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A Paper in Defense of the Masters' Exhibit "Microcosms"

Terrie Campanella Hamilton

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A Paper in Defense of
the Masters' Exhibit

I would like to dedicate my thesis to my grand-
parents, Edward and Lilly Coppelman, without whom I
would never have begun my art career.

To my parents, Vince and Donna Campanella, and
my husband, Tim Hamilton. I dedicate my final Masters'
exhibit. They were always encouraging in my studio
work throughout college by

Terrie Campanella Hamilton

December 3, 1984

A special thank you goes to Tim Hamilton for all
of his advice and help in organizing and constructing
my final exhibit.

Thank you, John Wehner for helping to obtain the
Harry D. Henderson Gallery and for being instrumental in
Presented in partial completion of the
watercolor instruction.

requirements leading to the
Jan Seward, thank you for all of the encouragement
Master of Arts degree in Studio Art
and instruction, as my Faculty Advisor at Lindenwood
College.

Faculty Advisor

Janet Love - Seward B.A., M.A.



DEDICATION

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RECOGNITION

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Jan Seward, thank you for all of the encouragement
and instruction, as my Faculty Advisor at Lindenwood
College.



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STATEMENT OF PURPOSE

This paper is written as an extension and further analysis of the works exhibited in the Harry D. Hendren Gallery from December 4 through December 17, 1983. I have a great desire to find pleasure in viewing, touching, and experiencing the miniature or microscopic things in life. Subject matter that lends itself to this type of expression includes: fossils, rocks, flowers, succulents, cellular shapes, bones and muscle tissue, just to name a few. I enjoy, first of all, experiencing these things and then translating them with magnification onto paper with either watercolor or graphite. My preference for organic forms over mechanical ones is vital to the way I express my emotions on canvas or paper.

PHILOSOPHY

My statement or philosophy stems from a pragmatic approach to seeing my world. I prefer to use a "tactile" investigation of the materials of my world in an effort to appreciate and simulate organic structure. I have a great desire to find pleasure in viewing, touching, and experiencing the miniature or microscopic things in life. Subject matter that lends itself to this type of expression includes; fossils, rocks, flowers, succulents, cellular shapes, bones and muscle tissue, just to name a few. I enjoy, first of all, experiencing these things and then translating them with magnification onto paper with either watercolor or graphite. My preference for organic forms over mechanical ones is vital to the way I express my emotions on canvas or paper.

The use of negative space in my paintings became very important in the thought process of executing these paintings. I wanted the surrounding areas to be meaningful and to be viewed as an integral part of the living organisms.

My work is about living things and the beauty of creation. I see my paintings as relating to all of life, becoming one with the universe. I have experienced many beautiful things in living the past thirty-one years. I have a great desire to give form to my inner thoughts.

I receive much joy in living everyday; I am not bored with life or people or experiences. I love life and I do not want to take it for granted. My five senses work together with my personality to create art. I am directed

PERSONAL PHILOSOPHY

I am attracted to organic form because of a long term interest in the body and medicine. I worked in a pharmacy while pregnant in 1970-1971. Between reading about the pregnant body and the fetus and learning about some of the medicines in the pharmacy, I became vastly interested in cells, bones and muscles. Organic forms, in my estimation, denotes sensuousness and warmth and provides an emotional stimulus rather than a more rational system.

When first portraying my concept of organic form by drawing the parts of the body that interested me, I chose to do so in a more realistic, conventional manner. But, as I developed a "feeling" for form, I slowly abstracted the cells and bones and made them mesh. The use of negative space in my paintings became very important in the thought process of executing these paintings. I wanted the surrounding areas to be meaningful and to be viewed as an integral part of the living organisms.

My work is about living things and the beauty of creation. I see my paintings as relating to all of life, becoming one with the universe. I have experienced many beautiful things in living the past thirty-one years: I have a great desire to give form to my inner thoughts;

I receive much joy in living everyday; I am not bored with life or people or experiences. I love life and I do not want to take it for granted. My five senses work together with my philosophy to create art. I am directed by tastes, smells, sounds, sights and touch. My senses lead me toward experiencing novel things in life and saving the experiences by making art. I reshape objects by changing their size, color, texture, line quality, form or mood. This process of reshaping gives the object in the painting a new reality. I try to portray a part of nature in an abstract way instead of experiencing each part as it is realistically. I enjoy experiencing, and portraying, objects in a new way each time I work.

