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Perceptions of a Moment

Irene G. Brozyna

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ABSTRACT



The works of art in my graduate exhibition reflect historical and personal influences on my life. The show includes 40 oil paintings (predominately oil pastels) and **PERCEPTIONS OF A MOMENT** presented are divided into several categories: Genre paintings, Impressionistic paintings, the Boston Series, Figure paintings, Series in White, Still Life, the Luminist group, and Watercolors.

The inspirations for the paintings are my personal life experiences and, in some cases, the pieces represent my her **IRENE G. BROZYNA, B.A.** derived from many styles and artists. However, Luminists, Romantics and Impressionists are the greatest.

An Abstract Presented to the Faculty of the Graduate School of Lindenwood College in Partial Fulfillment of the Requirements for the Degree of Master of Arts

Thesis
B758m
1996

ABSTRACT

The works of art in my graduate exhibition reflect historical and personal influences on my life. The show includes 40 oil paintings (predominately oil pastels) and five watercolors. The works presented are divided into several categories: Genre paintings, Impressionistic paintings, the Boston Series, Figure paintings, Series in White, Still Lifes, the Luminist group, and Watercolors.

The inspirations for the paintings are my personal life experiences and, in some cases, the pieces represent my heritage. Renditions are derived from many styles and artists. However, Luminists, Romanticists and Impressionists are the greatest influences. The show will hang in the Hendren Gallery of Harmon Hall from April 13-26, 1996.

Graduate School of Lombard College in partial
fulfillment of the requirements for the
Degree of Master of Arts

1996

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IRENE G. BROZYNA, B.A.

A Culminating Project Presented to the Faculty of the
Graduate School of Lindenwood College in Partial
Fulfillment of the Requirements for the
Degree of Master of Arts

1996

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I am grateful to the following people for their assistance.

Dean Marsha Parker, Chairperson

Assistant Professor Jon Grant Hargate

Associate Professor Hans Levi

RECOGNITION

My sincere thanks and appreciation go to the following people for their assistance. I am grateful to:

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Lee Blackmore, for opening up the world of Computer Animation to me.

Patty, for letting me know a "true" artist.

Robin, master of renvers, travers, half-pass, 'tempi', pirouettes, 'chaukel', passage, and 'durchlassigkeit'.

CLASSIC PAINTINGS (OIL, PASTEL)

1. Rembrandt SLIDE REGISTRY
2. Christopher OF EXHIBITED
3. J.M.W. Turner WORKS
4. 18th

CLASSIC PAINTINGS (OIL)

5. The Death
6. Caroline
7. The Execution
8. The

IMPRESSIONIST PAINTINGS (OIL, PASTEL)

9. Santa Barbara I
10. Santa Barbara II
11. The Abbey
12. Sublimity
13. Mill
14. The Stall
15. Maria
16. Stella
17. Moon
18. The Letter

THE BOSTON SERIES (OIL PASTELS)GENRE PAINTINGS (OIL PASTELS)

1. Robin Chapel
2. Christopher Church at the University
3. Julia Richman
4. 1934 Church
11. The Inn at Harvard

GENRE PAINTINGS (OILS)

5. The Beach
6. Caroline (OIL PASTELS)
7. The Everyman
8. Erin (OILS)

IMPRESSIONIST PAINTINGS (OIL PASTEL)

9. Santa Barbara I
10. Santa Barbara II
11. The Abbey
12. Sentiment
13. Lilies (OILS)
14. The Shell (OILS)
15. Marie (OILS)
16. Stacie (OILS)
17. Mmmm
18. The Letter

THE BOSTON SERIES (OIL PASTEL)

19. Cambridge
20. Holden Chapel
21. The Memorial Church at the University
22. The Charles River
23. The Church
24. The Inn at Harvard
25. The Lake

THE NUDE SERIES (OIL PASTELS)

26. Preponderance
27. The Lady Athena

THE NUDE SERIES (OILS)

28. Glenn
29. The Centurion
30. Mark

THE WHITE SERIES (OILS)

31. White on White (still life)
32. Statuary, Mother and Son
33. Jean Louise

STILL LIFES (OILS) ARTIST'S STATEMENT

34. The Anything Box

35. Venice (During artistic influences have all affected

36. Hibiscus (Rose Mallow) (Northwestern upbringing in

the state of New Jersey and my parents of American,

STILL LIFE (OIL PASTELS) Austrian and Czechoslovakian

37. The Colors of Play (born from New York City. My

father, a graduate of New York University with a degree

LUMINIST SERIES (OILS) ing, served in the Army Air Corps

38. Roses in December (his release from the military,

39. Cape Cod; Harbor at Sunset (ear for 25 years. He

40. A Piece of Sky (died at MIT where he acquired

associations at Harvard University. My mother was a

WATERCOLORS (Dr. Fluor. In seven languages was received

41. Sea Stars (to from Hunter College, New York as a

42. The Seine (French teacher. After her retirement she

43. Plaza de Espana (from

44. Easter (Causal style began to develop in high school)

45. Raphaela (teacher recommended I enter my oil

paintings in a regional show. Seascape (1978) won

first place. At this time I decided to study art in

college and was accepted at Pratt Institute in

my first year.

ARTIST'S STATEMENT

The ensuing artistic influences have all affected my work, beginning with my Northeastern upbringing in the state of New Jersey and my parents of American, English, German, French, Austrian and Czechoslovakian descent. Both parents were from New York City. My father, a graduate of New York University with a degree in Electrical Engineering, served in the Army Air Corps in World War II. Upon his release from the military, he worked as a Technical Engineer for 25 years. He intermittently studied at MIT where he acquired associations at Harvard University. My mother was a language major, fluent in seven languages who received a Master of Arts from Hunter College, New York as a specialized French teacher. After her retirement she taught Sunday School.

My personal style began to develop in high school when an art teacher recommended I enter my oil paintings in a regional show. *Seascape* (1978) won first place. At this time I decided to study art in college and was accepted at Pratt Institute in

New York City. My father's death caused financial difficulties so I instead, accepted a scholarship to William Paterson College in New Jersey.

