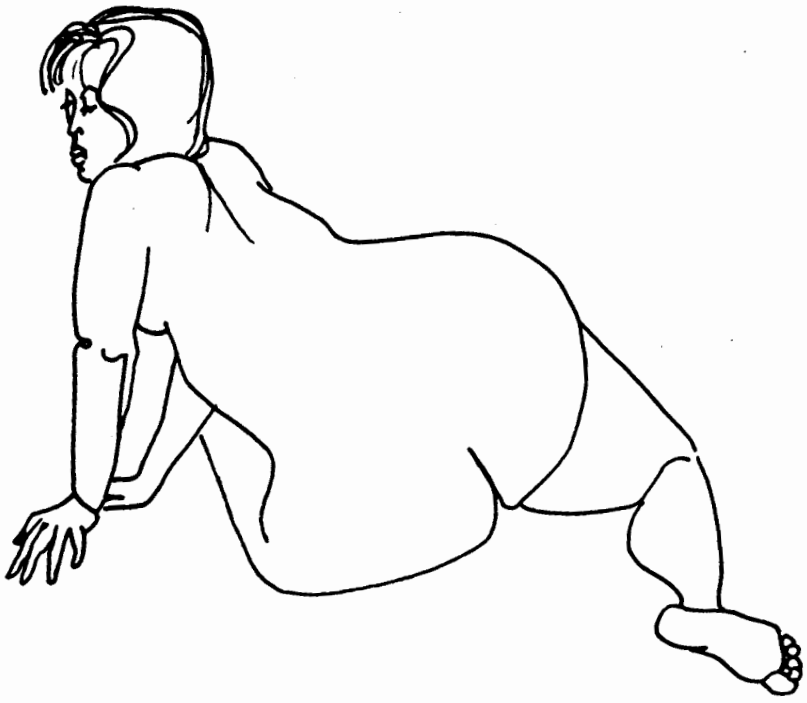
See drawings 2i and 2j.



21



2m



2n

20

III. THE FREE ASSOCIATION APPROACH

Formulation. Drawing as an expressive art can be a search for the correct media and technique to say exactly what is intended. As the artist develops his knowledge and skill with media and technique, he concurrently must clarify and intensify his ideas, feelings, and experiences in order to transform them into graphic statements.

The third approach was an attempt to use drawing as a deliberate tool to increase this investigator's artistic imagery. The approach, a modification of the free association technique used in psychoanalysis, was an attempt to bring latent, "buried" thoughts and images to the artist's awareness so that his available stock of images would be enriched and he might see if any patterns or associations occurred which had utility or significance for his drawings.

Procedure. In this approach, the investigator used a large (21" x 26") sheet of white drawing paper and different media as desired. He sat at his drawing table relaxed and, without forcing, allowed his mind to wander. When an image occurred which stimulated the investigator to begin drawing, he did. As he drew, he followed certain strictures he had established in this approach.

First, once started drawing he could not stop and then resume the drawing; secondly, once started he had to draw every image which occurred to him--he could not censor anything out of his drawing; third, he had to avoid getting involved in a finished drawing--he had to attempt to draw in a manner allowing him to keep pace with the flow of images.

It was hoped that this approach would be useful in two ways. It might result in spontaneous drawings based on personally meaningful rather than arbitrary content. In addition, the unsuppressed and spontaneous drawings would be a source of new imagery, an enrichment of present themes used by the investigator, or would suggest associations not previously established. The drawings in Group 3, pages 42 thru 53, were done using this approach.

Comments. The first free association drawing, figure 3b, page 43, ranged widely in subject matter. In contrast, drawings 3a, 3c, 3d, 3e, and 3k on pages 42, 44, 45, and 52, although including all the images which passed through the investigator's mind, were each limited to a dominant theme. The elements in drawing 3a, for instance, are all relevant to the subject "mental illness." The difference between drawing 3a and drawing 3b occurred because in 3b the investigator began drawing without a particular subject in mind; in some of the later drawings, the investigator had a particular subject in mind and

began free associating upon that theme. The investigator, not expecting this coherence or compactness of thematic element, was surprised the first time it happened.

It can be seen, then, that one might free-associate from a given subject or might not. The difference in the results, as shown above, indicates that this is an important factor.