Communication with people is definitely important to me. Even if people do not have the exact experience I do when viewing my work, they may have another interesting experience from their own vantage point. As long as I am able to get people to view and react, either negatively or positively, I feel that I am accomplishing my goal.

In viewing my work, people can experience these very common, but not often studied, objects from a different viewpoint.

We also played a part in the development of my style of painting and drawing. My favorite authors include C.S. Lewis, Piers Anthony, and McCaffrey and Ursula LeGuin. These authors often write in word images which have immediate pictorial response for me, and I find many ideas for using their space and color

in my work. For instance, Piers Anthony says in Dragon on a Pedestal, "She heard a noise in the brush and discovered a large animal creature. It had horns like those of a sea cow, a tail like that of a centaur, and

STIMULUS

The artist who has been most influential in my frame of reference is Georgia O'Keeffe. Her work is definitely abstract in terms of size and usually structure of forms, but is understandable to the layman and artist alike. I am able to relate to O'Keeffe's work because of her use of beautiful color and smooth, sensuous shapes. Most always, O'Keeffe's forms are recognizable even if they are distorted in some manner. My work is similar to O'Keeffe's in the way forms are abstracted. The forms chosen are usually organic and are painted to be seen as bigger than life. By painting in this manner, the artist invades the viewer's true space and compels him to see nature in a new way.

Other schools of art have also been important in my choice of color, subject matter and line quality. Chinese painting and French Impressionism are among the most influential to my artistic train of thought. This is discussed later in the paper.

Fantasy books have also played a part in the development of my style of painting and drawing. My favorite authors include C.S. Lewis, Piers Anthony, Ann McCaffrey and Ursula LeGuin. These authors often write in word images which have immediate pictorial response for me, and I find many ideas for using their space and color

in my work. For instance, Piers Anthony says in Dragon on a Pedestal, "She heard a noise in the brush and discovered a large animal grazing. It had horns like those of a sea cow, a tail like that of a centaur, and silky hair along its sides like that of a beautiful woman. In short, it was a strange, composite creature." This is another quotation from the same book, "Clouds were headed this way, mean little gray ones with tentacle-tendrils of dark vapor. They were obviously up to no good. The inanimate could be perverse in the wilder regions of Xanth, and clouds often liked to soak down passersby just for the electric thrill of it."

I feel that it is important to list the artists whose works have influenced me. Particular artists whose work I keep returning to view, listed alphabetically, are: Degas; Francis; Frankenthaler; Kelly; Manet; Monet; O'Keeffe; Renoir; Sargent and Stella. From their example I derive a sense of continuity and a direct relationship to my own work. My work is an expression of my inner-self and time alone will assure its validity.

¹ Piers Anthony, Dragon On A Pedestal (New York: Ballantine Books, 1983), p. 42.

² Piers Anthony, Dragon On A Pedestal (New York: Ballantine Books, 1983), p. 23.

SENSE OF CAUSE

I value the experience of exhibiting forty-three paintings in my Masters' Exhibit because I have been able to show the public my feelings about living organisms. And, I feel fortunate for having been able to clarify my thoughts about my paintings and drawings by writing my thesis.

I see myself and my work as essential parts of the universe. Without my point of view, people would not have this type of stimulus to experience organic form in quite the way they do when viewing my work.

The shapes are nearly all representations of organic forms, some with textures and some purposely devoid of textures.

My subject matter is often found while walking in local parks and Missouri Botanical Garden. I often take a sketchbook and draw thumbnail sketches of forms that interest me, or I photograph interesting shapes for later reference. At other times, I collect items such as sea shells, unique rocks, fossils, etc. I then put similar items into clear jars or bowls and look for areas that might become compositions that suit my purposes. I draw a series of sketches with a soft (3B) pencil. From these, the paintings are developed.