My father's English heritage and family (the Ladds), led me to enjoy varied British painters. My Lutheran upbringing acquainted me with the Germanic as well as the American luminist style. I studied and valued Impressionism due to my French heritage. The display of color in my work emerges from the Czechoslovakian heritage and relation to the famous 20th century glassblower, William Seidel, and to my mother's family (the Mareks). My interest in horses can be traced to my great-grandfather Eduard Seidel, who was a renowned veterinarian for 60 years.

References to my cousin are of my cousin Marie, born in Poughkeepsie N.Y. in 1956, who married into a large family of well-mannered medical personnel. She has three lovely children.

Support of my work as an artist has come not only from family and friends, but teachers who have encouraged and challenged me. These instructors have exposed me to a myriad of techniques, styles, artists and studio contexts.

The exhibition on display in the Hendren Gallery shows four techniques which have most significantly

shaped my style: Chiaroscuro, Luminism, Romanticism and Impressionism.

Luminism is derivative of the technique called chiaroscuro, which was popular in Europe during the 16th and 17th centuries. It dominated the works of Dutch painters such as Rembrandt and Italian artists like Caravaggio. The term derived from the Italian, *lume* means light-dark, and

"has been expounded upon to include the arrangement and distribution of light and dark in a composition, so as to produce a pictorial effect. The main object to attain from the use of chiaroscuro is the breadth of effect, by separating the space into distinct areas of light, shade, and gradation. This prevents the eye from the interrelated confusion due to several masses of the same value equalling similar importance." [1]

Luminism is best defined as an effect obtained when light is visible through an outer layer of paint. Luminist painters concentrate on the effects of lighting on colored objects in their work. These paintings show a lyrical and subtle aspect while seeking picturesque and poetic virtues of nature. These works bestow the quality of dream to a scene that is based in reality and leave a softer atmosphere of romantic rhetoric.

INFLUENCES FROM ART HISTORY

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Included in this study of light are the accomplishments of Asher B. Durand and Thomas Cole (considered by many to be the father of Luminism). On a painting trip in the Adirondack Mountains, Cole sketched a scene with notes on colors for use later, while Durand painted with oil at the scene. Both tried the other's method but reverted to their own. Durand's style of landscape painting became the basic idiom of the Hudson River School.

John F. Kensett succeeded Durand as the leading perpetuator of the central Hudson River School style. His *Shrewsbury River* (1859) shows great detail given to a specific area and the light and atmosphere used to impart that detail. It is believed that of the Hudson River men, he was the most representative of the style. He is known for his paintings *White Mountain Scenery* (1859) and *Third Beach Newport* (1869).

The Hudson River School, originally located in the area where the Catskill Mountains rise from the west bank of the Hudson River, expanded to include the White Mountains, Lake George and the Atlantic coast from Connecticut to Maine. Each summer its constituents would congregate in boarding-houses from where they would go on sketching expeditions. During

the winters they worked from these sketches in several studios to produce finished paintings. While the ideals of the Hudson River artists were not limited to the United States, they were better suited to American terrain, underpopulated areas and an optimistic, pioneering spirit. They became the most popular school of serious painters ever in America. These pantheists believed the benevolence of nature formed by God was only surpassed by the light of Revelation through which a "oneness" was achieved in their work. Painted in aesthetic freedom, the rigid traditions of what constituted great art in Europe were abandoned. Students of Durand explain the basis of the style used as a black and white structure of tonal gradations with details within them getting fainter, while the lights also gradually lose their details and become softer in texture and weaker until distant objects are of uniform color.

In 1870, Thomas Whittredge departed from the style of Kensett to create similar landscapes with a gentle, pastoral, open quietude that shows the terrain's disappearance into a haze as seen in his *Third Beach, Newport* (1870-80). His work has a quality of an almost pastel softness with a contemporary fortitude.

Fitz Hugh Lane added a new clarity of light and detail. He is considered by many to be the "purest" Luminist and the most perfect example of the Luminist combination of reason and spirituality. He is believed by some to have used the camera obscura or lucida to accomplish his stunning effects and also marked coordinates on photographs for later use as graphs for his paintings. His fellow artist, Thomas Eakins, used mechanical drawings for his luminist boating pictures.

Two contemporaries of Durand, Frederick E. Church and Albert Bierstadt, took Cole's work one step further. Church's luministic handling of light reflected his interest in the works of J.M.W. Turner. Church produced a successful epic series which combined the scientific and spiritual, and viewers were advised to look at the paintings through a tube, made from various materials, for a unique effect. *The Heart of the Andes* (1859) emphasizes this effect. After the Civil War, he lost popularity when the American West became the new center of focus. Albert Bierstadt painted Western scenes, bringing popularity to them. His style was described as "fluent touch, lively in color and luminous in tone, such sketches in their

facies. It is most accurately described as an

freshness are closer to the work of the luminists than to the ponderous epics that brought him fame." [2]

Martin Johnson Heade, a contemporary of Church and Lane, had his own version of the unusually dramatic, unearthly and surreal. His two very distinct styles can be seen in *Spring Showers* (1860s), *Approaching Storm*, *Narragansett Bay* (1860). He was also influenced by Claude Monet.

At the same time Heade was exploring different styles, John James Audubon used the luminist approach to highlight and detail his various renditions of wild birds. Through use of the bird's silhouette, he positioned the bird in flight and at rest and preserved the unique characteristics and qualities of each species.

Closely intertwined with Luminism at this time were the continuing influences of the Italian Renaissance and the gradual shift to the Gothic revival in Europe that was affecting 19th century Romanticism in America. The Romanticism of the 18th century had a great effect on the Impressionists in America and Europe.

Impressionism had its beginnings in the 1860s in Paris. It is most accurately described as an

experience of reality in an interpretation of time. It strongly depends on the (often) short strokes and "true color" light usage to create an impression with more of an emphasis on the medium and viewer affect, hence, the impression. It attempts to describe the uniqueness of the moment which has never previously existed, and will never be again:

"The change in our conception of time and hence of the whole of our experience of reality took place step by step, first in impressionist painting....Time is no longer the principle of dissolution and destruction, no longer the element in which ideas and ideals lose their value, and life and mind their substance, it is rather the form in which we obtain possession and become aware of our spiritual life, our living nature,... What we are, we become not only in time but through time. Time that is past does not make us poorer; it is this very time that fills our lives with content... from the perspective of a present that is the result of our past. There is no other happiness but that of remembrance and the revival, resuscitation and conquest of time that is past and lost...." [3]

This movement was influenced by Monet, Pissarro, Renoir, Bazille, Degas, Sisley, Boudin, Cezanne and Morisot who became the leading Impressionists.