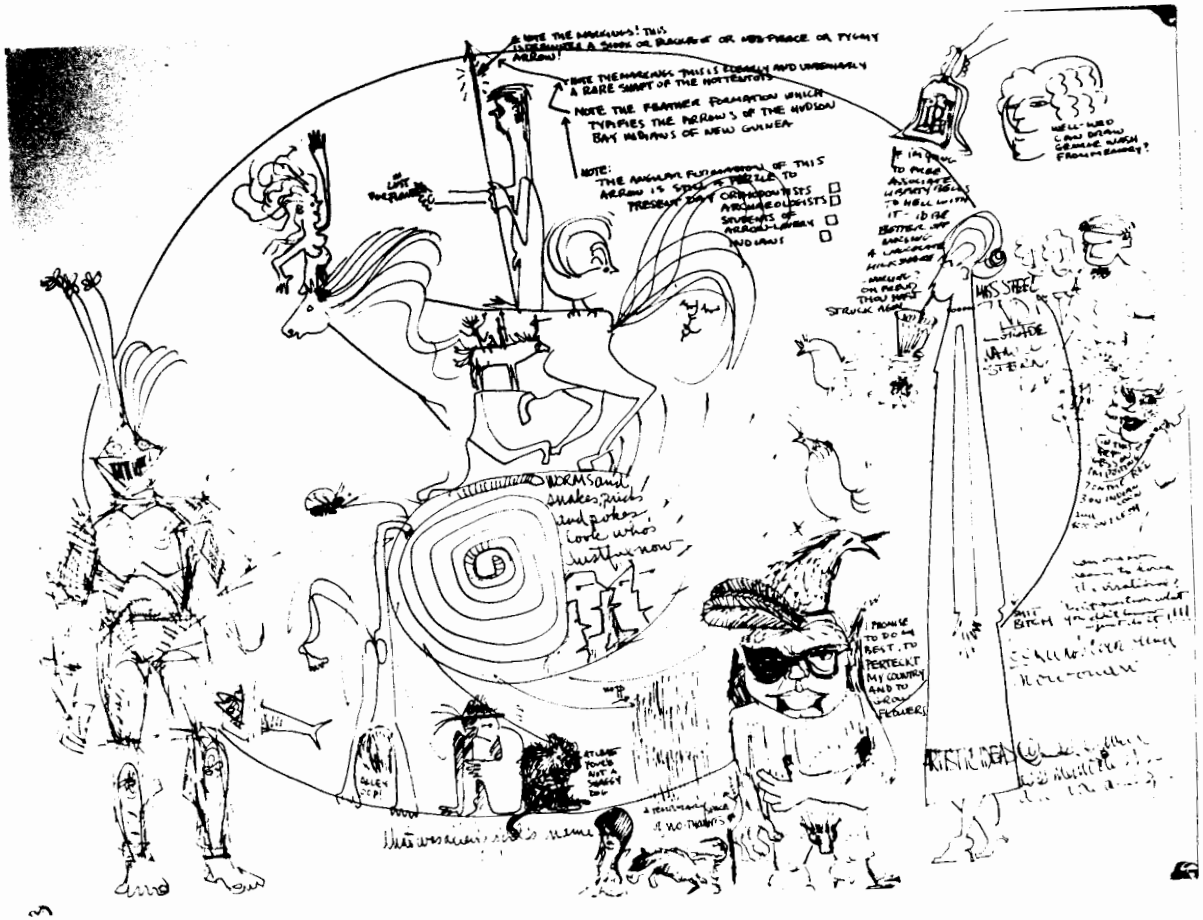
Several times the investigator caught himself in the act of censoring, glossing over, or modifying images which might be embarrassing if seen by others or which he did not wish to "claim or recognize" as his own. Each time the investigator was conscious of this happening, he overcame the desire to suppress the material and included it in the drawings.

In formulating this approach, it was expected that a problem might develop if one's thoughts moved from image to image more rapidly than the images could be drawn. During the first drawing it became apparent that this would not be a problem. The investigator perceived that "artistic" thoughts comprised a large part of his thoughts. Instead of image immediately following upon image, the images were interspersed with thoughts about line, direction, quality, shading, composition and other elements of artistic decision-making. The presence

of these artistic thoughts in such quantity came as a revelation to the investigator, who had not foreseen the extent to which they would occupy his mind during the act of drawing.

