San Fernando Valley State College

THE FORMATION OF EXPRESSIVE VISUAL IMAGES
THROUGH THE ACT OF PAINTING

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in Art
by
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The abstract of Charles William Moore is approved:

[Signature]

Committee Chairman

San Fernando Valley State College

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SECTION I--.Statement of Purpose

What I propose to do in this paper is to describe the main characteristics of my paintings, and briefly to account for their presence.

I have directed my efforts toward creating a personal style that is an honest recording of artistic impulses, freely expressive of those inner sensations experienced while in the act of painting. This has required the spontaneous use of paint, guided by intuitive judgment.

SECTION II--.Description and Account of the Paintings' Main Characteristics

A. The Expressive Use of Paint. The plastic nature of paint, as shown by its use and its exploration, evokes responses within the artist on the level of feelings. As a medium, it can be directly communicative--similar to sounds in lyric music and poetry. The latter two stimulate responses by presenting varying experiences of sounds: rising and falling tones, shifting tempi, loudness and softness, and so on. Correspondingly, painting can bring about responses depending on the varying effects achieved. How the paint is applied, whether it is thin or pasty, the nature of intervals between paint marks, the kinds of hue--these things,
among others, can communicate directly to a receptive observer, engaging the sensory and emotional part of his nature.

My work is meant to explore the communicative capabilities of paint (specifically, at this time, oil paint and enamel on canvas). It is an active, gestical kind of painting. The paint is applied spontaneously and in a variety of ways: generously, faintly, dragged, dripped, vigorously, tentatively; or however seems appropriate for the right mark. In this way, the nature of the medium and the intent of the artist can be seen clearly, giving directness to the work.

B. Formation of the Visual Image. Because the use of paint is spontaneous, artistic judgments are intuitive. The need for a certain mark and the rightness of its application are continuously open to inner, subjective verification during the formation of a work.

The development of a painting generates an activity on the part of this artist that is both physical and emotional. The activity lends a sense of urgency and immediacy to decision-making. This tense relationship between artist and painting, when sustained, imparts energy to the work. The plastic qualities of the medium record the motion, pace, and rhythm of the muscular activity in the act of application. By the way that his
movements are timed and acted out, the artist can control
the energy forces within a painting.

Part of the visual image's effect comes from the
sensuous nature of the paint; but the visual image is
actually formed when the energy forces within a painting
create relationships among the paint marks which have
expressive qualities that can stimulate verifying inner
responses. The visual image, then, coalesces through
control of the energy forces, as evidenced by the paint
marks. Parts of my paintings are those of rest where
the marks are less involved--that is, broader and simpler.
Other parts are more complex, with, for example, complica-
tions of direction, hue, and value within the marks, as
well as the overlaying of marks. The manipulation of
paint marks to develop varying degrees of complexity and
simplicity brings about an ebb and flow of energy forces
within a work. These forces, in turn, can cause the
receptive observer to respond by feeling moments of
pause, rhythm, anticipation, and climax. Thus, the
visual image is composed of the sensuous nature of the
medium, and the relationships of marks which are wedded
to energy forces.

SECTION III--Concluding Statement. Through what he
values and emphasizes, or neglects and ignores in his
work, a painter displays his individual nature. My own work is meant to be expressive of inner feelings; therefore, I have chosen a medium of directness, a spontaneity of application, and an intuitive approach for judgment. By constant and immediate selections or rejections while painting, my work increasingly obtains a personal style which freely reflects the inner state of being in which such decisions are made.

It is hoped that this paper will supplement the viewer's own understanding of my paintings.
Painting 2:12.67
Painting 4:12.67