Regardless of an initial negative public reaction to this new style, Renoir produced his best work during this time. *The Moulin de la Galette* (1876) and *The Luncheon of the Boating Party* (1881) display a romanticized genre of pre-Impressionism. *Railway*

Bridge at Chatou (1891) is a rare landscape by Renoir, but a true and fine example of Impressionism. *Bather Sitting Drying Her Legs* (1910) shows the influence of Degas on this artist.

The Impressionists influenced Degas to discover newer and bolder effects of light while drawing with short rapid lines and painted strokes. He replaced oil with pastel for more brilliant color that allowed him to paint and draw simultaneously. His style consisted of painting first with gouache or tempera and adding details in pastel later. He used a dried pigment wash blended with turpentine in an almost water color effect. *The Dance Foyer at the Opera* (1872) shows his Classical training in an early pre-Impressionistic piece and a Romantic variation of the Classical can be seen in *Women Combing Their Hair* (1875-76). Dependence on the strokes and light usage of the Impressionists is also apparent in *Breakfast After the Bath* (1883).

Continuing the influences through history, Philip Leslie Hale (1865-1931), an American painter taught these styles for 30 years at the Museum of Fine Arts, Boston. Later, Robert Henri's painting is described as a combination of Franz Hals, and Frank Duveneck and it

was this style that he taught at the Pennsylvania Academy in Philadelphia during the 1890s.

The subjects of my works were all chosen to demonstrate a quality of light both in contrasts (chiaroscuro) and on the colors of objects. The previous statement pertains to all of the techniques to some degree, however, it primarily relates to the luminist portion of my work. The Romanticism is also seen in the lighting and in the imaginative or emotional renderings of sometimes darker hues with less realistic results. The Impressionism is seen as this same lighting in its effects on the colors and contrasts portrayed by short brush strokes and indeterminate shapes. The exhibition of works that make up my thesis show demonstrates how these separate styles and their masters have contributed to my own technique. I am interested in light that emanates from the painting, reflects from its objects, and gives the works their character. I therefore have used as my historical role models those artists who were also fascinated with illumination.

Watercolor series.

PAINTINGS FROM THE EXHIBITION

The following works of art comprise my graduate exhibition and represent the historical and personal influences described previously in this paper. This exhibition in April 1996 represents influences on my life during the time of study for my Masters of Arts degree. The show includes 40 oil paintings (predominately oil pastels) and five watercolors. Oil pastels are a pigment in oil-based stick form that can be applied straight or as a wash with one of the common oils. The term "oil" is used to describe any pigment that needs to be mixed with an oil base, such as linseed, hempseed, poppy-seed, and egg-based lecithin oils. At the time of great masters such as Rembrandt, even egg yolks were used as an oil base. The term watercolor pertains to any pigments mixed only with water. The paintings presented can be divided into several categories: Genre paintings, Impressionistic paintings, the Boston Series, Figure paintings, Series in White, Still Lifes, the Luminist group and the Watercolor series.

GENRE PAINTINGS

Genre painting is the French term for paintings that limn subjects and scenes of everyday life. Initially created in Flanders by Pieter Breugel, this style flourished in Holland in the 17th century and in the 18th and 19th centuries it was prevalent in most of Europe. Interest in genre painting greatly declined in the 20th century.

Oil Pastels

Robin: A study in ambiguity, this portrait of a horse contains a multitude of colors from cobalt blue to burnt sienna in her coat. The background is a romantic study in its wash of hues of dark greens, browns and the stripe of light ochre in the tree that leads the eye to the foreground. Its open rendition of grasses and the shadow of the tree in earthy tones give the work an Impressionistic appearance. The Luminist influence in this painting is apparent in the chiaroscuro in the background and within the animal itself. J.M.W. Turner's *Snow Storm: Hannibal and his Army Crossing the Alps* (1812) is this painting's Romantic influence as seen in the landscape. Degas' oil pastel wash technique is apparent in the

application of paint. The motivation for this painting is a horse and rider resting after a vigorous exercise and a successful team effort of silent communication. My personal history accounts for the choice of subject matter. An avid horsewoman, I began English riding lessons at an early age and continued with the sport for 20 years in Western, Trail and Cross Country. I competed at various venues, including West Point, Briarwood, Pace, C.W. Post, Montclair State College, Syracuse, Westwood, and the New Jersey Equestrian Center. My love of horses led me to study veterinary medicine at Cornell University and to work with numerous veterinarians at several stables across the country. This painting represents my beloved Maryland-born thoroughbred that I trained in hunter and dressage disciplines and loved for fourteen years. She mastered show jumps of slightly over five feet effortlessly, and cross-country successfully, with bravery and stamina. This painting remembers her intelligent perception and execution of the dressage maneuvers which she performed beautifully, as if dancing. Her enjoyment of this exercise was always apparent and she sometimes added her own choreography. If it worked we left it in the show.

Christopher: This portrait is a rendering of childhood innocence, with my son dressed to represent the gentleman he will grow to be. The viewer can see by his posture and facial expression that he would rather be any place else and dressed in clothes for play. His boredom shows in the positioning of the feet and hands. He willingly smiles at me but his eyes say he will only cooperate for a short time, as he is a child. An interest in the finished product is the only reason he is still being good. The festive pantaloons, stockings, brightly colored vest and bow tie indicate a holiday time frame and slightly more playful mood. The hair, shoes and this abundance of color do not suggest a strictly formal occasion. The influences here are that of Frank Duveneck's *Whistling Boy* (1872) and Robert Henri's *Laughing Child* (1907). Both show the value of life and emotional identification with the subject. An Impressionistic approach can also be seen in this painting.

