CANTO, EARTHLOG, JABORANDI, TACUBAYA, FERIA:
Space, Color, Texture, Movement

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in

PAINTING

by

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When I approach my canvas
it's as if I step through it
and into another world
that lets me find a railroad
and walk on the ties--
across hot deserts, through cool forests,
along wind-swept beaches.
My voyage into time
is stopped by choices of color
that trap me into tracks left by
humans, birds, and beasts--
for me to follow
long ago or into the future before me.
My brain matter has already visited
these new horizons;
my physical answers are set down in symbol,
in paint-brush hand
let loose to wander over surfaces,
that ouija board space
that sends back messages
I could never have seen, but felt,
and somehow knew all my life,
and before and after.
My message is simple--it's just me, my love to
tell it, and you, to see it if you wish.
ABSTRACT

CANTO, EARTHLOG, JABORANDI, TACUBAYA, FERIA:
Space, Color, Texture, Movement

by
Aida Mary Ann Fiscus
Master of Arts in Painting
May, 1974

It is my purpose in this series of paintings to develop and exploit space by overlapping or spacing color shapes and by exploring the differing visual impacts of colors. As I paint I discover constantly; continuous choices must be made as the painting evolves. In the organization and contraction of pictorial space I become involved with the dynamics of color against color, the tensions between line and shape, the extension and diminution of varying light waves, the explosion of forms struggling to dominate according to their chromatic importance, and the richness of the textures and brush strokes.

In Figure 1 of the series, the skeletal network of varying bands of dominant color constitute a foundation by which the
shapes weave into and out of each plane. The repetition of color helps to control and stabilize the composition and to carry the eye on its journey throughout the painting.

In Figure 2 I choose to add elements of surface texture. In contrast to Figure 1, with its acrylic flatness, the medium is oil paint on canvas and (as a vehicle) varnish, linseed oil and dryer—a thick, full brush impasto is applied. The luminous quality of the work relies on the light-emanating characteristics of every color (including the "earth tones") and upon the mutual relationships of these particular characteristics of juxtaposed color.

Figure 3 illustrates the transposition between one shape running into, surrounding, or being swallowed up by another shape. Shapes overlap shapes, slipping under, sliding through, and covering other shapes. The negative and positive shapes move "silently" and at times in concert, weaving in and out, presenting new vistas viewed as if through windows, thus making a positive shape of the negative space itself.

The pigment enhances form and adds to the expressive quality of the work through its gesture, color and texture. The application of wet paint juxtaposed to wet paint, the sensation of color touching color, never ceases to be for me an exciting visual experience; a sumptuous use of oil paint produces an entirely different effect between shapes—they seem to combat each other for breath and life.

In Figure 4 the interlocking shapes are seen through
spectrum colors. The color intervals help to re-create solids and voids as color shapes functioning within a limited depth. I exploit all the color range in search of compositional and optical excitement resulting from the tension created by opposing shapes and colors vying with each other for space.

A larger canvas is used in Figure 5. A hard-edged approach to the shapes results in a more static, sedate composition. The shapes grow in size and diminish in relation to the particular palette.

These examples are representative of a series of paintings which prove to be a synthesis of space, color and shape. Going beyond these formal statements and the actuality of my own growth of awareness, it is hoped that the series will serve to establish a level of meaning and interaction between the artist and the viewer.
Figure 1  CANTO, 1972
acrylic on canvas, 48" x 36"
Figure 2  EARTHLOG, 1973
oil on canvas, 72" x 48"
Figure 3  JABORANDI, 1973
oil on canvas, 48" x 72"
Figure 4  TACUBAYA, 1974
oil on canvas, 53" x 70"
Figure 5  FERIA, 1974
oil on canvas, 70" x 87"