TECHNICAL

Since starting my Masters' Degree, I have explored many media and combinations of media in an effort to express my emotions and beliefs about various natural forms. The media explored for my Masters' Exhibit include acrylic, watercolor, inks, graphite, colored pencil, charcoal, conte and pastel. I have used all of these media individually and then in combinations of two, three or four. Usually my palette has been limited to analogous or complementary color schemes. My line quality varies from very controlled lines to very free lines. The shapes are nearly all representations of organic forms, some with textures and some purposely devoid of textures. My subject matter is often found while walking in local parks and Missouri Botanical Garden. I often take a sketchbook and draw thumbnail sketches of forms that interest me, or I photograph interesting shapes for later reference. At other times, I collect items such as sea shells, unique rocks, fossils, etc. I then, put similar items into clear jars or bowls and look for areas that might become compositions that suit my purposes. I draw a series of sketches with a soft (3B) pencil. From these, the paintings are developed.

I do not always use colors that are valid to nature. Often, I will choose those which are mood-producers and express my own frame of mind. At times, I may choose to work directly on the watercolor paper with no preliminary sketches. The paintings develop themselves with my subconscious mind being allowed free rein. The results of this method are generally freer and more spontaneous. This method produces a more controlled, consciously directed work.

My thesis exhibition had its beginning in 1976 when I began studies at Southern Illinois University in Edwardsville, Illinois (S.I.U.E.). My studies at Lindenwood College for Individualized Education (L.C.I.E.) began in 1981. During that time I worked in various media, three of which largely comprise the current exhibition. They are watercolor, graphite and water-based printing ink.

I chose those media because they are limiting in application and I feel that my art can be better understood if I have fewer variables.

I limit my medium in other ways also; one, is by using a palette of only three to seven hues; another way is to use similar line quality; a third, is the use of limited values. By varying the size of my art work, I limit another factor in my approach to two-dimensional representation. I usually use only three sizes of paper.

My justification for studying the areas of graphite, watercolor and ink stems from a concentrated research done over the past seven years in many two-dimensional

liquid and dry media. After experimenting, failing and then succeeding in various medias, I concluded that my choice of media suited my purpose of trying to abstract and fuse various types of organic form.

My approach is able to be understood by both the connoisseur and the novice to art. Each is able to gain fresh insights into the realm of abstract thought when viewing my paintings and drawings.

In future approaches to the series of work I have created this year, I plan to use more monoprints. The superimposing of not only shapes and ideas has intrigued me in the past. Thus, the superimposing of medium will become even more of a challenge. I also plan on using the collage with monoprinting to enhance my fusion of ideas and medium.

DESCRIPTION OF INDIVIDUAL SERIES OF WORKS

In Series #1 I chose to portray shapes in a very controlled and crowded manner. This type of influence came from the many graphite drawings that I did in 1975-1977 of bone, muscle and tissue forms. Although I had not previously used color or a liquid media on my organic subjects, I feel that the influence has still come from those art works. My aim in making the transition from graphite to watercolor was to become more spontaneous with line. I felt as though the time had come for a stylistic change because I was feeling as though I had too much control of the medium. When an artist gets to the point of great technical control, he or she often changes media or style in order to avoid stagnation. One can become merely a technician when she becomes too proficient at any given media. "Living Foliage" with its very crowded forms of complementary colors, green and red, is akin to the shapes in "Bark" with its greys and blacks. These two paintings almost become field response paintings. By field response, I am referring to three basic components: 1. similarity of size, 2. no true focal point, and 3. shallow space. Both of these paintings possess those qualities.

SERIES 1



"Living Foliage"
Watercolor
1982

"Bark"
Watercolor & India Ink
1981





"Fantasy Cave #1"
Watercolor
1981



"Violet Creature"
Watercolor
1981

"Violet Creature", on the other hand, does have a focal point near the left side and the spaces have become expansive giving the appearance of deep space. "Fantasy Cave" has the deepest space and the most predominant focal point.

The paintings in Series #1 are much different in terms of color and technique than the rest of my works. They are very tight and the color in all of them is darker than in my other paintings. I was coming out of an emotional depression at the time these paintings were executed. I had been recently divorced and was the sole provider for my five year old son. Many of the emotions released were displayed in my art work.

