SHAPE WITHIN SPACE

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

by

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ABSTRACT

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Master of Fine Arts

The aesthetic experience is difficult to analyze and by attempting to define it, one gives expression to the intangible. Recognizing this I will explain the ideas I have about my art and aesthetics. The art should consist of inventiveness, creativity, and originality, not perfection. Inventiveness consists of shifting attention to aspects that were previously not perceived. In order to view in a new light, we must constantly expand ourselves and our work. Creative expression is in essence, an artist's selection of one solution over another. To me perfection is not as important as originality.

Artist's have an element of the explorer within them: they discuss mystery in another dimension. An artist's existence encourages the search inside oneself. Honing in on certain aspects of their experiences, they find a point where the idea surface's to ones consciousness.
Painters may utilize discoveries of their predecessors without having to rediscover them. When Leonardo spoke of the pupil's "Duty to surpass their masters," he encouraged incorporating discoveries of their elders into their repertory and to look for new areas. In this sense the achievements of art are cumulative and irreversible. The artist can decide to go against them but they cannot ignore them. That is called borrowing from the past and paying back on the debt.

Mark Rothko stated, "I think of my pictures as dramas. The shapes in my picture are performers. They begin as an unknown adventure in an unknown space. It is at the moment of completion that in a flash of recognition they are seen to have the quantity and function which was intended." I don't paint like Rothko and yet I have this same feeling when I work.

California sensibilities have influenced my universe since relocating from the midwest three years ago. The hues of Los Angeles have altered the color of my canvas. My new paintings are a simplification of previous forms. The contrast of a new light field superimposed on a dark one and enlargement of a pattern so as to make it project out toward the viewer or become displaced into the foreground.

The large white forms are a synthesis of my earlier work and the graphic type of my last five years work. The white shapes now have a hint of form and color coming through like
an emerging being. I am painting up and out now (using more underpainting)—this is my inner self appearing. The white structure suggests an image of myself flying over landscapes of color apart from society. These white forms are balanced by subsidiary areas of intense activity. The same areas are painted in bright tones to set up or negate larger segments of the canvas. The two sides of my personality are showing through, the private and public view.

My new work is different yet remains the same.
THE SKY IS FALLING
LA LIGHT
CUBA IS PURPLE
LAST EXIT TO VENICE