Julia Richman: This is a portrait of a fifteen year old girl graduating early from high school due to an accelerated program. She looks out at the world with eyes full of expectations: no failures experienced, naiveté preserved. She represents all the

hopes and dreams of a life to come, waiting to be realized and fulfilled. This painting remembers the feeling at her age, all knowing. The choice of color resembles both the age of the original photograph taken in 1937 and the sentimental value of an aged album treasure. The character of the young girl entering adolescence is one of refinement, pride, remarkable intelligence and upbringing with fine German, Austrian and Czechoslovakian heritage. This is a portrait of my mother.

1934: Two children in 1930s attire wait for their father to take the photograph, while trying not to look into the sun. This painting is from a photo of my father and his sister. The year is 1934 and the place is the farm of a friend in the Catskill Mountains of New York. The 1928 Ford sedan in the background sets the mood for this family photo. My father is about nine years of age, his sister is about seven and their clothing shows the style of the times. The boy is handsomely dressed in shirt and tie, knickers, stockings and button shoes, fit for a Sunday at church, while the girl is dressed in a frock with only a good pair of shoes. It was customary for the boys of a family to represent it's social standing, and this

young man went on to a reputable college and career, while the young woman attended a two-year secretarial school. This painting reflects the family bond in older boy's mature demeanor which indicates love and protection towards his sister. As a girl and the younger sibling, she might never reach that point due to again, the different upbringing of genders in the early 1900s. In his face, the English heritage of the family shows, while the Czechoslovakian and French characteristics are more apparent in hers. This painting is meant to remember my father's private studio and interest in photography later in life through a photo-like rendition. The influence here is that of Degas's pastel wash technique.

Oils

The Beach: My nine month old son sits on a beach alone and contemplates drinking a soda. His expression indicates some unhappiness in the bright light, but studying the mother holds his attention momentarily. Based on a photo, it is a painting of a happy time in the late 20th century. One can almost hear the waves quietly playing in the background and the seagulls calling overhead as this small person enjoys the

sunlight and peaceful day with his family. The influence here is John F. Kensett's *Third Beach Newport* (1869).

Caroline: The Wyoming mountains loom against the rose accented August sky and vanish behind the sloping horizon of trees that stand behind various wildflowers and gladiolus. A massive fence at the edge of this wild terrain is a futile attempt by man to control the wild and unknown and to put an illusion of his mark upon the land. In the right hand corner is a figure of beauty, a vision of translucence. Her countenance shows a serene yet pensive nature. There is a certain surrealism created by the highlights and shadows of this figure. My influence here was Asher B. Durand's *Study from Nature: Rocks and Trees* (mid-1850's) and *Stratton Notch, Vermont* (1854).

The Everyman: This painting represents the everyday soul of the working class of America. It shows a man of good breeding, pride, honor and simplicity as he dreams of the weekend and those who will share the all too short time of leisure. As he comes out of the darkness, he is meant to represent Everyman. He is the comfortable, sincere, empathetic ear for listening and advice, the man all women have

known in someone and appreciated in the light of wisdom. A definite romantic influence can be seen in the deep tones and facial mystique with undefined shadowing and expressive contrasts. This painting uses Renaissance color choices and techniques such as darker tones, creative portrayal and less determinate lines. The result could be characterized as a modernized Rembrandt style.

Erin: This young girl is eight years old, pretending to be eighteen, and having a tea party with imaginary friends. She is in the study of her parent's home quietly amusing herself on a rainy afternoon. Here's to childhood dreams! An influence of Washington Allston's *Beatrice* (1819) can be seen here but with a modern, wider paint application. Less attention is given to detail than in Allston's piece.

IMPRESSIONIST PAINTINGS (Oil pastels)

The West Coast of Santa Barbara is described in the following set of paintings of a visit to California in 1993 and are a Luminist approach to lighting in an outdoor setting. Taken from photographs, they are a continuation of the same walkway of shops. They are part of the following Impressionist series. This

series is a culmination of varied subjects of yesteryear and today. They relate to Impressionism through their use of color and lighting effects and the use of short brush strokes.

Santa Barbara I: This building in a quiet open-air mall in California is representative of the latter part of 20th century culture. The gourmet coffee shop, "Left Coast" restaurants of health food and sea food are surrounded by bath, art shops, and flowers. The begonias are large and plentiful adornments on the walls and overhangs. In the upper mirrored window to the right of the building, the shops give a sense of continuance in their reflections. The young woman at the left doorway is a continuation of the peach colored lighting of the painting's central doorways and her eyes lead us to the area of primary interest. She is comfortably enjoying the climate, sun and peace in her restful moment. This work was also influenced by Claude Monet's *Rue de la Bavalle, Honfleur* (1866).

Santa Barbara II: This is the companion piece to *Santa Barbara I* and shows another walkway off the open-air mall. The building in this painting has an identical facade to the one in its companion piece, but with different shadows created by the proximity to the

main walkway. Both paintings are derived from photographs of the area.

The Abbey: This painting is from a photograph of an unknown ruin of an abbey in London, taken while I was on holiday in 1986. The children in the foreground are based on photos of my mother as a child from 1923 to 1932. The children perhaps from an orphanage are playing outside their home in the abbey and enjoying life. The sole intention of this painting is to portray a sense of peace. Humor also can be found in the one child feeding herself instead of the birds. The rendition uses the Impressionistic style of painted strokes and lighting aspects.

Sentiment: This country gentleman is in French aristocratic attire from the late 18th century and sports a wool tweed jacket. A gentleman of this time might have worn this clothing to a picnic with his friends or lady. The shirt is a fine silk from India with the tie indicative of the style of this period. The jacket colors of sienna, tan and yellow ochre were most probably created by fine dyes also from India, or possibly China, as was the custom of this time. The soft pastel quality of the background and dreamy portraiture of the subject give this piece its name.

Romantic and Impressionist influences are noticeable in this work through its choice of subject, rendition and shortened brush strokes.

Lilies: Monet's influence is clearly seen in this waterlily arrangement. The single bloom symbolizes young femininity in adolescent awakening. Alone, she sits at the edge of attention waiting to have her short existence enhanced by a glance. The soft mauves, aqua, yellow-green and umbers in pastel values float to the boundaries with complete abandon. This piece is reminiscent of Monet's early lily paintings and although *Water Lilies* (1906) shows the same pink blooms and artistic placement, *Fleur du Soir* (1915) shows the style of a more realistic rendering with crisper lines. *Waterlilies: Green Reflections* (1916-1922) is also a close comparison to *Lilies*. My painting lacks the Impressionistic short strokes yet retains a similar quality in its completion.