GROUP 3, FREE ASSOCIATION DRAWINGS

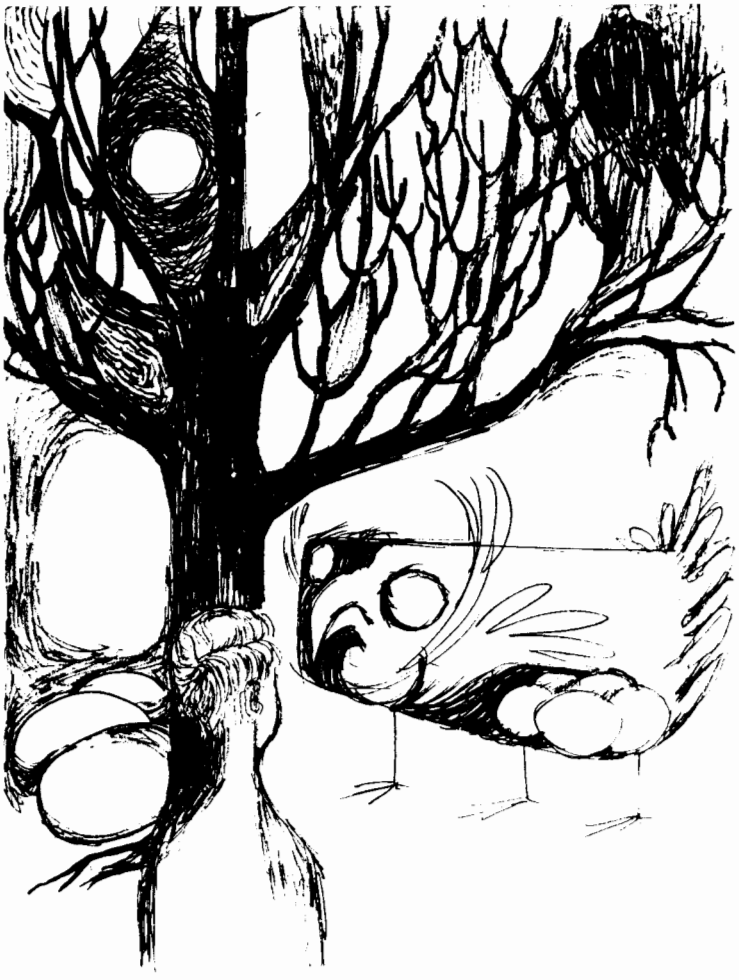
3a


NOTE THE MARKINGS! THIS ILLUSTRATES A SHOW OR BRAGGART OR MID-PEACE OR PYGMY ARROW!
NOTE THE MARKINGS THIS IS FORMALLY AND UNDERHANDLY A RARE SHAPT OF THE HOTTENTOTS
NOTE THE FEATHER FORMATION WHICH TYPIFIES THE ARROWS OF THE HUDSON BAY INDIANS OF NEW GUINEA
NOTE:
THE ANGULAR FUNCTIONING OF THIS ARROW IS SPECIFICALLY TO
PRESENT DAY CRITICISM
ARCHAEOLOGISTS
STUDENTS OF
ARCHAEOLOGY
INDIANS
WORMS and snakes, prick and pokes, look who's writing now
I PROMISE TO DO MY BEST, TO PRESERVE IT MY COUNTRY AND TO OBEY ITS LAWS