After remarrying, I soon became interested in reading science fiction fantasies which inspired some abstract landscape works and the etchings in Series #2. My inspiration for reading science fiction fantasies came from a very dear friend, Edward Hintz, our minister. His other worldly thoughts and mannerisms contributed a lot to finding my feelings about the supernatural and mythical. Although I am able to align myself to the real world, I am also capable of becoming a "free child" and separating myself from all reality.

Series #2 consists of two etchings that were done of organic forms in 1982. These are line drawings with the addition of some aquatint. With their varying grey tones, one can see that the drawings lean more toward the realistic than the abstract.

SERIES 2

"Center of Life"
Etching
5/3/82



Center of Life Thomas L. Hanson 1982

"Monument to Eternity"
Etching
5/10/82

Series #3 is the beginning of the transition from the "controlled" watercolor technique I had been using to a more "loose" watercolor technique.

One of the reasons I was successful in creating the freer forms and hues was due to executing the paintings out-of-doors. The natural light available outdoors enables one to see and use truer hues. The line quality also becomes less controlled as one is affected by the motion of swaying forms in the wind.

In Series #4 I have included my most subtle watercolors. These are small in scale, 14 X 20 inches, and have all been done on watercolor blocks. I used both cold and hot press paper so that I could have a differentiation of tooth for the mixed media pieces and the paintings with only transparent watercolor. The five paintings that I included are indicative of the technique used in the twenty or more done for the series. My palette was limited to four or five hues. I also chose a close value range for the organic shapes painted. Emphasis has been placed basically on form and shape rather than on multiplicity of color.

By doing these watercolors, I was able to release deep emotions of a lust for life. Most of the colors used in these paintings are representational of living organisms.

Series #5 is the beginning of mixed media with watercolor on 14 X 20 inch paper. Using ink, pastel,

SERIES 3



"Midsummer Garden"
Mixed Media
1982



"Fantasy Cave #2"
Mixed Media
1982



"Warm Afternoon"
Watercolor & Graphite
1983

SERIES 4



"Slice of Orchid"
Watercolor
1983



"Cradled in Feather Rock"
Watercolor
1983



"Amber Figurations"
Watercolor & India Ink
1983



"Final Offering"
Watercolor
1983



"Sun Bleached"
Watercolor

colored pencil and gouche enabled me to become more abstract in form and shape. The abstraction does not entirely disregard the true form of the shapes, rather it enhances their character and states the essence of "plantforms".

I am a connoisseur of gesneriads or african violets and do a lot of art work of them. Thus, in Series #6, I have included two art works to show the varying degrees of abstraction obtainable by using wet and dry media. The shapes used give one the feeling of being lost in a large floral experience. Pictorially speaking, these shapes appear to be soft, but capable of supporting one's body on their petals. The entire pictorial plane is used in the dry media piece, but is not totally covered in the wet media work.

Series #7 consists of two watercolors in which I have chosen a lot of dry mixed media. I have employed this technique on several watercolors after trying it on the two in Series #7. I have successfully blended the watercolor with pastel pencils and prismacolor pencils in an effort to obtain a more textured surface.

Series #8 is very similar in technique and subject matter to Series #7, but is executed in a much more bold manner. Both series are of succulents, the former of rounded shapes and the later of pointed shapes.

In Series #9 I have chosen to include two large painted collages of my experience with Chinese watercolor.