The Shell: The azure, turquoise, sea mist and violets of the shallow sea barely cover a smoky ecru sand at the edge of its world. The colors of the water gently rock against a bed of onyx, rust and dark greens of silt, stone, and algae. The tide protests the intrusion of the Northern Moon Snail shell that blocks

its foamy, timeless, ripples. Gently worn by the sea, this onetime home of living sea life is intended to represent the small globe of gravity that surrounds us and sustains us as we are held in the palm of the universe. The tiny footprint to the right of the shell is the mirror of man in smaller form, now extinct. It gives a larger-than-life effect to the center focal point of the abandoned, once useful shelter. Does it symbolize our proof of existence after we no longer inhabit the earth like so many who have gone before, regardless of how small or unnoticed their marks may have been upon this great yet tiny Earth? It reminds me of the importance of the preservation of all that is beautiful, useful, or part of God's plan regardless of size.

Marie: This work is a Romantic and Impressionistic painting of a dance forever preserved in someone's memory. It is a modernized rendition of Renoir's *The Moulin de la Gazette* (1876) and uses my cousin as the subject for the dancer in the foreground. Her leading man has his face hidden to provide some mystery as they take center stage before the rest of the dancers in their dreamy separate space. The shadowy sky and trees frame a transparent moon just

above the magic and wonder that seems to pour down upon the timeless participants. The young lady's face is lovely yet sad in this perfect moment. The Impressionist influences are derived from Renoir's work and are represented by the trees and dancers in the background. There is also a hint of Romanticism. The clothing has been updated as have the dance movements. The outdoor setting shows that the couple is no longer under the lights as in Renoir's original work, but rather at the outer-part of the gathering. I created this piece to memorialize the exquisite beauty of my cousin of Moravian descent.

Stacie: This woman is picking daisies at the park in springtime and shows a warmth and affection for the photographer. Painted from a photograph, she is a figure of honest beauty and anticipation of a full life to come. It is a painting of perfect happiness in one moment of someone's life. The subject and color were influenced by Frank Benson's *Summer* (1909). There are also similarities to William Merritt Chase's *The Nursery* (1890), Philip Leslie Hale's *Girls in Sunlight* (1897), and Frederich Frieseke's *Fleur de Lis* (1899).

Mmmm: This painting is derived from a photograph of my son enjoying a soda at an outdoor cafe at the

Missouri Botanical Garden in St. Louis. Moments before the photograph was taken, he said "mmmm", then looked up and saw the camera. It is an everyday occurrence made special.

The Letter: This is a young lady at a desk writing a letter to a friend. She is wearing an ecru tea-length gown that has painter's sleeves and an overskirt of lace with a handkerchief hem. Her laced boots are charmeuse satin and compliment the 1930's setting. It is a portrait of my childhood friend Patricia, with whom I shared a common interest in art and animals.

THE BOSTON SERIES (Oil Pastels)

The next series is of the Boston and Cambridge areas. These oil pastels were done after a trip in the summer of 1995 while my family and I were considering relocation to this area. The summer sun shines down on the lake, river, Cambridge area and Harvard University in a 20th century luminist portrayal of the light representations of these outdoor scenes. All of the paintings in this series are meant to impart the feeling of peace and beauty that enveloped me at these moments.

Cambridge: This building, on Bow Street and Massachusetts Avenue, is shown during early midday. The Luminist chiaroscuro is seen in the bright unassuming sky against the rich colors of the lit segment of the building, and in the foreground darkened by shadow. This unusual reversal of lighter background to darker foreground works to produce a pleasing and surprisingly colorful portrayal of this facade. The meandering walkway is reminiscent of Van Gogh shapes. It seems almost out of place in this technical representation. The individual floors are slightly askew from one another to show the building as having a personality that developed through its years. The man stepping out of the dark street leads the viewer's eye into the painting and to the shadows that lead up and out again to the sky. The building in its absence of surroundings portrays a feeling of isolation. The colors of peach, burnt sienna, mauve, ultramarine blue, violet, gray, and periwinkle, however, denote anything but a bleak surrounding. This painting is meant to lead the viewer to regard this strangely triangular building as a marvelous construction and representation of culture.

and shrouded in light, and the foreground framed by shadowed foliage. Despite the Latin

Holden Chapel: Chiaroscuro and the Luminist influence are evident in this work of the little chapel at Harvard University. The dark right-hand foreground leads the eye into the bright center of this place of worship. Such a small house of worship amongst the giant buildings of Cambridge and the University itself filled me with a feeling of beauty, peace and friendship. The sun dial in the center represents the importance and fleeting nature of time. Yet, as the day begins its circle again, we are reminded of the cycle's permanence and our insignificance at the same time. The Wedgwood blue-supported low relief that adorns this pediment is the coat of arms of the Holden family. This building was constructed in 1742, but the entablature was created in 1850 by Gridley J.F. Bryant. Through the years this building had many uses and is currently a clubhouse. The Luministic qualities are apparent in the painting because of contrasting black wrought iron fence of the foreground and the light beyond its borders.

The Memorial Church at the University: The interplay of light and dark is shown in this building: the background shrouded in light, and the foreground framed by shadowed foliage. Despite the Latin

inscriptions, the adorning cross has dual transoms, making it an archiepiscopal or Patriarchal cross. The arch-enclosed Rose window just above the five arched gothic revival windows captures the romance of an old neo-gothic building yet with the magnitude that is reminiscent of the Victorian Era. The gothic revival emphasis is also seen in the vertical effect of the tall slender windows occasionally accented with lancet arches, leaded glass panes, quatrefoils, wooden verge boards under the eaves, and other decorative woodwork cut into medieval motifs. The medieval tracery and Tudor arches are accentuated through multiple sharply pointed gables with slender finials at the peaks. The lamppost is hidden in the dark right foreground. We notice the roof's stripes produced by the varied colors of masonry in a striped and festive mansard tradition among the bright copper gothic towers. This is a Luministic painting with additional influences by Claude Monet's *Saint-Germain l'Aux Errois* (1867).