3b

3c

3d



3e

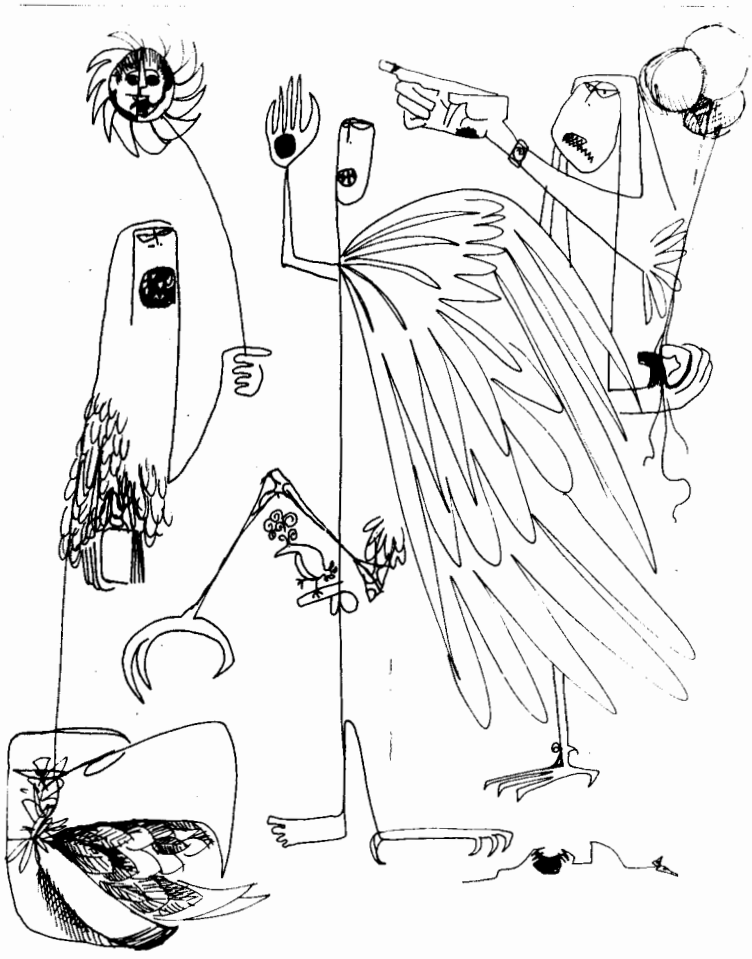
3f

3g

3h

3i

3j



3k

CHAPTER IV

SUMMARY AND CONCLUSIONS

I. SUMMARY

The purpose of this study was (1) to further the pedogogic and artistic knowledge and skills of this candidate in the area of expressive drawing, (2) to formulate new approaches or modify existing approaches to drawing so as to lessen inhibiting attitudes and rigid procedures during the act of drawing and encourage spontaneous and expressive drawing on the candidate's part, (3) to indicate implications this study might have for other artists, art teachers, or students, and (4) to contribute to an area in which little information is available.

The candidate formulated three approaches to drawing which were suggested by his past experience as an artist and teacher. These approaches, to the best of his knowledge, varied from any extant approaches in their specific emphasis, structure, and intention. Each of the three approaches was utilized to create a group of drawings which explored its value in extending the candidate's artistic understanding and performance.

Each approach was then evaluated in terms of the resultant drawings, work notes, and insights gained about it.

II. CONCLUSIONS

The study fulfilled its primary purpose: to further the artistic growth of the candidate. Each approach made a contribution to this growth. The meditation approach proved useful for examining theme, meaning, memory, and significance; it led directly beyond superficial awareness to a more profound understanding of the subject than had previous approaches used by the investigator. The free-association approach proved an effective way to enrich the candidate's available stock of imagery. The exaggeration approach was useful for exploring or analyzing the construction or form of the subject being drawn. Although originally considered as an analytical tool, the exaggeration drawings often proved to be more interesting than the final drawing as end products.

Two of the three approaches, free association and exaggeration, were particularly effective in promoting spontaneity.

The subjectivity of this study makes it impossible to predict for others the usefulness of the approaches described. However, several possibilities for use by others became evident in the study. These suggested directions for further investigations.

The potential usefulness of the three approaches suggested that they be adapted to and tried in the classroom. The personal nature of

meditation and the psychological aspects of free association would require that the teacher use the greatest discretion in such adaption.

A further investigation might explore in greater depth a single approach presented here. The meditation and exaggeration approaches, particularly, would lend themselves to more subtle development.

Other investigations might repeat the study as described and compare the results.

Other approaches or modifications of approaches herein might be formulated and investigated.

Similar studies might be made investigating these methods, particularily meditation, as means of intensifying the viewer's response to expressive drawings.

APPENDICES

APPENDIX A

MEDITATION NOTES

The following italicized and numbered words or phrases are the notes made immediately following the meditations described in Chapter III. The notes have been expanded to give the present reader a more complete idea of the meditator's train of thought.

I. FIRST MEDITATION NOTES

The investigator chose as the topic of his first meditation the subject birds, in which he was currently interested as subject matter for drawing. In this first meditation he was able to meditate for twelve minutes before his thoughts diverged from the subject.