"Magical Aura"
Watercolor
1983

SERIES 5



"Infestation"
Watercolor & Mixed Media



"Evening Fantasy"
Watercolor
1983



"Seasoned Ovum"
Watercolor & India Ink
1983

SERIES 6

18



"Blanket of Gesneriads"
Mixed Media
1983



"Vivacious Flora"
Watercolor & Acrylic

SERIES 7

20




"Bunny Ears"
Watercolor & PrismaColor
Pencils
1983




"Pads"
Watercolor and
PrismaColor Pencils
1983

SERIES 8



"Rose Desert"
Watercolor & Mixed Media
1983



"Desert Looters Beware"
Watercolor & Mixed Media
1983

Painting in the "Chinese Way" is a poetic approach to life. One does not merely paint to sell work, but paints to express a feeling or emotion about time. The media is black sumi ink on rice paper. Once the stroke has been placed on the rice paper, it cannot be changed, it is eternal and beautiful. I feel that the Chinese strokes are so organically lovely that they are a nice compliment to the series of watercolor paintings in my final Masters' Exhibit. When working with the two collage paintings, I chose to put pieces of twenty to fifty paintings together in a superimposed manner. The collage concept works well with my aim of fusing objects in watercolor paintings. I am making a statement on paper that all things are interrelated in nature or in spirit.

Series #10 consists of four watercolors that are not entirely transparent in nature. The plant form which I painted had a lot of elongated, heavy, opaque leaves and beckoned to be painted in a manner unlike my previous watercolors. My choice this time was to use mostly opaque watercolors and a palette with more colors.

The negative spaces move forward and backward throughout the paintings creating a feeling of motion. Movement is also created by the overlapping of plant forms and the fluid line quality that make up the leaves and branches.

Thirteen monoprints make up Series #11. These prints have all begun with linoleum cuts printed with

SERIES 9

22




"Chinese Poetry #1"
Sumi Ink on Rice Paper
1983



"Chinese Poetry #2"
Sumi Ink on Rice Paper
1983


SERIES 10

24



"South of the Equator
Juices"

"Opaque & Transparent
Watercolor
1983



"Succulent Autumn"
Watercolor
1983

"Hungry Succulents"
Watercolor & Mixed Media
1983

25



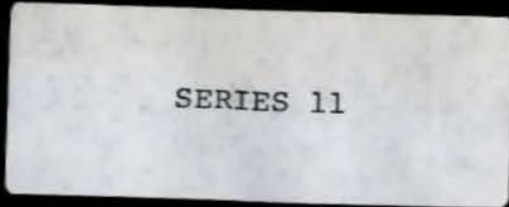
"Moist, Warm Bed"
Watercolor & Mixed Media
1983



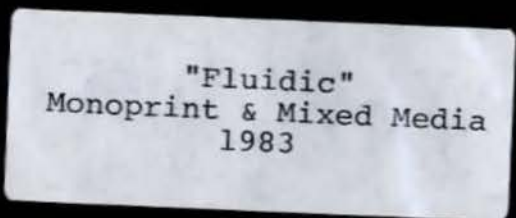
tones of silver, blue, brown, and white on rice paper. I chose rice paper instead of block printing paper because of its transparent quality. The rice paper is also capable of accepting a larger number of watercolor washes, which is the next step in the execution of these thirteen monoprints. I not only used watercolor on the front side of the watercolor paper, but also on the back side to give an illusion of greater deep-space and richer color. For accent, I used graphite and colored pencil on top of the ink and the watercolor. In many cases, complementary color was used to make the monoprints have a bold statement. I wanted the prints to become bold in an ironic way, so I chose to make the majority only 9 X 12 inches. These prints have thus become other forms of the type of abstraction that is common to my work.

Series #12 reverts to a technical process that I used with graphite in my undergraduate work at S.I.U.E. This process is indicative of years of experimenting and then deciding on a specific technique using graphite. I apply each stroke individually with a very sharp pencil and build up grey areas by using layers of pencil strokes. In the drawings I do with graphite, I suggest very strong greys, juxtapositioning very strong whites or light greys. My use of negative and positive space is very significant to the development of the four graphite drawings of fossils that are photographed in my paper. I was trying to create a sense of shallow space with