The Charles River: This painting shows the view from the walkway of the park overlooking the Charles River in Boston through the tarnished iron rail. Sailboats set sail out under the morning sky. Along the far bank of the river sits the city of Boston. The

people of the city go about their daily and hectic activities while others take breaks on this side of the river and view the tranquil beauty. You can feel the relaxed atmosphere while joggers and roller-bladers go by to the sounds of families picnicking and children playing. It is an Impressionist rendition of a moment of tranquillity with a marked resemblance to John F. Kensett's *White Mountain Scenery* (1859), and Asher B. Durand's *Study from Nature; Rocks and Trees* (mid-1850's).

The Church: This church off Prescott Street dates back to 1745 and is overgrown with ivy. Its massive mahogany doors welcome the public. The small white fences flanking the walkway are a newer addition. The five tall and slender arched stained glass windows, rendered in cobalt blue, violet, and green cast a beautiful pattern into the interior. The center window holds a figure of Christ with open arms to all who enter or gaze upon this facade of white stone. In the shadows the white granite shows an array of siennas, sky blues, and ultra violet hues. The cross and pediment are Gothic in style and its old-world look is also enhanced by the ivy. This church is an example of time-respected elegance and religious symbolism. Its

message remains unchanged for all who care to listen. This painting is a representation of the early religion, culture, and architecture of the University, rendered in a Luministic manner.

The Inn at Harvard: This structure was built in 1992 and holds 113 rooms including one Presidential suite. It is a four story atrium with a central dining area containing couches, tables and shelves filled with books and art. There is a prevalence of replicas of Baroque grandeur and statuary that permeate this 20th century structure. It is located just outside Harvard University. The painting captures the sunlight of late morning or early afternoon through the windows as it plays alongside shadows on the inside wall of the Inn. The ambience of the building made me think of the mid-18th century. In the spirit of the era of Louis XV, a blue gown enhances the beauty of the lady shown in this painting as she waits for someone at her writing desk. She composes a letter while a small child looks on. The adornments on the cherry table represent Cambridge's history: a quill pen from the 18th century, a glass jewel box with a painting of Lourdes in the glass lid from the 19th century, and a call button from the 20th century. The contrast of light is a

Luministic approach to a 20th century setting, with a touch of the Romanticism of 18th century Europe.

The Lake: In Cambridge, Massachusetts, this lake is a favorite spot to quietly fish, boat, or picnic. It is not conducive to swimming due to the abundance of lily pads. The quiet serenity is broken only by the call of the various birds of New England. On the day this was photographed, it was so still there was not even a ripple on the surface of the water and the virtually cloudless sky was mirrored in the lake. The rich blues, aquamarines, violets, greens, yellows and earth tones compliment each other. Light reflects in the distance beyond the dark silhouetted trees of the foreground making the chiaroscuro and Luministic qualities impossible to overlook. In the middle background left corner, we see a reflection of a typical New England church steeple, but with one distinction, there is no church to support such a reflection. After much travel about the Cambridge area and exposure to the multitude of churches in this area, the connection with the Creator was so strong that, once out of the realm of civilization and a "whole few miles" from the nearest church, I felt the reflective spirituality in God's own unspoiled solitude. I

describe this work as a painting of what is sensed instead of seen. This painting has its influences in Washington Allston's *Seascape with a Lake* (1804), Frederick Church's *Study of a Forest* (1860) and Claude Monet's *Le Bassin aux Nymphéas* (after 1916).

THE NUDE SERIES

The next series of oil pastels and oils are all of nude models. I incorporated a Luminist approach with most figures with regard to lighting and contrast. Rendered as more realistic portraiture with Impressionism emerging in some, these paintings were meant to show the human figure in different painting styles utilizing light in various ways.

Oil Pastels

Preponderance: The model is gracefully turned to lie on her right hip, while her upper body remains straight and upright, giving the shape a pleasantly artistic curvature. In the painting her hands gently hold an invisible memory of something and her eyes thoughtfully focus on something seen or unseen. In a moment in time she poses. The Luminist effect is noticeable here as the light plays on, and segments,

different shapes upon her body. The contrasting colors of light in golds to deep purples on her legs accentuate this contrast. The yellows become a connection as they carry through on her torso and forearms. Her expression and loosely gathered hair show a Romantic influence.

The Lady Athena: This subject seems to be wistfully drawing a thought on the space in the foreground. She seems to dream from the ground or reality in her romantic pose. The light usage is again reminiscent of the luminist influence but her stature, expression, and the choices of dark values, reflect a dreamy Romanticism. The Grecian influence is also seen in her pose, hair style and draped partial attire. Is she touching the ground hesitantly to assure herself of reality? Does her dreaming give her the illusion of floating away from that very assurance, or is there a vision of something lost or desired in that space that she hesitantly traces through time?

Oils

Glenn: This portrait of a seated nude shows a man in his late forties who is in a relaxed pose. As he sits for the artist his eyes watch her work. He seems

mildly curious as to how his portrait will be completed. He gives of his personality to create life on canvas through the artist's hands. His thoughts are meant to be conveyed on canvas as contemplative, humorous, and personal. He is comfortable in the studio. The pinks and oranges of the background are prevalent in the flesh tones of the subject and give a unity to the finished piece. The deep purples in the shadows bring out the emphasis on depth and add a regal quality to the man's character. The lines in his face are intended to show the traces of practicality. In the painting his hands are rather those of an artist, with a gentler life and career than those of a blue collar worker. This portrait was influenced by Thomas Eakin's *Miss Abigail C. Van Buren* (1889-91) and the similarities are found in lighting, weight and luminosity of the paints.

The Centurion: The figure in this painting could represent a Roman Centurion in the last days of the Empire in Rome about 460 A.D. Of the last few remaining centurions, this one shows the fall in an artistic fade into obscurity. The background comes to the surface through the right side of his body. He looks off into the distance over his right shoulder,

leaving the last image of the fading empire with its pride intact. His strong features and pose show honor, dignity, and a profile of courage. The purple edging of the draped cloth suggests his past associations with prominent citizens. In Roman times only the emperor or senators were allowed to wear this color. The design in this purple is indicative of terra-cottas from Athens and is stitched in the dyed fine linen thread. This design shows the Greek influence on the Romans. As a history painting this piece has a Romantic influence as seen in the grandiose forms and transparent recessions of those forms into the background.