In the early part of the meditation, the investigator's thoughts were memories of incidents in his past experience involving birds:

1. Robin, recovery from illness, spring. When the investigator was five years old, he nearly died of pneumonia. A vivid recollection from childhood is of himself in bed during his recovery watching a spring robin in the yard. It occurred to the investigator during the meditation that this sight which has so impressed him, his recovery, and the time of year contained a potential symbol structure on the theme

of life renewed. The activity of the robin seemed to equate with the child's continued activity; spring, recovery, and new life seemed fraught with possibilities of thematic development.

2. Killing chickens. The meditator remembered raising and killing chickens his family had during his early teens.

3. "Bantys". He remembered the bright colors and raucousness of "banty" chickens his family raised.

4. Pigeons in San Francisco. He had impressions of pigeons flying up in front of him as he walked along the sidewalks when, as a boy, he lived in San Francisco.

5. Relative curing pheasant skin and feathers for stylish hat. Remembered grisly appearance and unpleasant smell of the fresh skin stretched on a board with curing powder sprinkled on it; thought of prior beauty of the bird, its present ugliness, and its possible transformation into a more permanent beauty as a stylish hat, but at the expense of its life.

6. Eagles at zoo. Remembered recently admiring fierceness and physical appearance of the eagles at the Portland zoo.

7. Bird skeletons in duct, trapped, symbol, how might paint. The investigator has near his drawing table two skeletons of birds which he found in an abandoned air duct in an old building. The birds, probably pigeons, had apparently fallen into the duct and were unable to escape. The investigator's thoughts ranged over the fate of the birds, vague ideas that their fate had symbolic implications, and a consideration of what drawing media and technique might be used in rendering the birds.

8. White bird of paradise at zoo. Remembered the up-lifting effect and the visual impact the sight of a white bird of paradise with its plumage in full extension had recently had upon him when he came upon it wandering freely about the grounds of the Portland Zoo.

9. Thoughts about anatomical structure of birds.

10. Drawings and paintings of birds. Random visual images of bird paintings and drawings known to the investigator.

11. Decorative or strongly emotional treatment. The idea that birds can be very decorative in artistic works or can be used to make strongly emotional statements passed through the investigator's thoughts.

12. How it must feel to have a beak, claws, eyes on side of head.

13. How it would feel to fly.

II. SUMMARY OF SECOND MEDITATION

Topic: Death of two birds in the air duct as a theme for drawing. Length of meditation: eight minutes. The investigator had the following thoughts about the topic:

--The birds' struggles to escape must have been dirtying--the white feathers and quills broken and soiled; perhaps life soils all of us.

--Their death in the blackness must have been slow.

--Were they proud? Did they stop struggling and resign themselves to their fate?

--Their deaths occurred in a claustrophobic space which compared ironically to the freedom of the skies.

--To die by being trapped in an air duct in an old building seemed absurd--a death by caprice.

--Their death seemed to symbolize the foolish, stupid, meaningless ways people die; purposeful lives--clown's ends.

III. SUMMARY OF THIRD AND FOURTH MEDITATION

In the third and fourth meditations, the ironic contrast between the birds' freedom of the skies and their eventual claustrophobic encapsulement evoked in the above meditation became the yet narrower topic. While further thoughts about ironic contrast occurred in these latter meditations, the greater portion was given to problems of the actual rendering of the theme. Artistic consideration of technique and composition were mentally sought, weighed, and discarded. Images of possible final drawings passed through the investigator's thoughts. At the end of the fourth meditation, the theme resisted further purely mental development; it seemed time to turn to drawing for further progress with the theme.

APPENDIX B

A LIST OF RELATED READINGS

1. Eliot, Alexander. Sight and Insight. New York: Dutton, 1960. 164 pp.

2. Langer, Susan. Problems of Art. New York: Scribners, 1957. 184 pp.

3. Lebrun, Rico. Rico Lebrun Drawings. Berkeley and Los Angeles: University of California Press, 1961. 100 pp.

4. Mumford, Lewis. Art and Techniques. New York: Columbia, 1952. 1962 pp.

5. Nicolaides, Kimon. The Natural Way to Draw. Boston: Houghton Mifflin, 1941. 221 pp.

6. Shahn, Ben. The Shape of Content. New York: Vintage, 1957. 151 pp.

7. Smith, Huston. The Religions of Man. New York: Mentor, 1958. 336 pp.

8. Rodman, Seldon. Conversations With Artists. New York: Capricorn, 1961. 234 pp.

9. Underhill, Evelyn. Practical Mysticism. New York: Dutton, 1915. 169 pp.