SERIES 11



"Fluidic"
Monoprint & Mixed Media
1983



"Oozy Ceruleun"
Monoprint & Mixed Media
1983



"Nebulous Fragrance"
Monoprint with Watercolor
1983



"Florid Gulf"
Monoprint with Watercolor
1983



"Double-Dealing"
Monoprint with Watercolor
1983



"Lucid Discovery"
Monoprint with Watercolor
1983



"Triplex"
Monoprint with Watercolor
1983

"Azure Duality"
Monoprint & Mixed Media
1983





"Blossom Shelter"
Monoprint & Mixed Media
1983



"Silvery Boughs"
Monoprints with Watercolor
1983

"Frivolous Fronds"
Monoprint with Watercolor
1983



"Lilaceous Phantasy"
Linoleum Cut Print &
Watercolor on Rice Paper
1983





"Cyanic Phantasy"
Linoleum Cut Print &
Watercolor on Rice Paper
1983

SERIES 12

"Eolithic Throngs"
Graphite
1983





"Neolithic Conformations"
Graphite
1983

"Fossil Encroachment"
Graphite
1983



"My Epitaph"
Graphite
1983

35



"Crisp Forms"
Ink
1983

enormously enlarged forms. It was suggested by my instructor, John Wehmer, that I try placing my fossil shapes strategically apart on my paper to gain a different sense of space. By using this method, I would then be able to see my shapes as individual drawings and as a whole. My method of expressing the fossil forms consisted of drawing simple contour shapes, and then in some cases shading them slightly with individual strokes.

In Series #13 I chose to use fossil forms again, but express them with a fluid medium--watercolor. Using watercolor enables me to obtain a freer representation of form. I am not as rigid with the application of line when painting a watercolor. These paintings give another emotion to the viewer because I have added color. Both Series #12 and Series #13 are abstract in nature and execution. These paintings express my feelings about fossils rather than describe the forms in a realistic manner. I collected fossils for years as a young girl in Centralia, Illinois. Often, I would walk five miles to the local park and spend the day hunting for and cleaning fossil forms. When I brought them home, I would spend hours looking at them and comparing their shapes. It was not until I became an adult that I started to draw fossils. And, I only started drawing them after I had decided on my reason for collecting them. Fossils always reminded me of life, not just life gone by, but my own life in relationship to history. By hunting and collecting

SERIES 13



"Falling Fossils"
Watercolor & Mixed Media
1983



"Fallen Fossils"
Watercolor & Mixed Media
1983

"Lilac Paleolith"
Watercolor
1983



"Lucid Alliances"
Watercolor
1983



the creatures of the past, I was in a sense, part of the past, as the creatures of the past were a part of the present.

The next two watercolors are on rice paper in Series #14. They are painted not only on the front side of the paper, but also on the back. To make these paintings as rich as they are, I had to apply many layers of intense color. This undiluted color faded into the paper on both sides, causing the hues to blend when they contacted each other.

Series #15 has only one very large dry mixed media work of fossil forms in it. By enlarging the forms to this proportion, I have created a sense of abstract space that encompasses the viewer. The viewer becomes part of the art work when standing next to it. The drawing sums up the desire to make people see small objects in nature in a very acute way. The viewer cannot help but notice these minute pieces of nature after viewing the drawings and paintings in sequence. I have attempted to mold the viewer by bombarding him with various "mood exhibits" of one subject.

The two largest watercolors that I have done to date comprise Series #16. Both paintings are done with limited palettes in an effort to keep the subject matter simple enough for the layman to understand. My aim in these paintings is to surround the viewers' entire pictorial plane with fluid watercolors of organic shapes. I am attempting to influence his perception about how he relates to the shapes. I would like for the viewer to



"Spongy Fossils"
Watercolor & Acrylic on
Rice Paper
1983

"Velvety Encrustations"
Watercolor & Acrylic on
Rice Paper
1983



SERIES 15



"Colossal Paleoliths"
Graphite & Mixed Media
1983





"Substantial Escapade"
Watercolor & Ink
1983

SERIES 16

"Mythical Wonder"
Watercolor
1983



feel that the mammoth shapes are enough to make a difference in the way he views them. Understand, that I am not trying to make a statement of the exact emotions one should feel when viewing these large works, only that they be viewed in a unique way.

Exhibition, I have used form and media in an attempt to express my personal philosophy of art. This philosophy states that, most things are related, animate and inanimate.

The oneness of the universe as reflected in my art will continue to interest me in the future, though I may choose to change media technique and subject.