Mark: This is a study of one model in various poses in a style that indicates sketches in it's lines and intentionally unfinished quality of the figures. The figure's "movement" starts with the central character. The man is clearly defined and the eye moves clockwise around the painting. In the movement created on canvas, he lays down on the floor, rises, bends over and fades away off to the right into a dejected position. It shows the life of one man in his everyday actions and emotions, growth and exercises that leave him in a folded and pensive state of rest

and sadness at the end. In some figures, the surreal takes over completely in the unnatural juxtaposition of lines, and his legs are not even painted as seen in the figure at the upper right corner. At different times, other people are mirrored in his facial expression. It is the époque of 20th century man.

THE WHITE SERIES (Oils)

This series is done primarily in white with only three or four other colors used as highlights and sparingly distributed throughout. White is the mixture of visible wave lengths of light and their intensities as received from the sun or similar sources. Using scientific research and the help of my professor, this series was created to exemplify how white reflects color. The viewer will hopefully see the portraits as complete and realistic despite the actual absence of most color. In using only ultra blue, burnt umber, vleeskleur, and yellow ochre for shading, an illusion is created that the white areas are fully painted. Optically, we know they are not and yet the viewer feels a completeness in gazing at them. These paintings show a Romantic influence in their flowing indeterminate lineature and interwoven planes.

White on White(still life): This work is a study in white and the reflections of that color in the form of a still life. The focal point is the plaster bust of a young Minuteman of the Revolutionary War. This figure is accentuated with the most color. The eye is drawn from there to the toe of the foot-in-sock at the left. This is a unique plaster model drawing tool. In the 20th century in which the painting was created, these items have come to symbolize partnership, unity and perhaps even marriage. The eye then travels around to the left back side of the painting and sees the horse which leads the eye around to the front. Again a figure of action, the horse is a drawing tool complete with jointed legs that represent the arts and study of such. The bare foot at the right is presented on-toe, and shows an anticipation, the retention of childhood and the fantasy of its being. Also a gesture of motion, it is perhaps waiting for the signal to race. This foot is a plaster cast of the human foot. Its position in the painting continues to lead the eye around to the foreground and again to the center of the piece.

Jean Louise: In this piece, I give tribute to Jean-Louise Despert who was born in 1892 in France.

She came to New York City in 1919 where she studied nursing at Columbia University. She eventually received her doctorate, became head of Columbia Hospital and purchased her own art studio where she pursued her life-long love of sculpture. She held many shows of her work in the city. One of the few women of this time to become so accomplished in so many fields, my grandmother worked for this great woman for nearly 30 years (1940-1968). When Dr. Despert died in 1975, my grandmother and she were still close. Although she never married, this sculptor led a full life of career, travel, and art. In this piece I remembered her by painting her as a sculpted bust. I hope this piece conveys the proud, determined and creative spirit of Jean-Louise Despert at about 25 years of age.

Statuary, Mother and Son: This painting represents the religious and matriarchal leadership of a family. In this portrait the viewer sees a statue in the upper segment rendered in white with only blue and beige for shadowing. It represents my Catholic great-grandmother who was named after St. Francis and bore ten children. The figure in the center representing a mother, is the middle ground of blue and brown highlights on white. She has a more human form. The child's figure in the

lower right corner represents youth by all its colors. This boy smiles up at the people he wishes to emulate in adulthood, not realizing that they wish to be like him again. Both his form and coloring are complete. This painting emphasizes the fact that we are all someone's role model.

STILL LIFES (Oils)

The still life or pictorial composition of objects, was primarily unrecognized as a separate category in Europe until the works of the 17th century Dutch and Flemish masters gave it attention. Inanimate objects are represented in these next paintings. All are done in oils.

(Oils)

The Anything Box: This is a still life in the art studio turned into a playful image. The use of the light and contrasts here are reminiscent of the Luministic techniques in placement, form and shapes applied to a less serious artistic subject. The medium was chosen because it lends itself to color blending for this partially undefined arrangement of objects. The cedar box represents a fantasy of dreams. It is

there for anyone to see whatever they would like to see. It is a painting for a rainy or thoughtful day when one can wish for and then imagine all the contents coming to life, creating a unique and magical story. It can hold many treasures through the years.

Venice: This painting is a rendition of a statue of Roman origin displayed in a nook on the streets of Venice. This young maiden carries water or wine in the shoulder-born vessel as she looks down with the shyness of a young girl. She stands forever frozen in time. I have used complementary colors, umbers and oranges to blues and greens, to denote a bright, cheerful and youthful or adolescent mood. The vessel represents nurturing and it's origins are ancient Greece, the near east, Egypt, the Eastern Mediterranean, and Rome. The mother goddess and idealization of woman is shown here as well as a connection to later religious representations of women as the meeker gender as shown in her downward glance. Since this is a rendition of an unknown artist's work, it was painted in greatest admiration of the sculptor.

Hibiscus (Rose Mallow): The Hibiscus, commonly called the rose mallow, is characterized by showy flowers with five petals and a prominent column of

stamens. The painting is meant to be an ornamental piece for perhaps a dining room and give the feeling of Spring through the use of the bright greens, yellows, pinks, and whites. I was influenced by M.J. Heade's *Magnolia Grandiflora* (1880-90). Light produces

luminosity in this painting. This painting was

(Oil Pastel) the landscape of Grand, Whittredge.

The Color of Play: This is a modern and fun still life of modeled art works, children's toys and other objects. They all represent items of celebration. The poinsettia, maraca and Chinese tasseled ornament are objects of holidays. The ball, toy train and beads are objects of play. The bowls and jars are craft objects for artistic projects and also suggest elements of fun or play by their bright colors. It is a happy piece done in a modern Impressionist style and might be found in a child's room. The *Yac Night* by Robert R. Rauschenberg's

style as seen in *Study from Watercolor Stratted Match*,

LUMINIST SERIES (Oils)

The next series is done in a modern Luminist style with a touch of Romanticism. The contrasts are strong and the lights dominant in the "true" Luminist renditions of nature. There is a definite visible

the deep blacks of the twilight forgotten sunset. Some

light from beyond the layers of paint or, specific effects of lighting in these pieces of "true" Luminism.

