A SEARCH THROUGH COLOR, LINE, AND SHAPE

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

by

Beverly June Green

May, 1975
The abstract of Beverly June Green is approved:

California State University, Northridge

May, 1975
<table>
<thead>
<tr>
<th>Figure</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>MAGICAL FORMS IN MOTION</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>watercolor, 22&quot; x 30&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 2</td>
<td>BALANCE</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>watercolor, 24&quot; x 33&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 3</td>
<td>MOUNTAIN DIVIDE</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>watercolor, 30&quot; x 20&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 4</td>
<td>TOUCH OFF</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>watercolor, 32&quot; x 43&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 5</td>
<td>CALABASAS HILL SURVEY</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>etching, 41&quot; x 28&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 6</td>
<td>BLUE RIDGE</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>watercolor, 29&quot; x 38&quot;</td>
<td></td>
</tr>
<tr>
<td>Figure 7</td>
<td>AERIAL TERRAIN</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>watercolor, 58&quot; x 36&quot;</td>
<td></td>
</tr>
</tbody>
</table>
ABSTRACT

A SEARCH THROUGH COLOR, LINE, AND SHAPE

by

Beverly June Green

Master of Arts in Painting

May, 1975

Fundamental to art and artists is the desire to question and reinvent in order to find new ways to restate meaning. The modern era with its technology and mass communications challenges the artist with new situations that require new solutions; contemporary art reflects a diverse multiplicity of answers.
General Considerations

Whereas at one time art was at the center of the social order, our scientific culture with its focus on practicality, has assigned to the painter, musician, dancer, and poet a much more marginal position. With the technological advance of the last one hundred years have come drastic changes in social attitudes and basic assumptions. Through the contributing factors of mass media, instant communications and the consumer-producer point of view, the materialistic bias of the scientific world directs our attention to things as opposed to values.

Art becomes a type of counterbalance that through symbolic inference brings our attention back to important values. While science is built upon fact, measurements, analysis, and the finality of closed connections in a system of knowledge, art emphasizes the intangible qualities of imagination, playfulness, intuition, articulation of feeling, and a quality of openness. Art defies formulas or fixed definitions, and new forms emerge as each artist redefines the open character of art by bringing his own private thoughts into the visual language.

In my own work I define art as a creative adventure—a personal process of discovery. In each painting there is a search
for expressive values in color, line, and shape and an attempt to bring them together in a meaningful symbolic unity. This approach does not place me in any conventional genre, nor am I able to identify my work with the influence of a particular school or artist.
Specific Work

Reference to preliminary drawings of small flowers or plant forms were used as a starting point in many of the paintings such as Magical Forms in Motion and Balance (Fig. 1, 2). The drawings were not regarded as factual accounts of flowers; instead, combining sections of many sketches, I sought to discover fantasy images suggesting movement and growth. The paintings evolved through the natural flow of the water media, the direct gesture of my hand, and the guiding influence of these early drawings until the resultant interaction of space, color, line, and shape produced the suggestion of plant and earth images.

The beauty for me of images that suggest structured earth or small flowers, weeds, and bones lies in their micro-cosmical symbolism of birth, growth, and decay; while the luminosity and transparency of the water media suggests parallel qualities in natural light.

In Mountain Divide and Touch Off the random building of layers of wash is used to allude closely to earth formations and natural geologic processes (Fig. 3, 4). The interdependence of apparent opposites is symbolized in each of the paintings—the polarity between an active focal point and empty space, between
dark and light, and between organic and geometric. These con-
trasts are, in part, developed by the use of different materials
and techniques such as the use of transparent watercolor with its
organic quality as compared to the solidity of geometric areas of
opaque gouache.

Many of the paintings as well as prints reveal a fas-
cination with map forms as a basic symbolic reference to the
physical world as in the intaglio color etching, Calabasas Hill
Survey and the watercolors, Blue Ridge and Aerial Terrain (Fig.
5, 6, 7). The flow of the media through geometric divisions is
used to suggest simultaneous and overlapping aerial views of a
section of earth.

My paintings are a search for something that the work
itself helps me define. It is a search and selection process for
a metaphor of an unknown quality. As memories, drawings, and
the desire to symbolize inner feelings are reshaped within each
work, art becomes, for me, a pursuit, a journey of adventure,
an attempt to transcend the mundane idea of "thing" or "art ob-
ject" in order to both express and discover that illusive quality
that can only be described as "meaning."
BIBLIOGRAPHY


Figure 1. MAGICAL FORMS IN MOTION
watercolor, 22" x 30"
Figure 2  BALANCE
watercolor, 24" x 33"
Figure 3  MOUNTAIN DIVIDE
watercolor, 30" x 20"
Figure 4  TOUCH OFF
watercolor, 32" x 43"
Figure 5  CALABASAS HILL SURVEY etching, 41" x 28"
Figure 6  BLUE RIDGE
watercolor, 29" x 38"
Figure 7  AERIAL TERRAIN
watercolor, 58" x 36"