Roses in December: Ultramarine shadows against a bright white snow and a sharp realism through the effect of clear yet atmospheric light produces luminosity in this painting. This painting was influenced by the landscapes of Durand, Whittredge, Church and Bierstadt. It's nostalgia is reminiscent of the beautiful blooms of earlier warmer weather against the loveless drifts that reflect a merciless, timeless, chill. The drifts are in contrast to the last preserved petals of a flower that represents growth of spring, love of summer and the inevitability of winter. This painting is meant to impart a feeling of the loss of the fond memories of the past year, the hopes for the coming year, and the peaceful quiet of a winter's day. The tree in the far right is Asher B. Durand's style as seen in *Study from Nature: Stratton Notch, Vermont* (1854).

Cape Cod; Harbor at Sunset: A small fleet of sailboats drift into the luminous bright breaking sky that pours forth an iridescent, volcanic spray of oranges, yellows and reds that tear a streak through the deep blacks of the twilight forgotten sunset. Some

lights catch the cumulous clouds that pout above this division in the night. While all the vessels are sailing to the last music of someone's dream and they catch the fiery glow on their sails and bow, the still, darkening harbor prepares to envelope all. A Luminist influence is seen here in piercing bands of light and contrasts at sunset. The influences of Thomas Cole's *Voyage of Life: Old Age* (1839), Martin J. Heade in *Approaching Storm* (1854), and Fitz Hugh Lane's *Sea Shore Sketch* (1839), are numerous in this work. Attributes of a Bierstadt sky can also be seen. Francois Bocin's *Sunset at the Lake of Geneva* (date unknown) was the additional influence here. The dark tones used and cursive swirls suggest a Romantic influence as well.

A Piece of the Sky: This painting is abstract in subject but Luminist in style. It shows the corner of the canvas painted to appear torn, revealing the sky behind. A sparrow is perched on the torn edge, looking quizzically out from the sky into this new world. The sky behind this small bird is also torn and the "piece of the sky" is shown taped to the front of the canvas. Behind the missing piece of these clouds is the night sky at the same moment as the day from which it was

torn. This night shows the Big Dipper and the Comet "Hyakutake" in the correct position near the North Star as it would have been viewed in the Midwest in April of 1996. This is a history painting of an event that took place just before the completion of this artist's masters program. The choice of bird is significant in that in Greek mythology and the Scriptures, sparrow meant any small bird. Care has been taken to include even the tiny indentations of his claws on the canvas. An influence from John J. Audubon can be seen in this painted bird in comparison to his *White Throated Sparrow* (1872) as seen in the similarities of attention given to detail. The rendering of light from behind applied paints, and contrasts of daylight sky, clouds, white canvas, the night sky and stars, are the Luminist attributes here.

WATERCOLORS

The watercolor series has a wide array of subjects and shows a modern approach to the oldest form of paintings, first found in Egypt. The term watercolor pertains to any pigments mixed only with water and the advantages are in the quickness and ease of its



application, the transparent effects achievable and inexpensive materials used.

Sea Stars: There are four echinoderms or Sea Stars in this painting. In the foreground is the Calcareous Spiny Brittle Star variety. Two smaller versions lead towards the back and the larger round-footed overturned background specimen. There are over 1,000 species of starfish found around the world. It is a still life.

The Seine: This is a painting of the Seine River in Paris at noonday. It is one of the most navigable rivers in France and has been a great commercial route since Roman times. Paris, Rouen, and Le Havre owe their prosperity to their favorable location on this river. It was painted with the thought of Monet's works along the Seine but also holds a resemblance to Johann Gottfried Steffan's *Evening Twilight at the Lake of Zurich* (1846).

Plaza de Espana: This plaza in the city of Seville, Spain, is paved in blue and white stone where horse-drawn carriages parade. The bridge in the background crosses the Guadalquivir river within the city. This bright noonday shows a quiet, cheerful moment at a beautiful location which is a blend of

Western European and Middle Eastern cultures. I painted this piece to show these different cultures and the romance of far away lands.

Easter: From the old English, "easter" means "from a spring goddess" and is the Christian feast celebrating the resurrection of Christ. Painting eggs and wearing new clothes are Easter customs and this painting in its light pastel swirling colors is a festive, joyful representation of spring, rebirth, and celebration.

Raphaela: This dark outline gives the hint of a beautiful young woman's face. A few lines and their contrasts portray the lady's beauty and serenity. Out of the vagueness, comes definition of form or shape. She represents the friends I knew during a short modeling career in New York and New Jersey.

CONCLUSION

In conclusion, I have given a brief history of influences and their origins on my artistic style. Also mentioned is a condensed biography to include important individuals and places. Lastly, I have described the painting styles that correlate to these works of art. It is my wish that the gift of creating these paintings will be appreciated by all viewers. What seemed a great accomplishment and span of time was merely my "perceptions of a moment".

Nothing is new in the history of art, we can only re-discover what is unknown, improve ourselves and be a positive influence to those we reach; while in these dreams alone we can find our steps to the stars.

ENDNOTES

[1] Henry Peach Robinson, The Elements of a Pictorial Photograph (Bradford, Eng: Lund, 1896)

[2] Milton W. Brown, Sam Hunter, John Jacobus, Naomi Rosenblum, David M. Sokol, American Art (New York: Harry N. Abrams Inc., 1979), 217.

[3] James Thomas Flexner, Nineteenth Century American Painting (New York: G.P. Putnam's Sons, 1970), 52.

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Computer Arts:

1980-1984 Classes: proficient in Adobe PageMaker 3.1, and 5.0, Adobe Illustrator 3.0, and 4.0, Adobe Photoshop, Freehand, Illustrator, Macromind, and Quark Xpress.

Exhibitions:

1986 Finger Lakes Art Show, Cortland, New York.

1988 Sackett's Harbor Arts Festival, Watkins, New York.

1992 Annual Jovied Student Art Exhibition, Lindenwood College, St. Charles, Missouri.

1994 Group Exhibition, Florissant Civic Center, St. Louis, Missouri.

1996 Graduate Exhibition, Harry S. Henderson Gallery, Lindenwood College, St. Charles, Missouri.