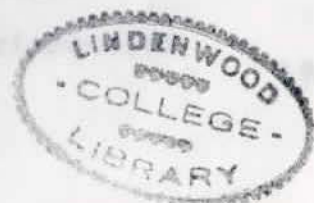


SUMMARY - CONCLUSION

In conclusion, through my thesis and final Masters' Exhibition, I have used form and media in an attempt to express my personal philosophy of art. This philosophy states that most things are related, animate and inanimate.

The oneness of the universe as reflected in my art will continue to interest me in the future, though I may choose to change media technique and subject.

"Life"	Painting	1982
"Non-Plenity"	Painting	1982
"Midsummer Garden"	Watercolor	1982
"Fantasy Cave #1"	Mixed Media	1982
"Warm Afternoon"	Watercolor & Graphite	1981
"Slice of Crab"	Watercolor	1983
"Cradled in Feather Rock"	Watercolor	1981
"Amber Figurations"	Watercolor & India Ink	1983
"Final Offerings"	Watercolor	1983
"Sun Bleached"	Watercolor	1983
"Magical Area"	Watercolor	1983
"Infestation"	Watercolor & Mixed Media	1983
"Evening Fantasy"	Watercolor	1983
"Seasoned Ovals"	Watercolor & India Ink	1983
"Blanket of Geometriads"	Mixed Media	1983
"Vivacious Flora"	Watercolor & Graphite	1983
"Sunny Bars"	Watercolor & Graphite	1983



"Bala"	Watercolor & Prismacolor Pencils	1983
"Rose Desert"	Watercolor & Mixed Media	1983
"Desert Looters Bazaar"	Watercolor & Mixed Media	1984
CATALOGUE OF WORKS		
"Living Foliage"	Watercolor	1982
"Bark"	Watercolor & India Ink	1981
"Fantasy Cave #1"	Watercolor	1981
"Violet Creature"	Watercolor	1981
"Center of Life"	Etching	1982
"Monument to Eternity"	Etching	1982
"Midsummer Garden"	Mixed Media	1982
"Fantasy Cave #2"	Mixed Media	1982
"Warm Afternoon"	Watercolor & Graphite	1983
"Slice of Orchid"	Watercolor	1983
"Cradled in Feather Rock"	Watercolor	1983
"Amber Figurations"	Watercolor & India Ink	1983
"Final Offerings"	Watercolor	1983
"Sun Bleached"	Watercolor	1983
"Magical Aura"	Watercolor	1983
"Infestation"	Watercolor & Mixed Media	1983
"Evening Fantasy"	Watercolor	1983
"Seasoned Ovum"	Watercolor & India Ink	1983
"Blanket of Gesneriads"	Mixed Media	1983
"Vivacious Flora"	Watercolor & Acrylic	1983
"Bunny Ears"	Watercolor & Prismacolor Pencils	1983

"Pads"	Watercolor & Prismacolor Pencils	1983
"Rose Desert"	Watercolor & Mixed Media	1983
"Desert Looters Beware"	Watercolor & Mixed Media	1983
"South of the Equator Juices"	Opaque & Transparent Watercolor	1983
"Succulent Autumn"	Watercolor	1983
"Hungry Succulents"	Watercolor & Mixed Media	1983
"Moist, Warm Bed"	Watercolor & Mixed Media	1983
"Fluidic"	Monoprint & Mixed Media	1983
"Oozy Cerulean"	Monoprint & Mixed Media	1983
"Nebulous Fragrance"	Monoprint w/Watercolor	1983
"Florid Gulf"	Monoprint w/Watercolor	1983
"Double-Dealing"	Monoprint w/Watercolor	1983
"Lucid Discovery"	Monoprint w/Watercolor	1983
"Triplex"	Monoprint w/Watercolor	1983
"Azure Duality"	Monoprint & Mixed Media	1983
"Blossom Shelter"	Monoprint & Mixed Media	1983
"Silvery Boughs"	Monoprint w/Watercolor	1983
"Frivolous Fronds"	Monoprint w/Watercolor	1983
"Lilaceous Phantasy"	Linoleum Cut Print & Watercolor on Rice Paper	1983
"Cyanic Phantasy"	Linoleum Cut Print & Watercolor on Rice Paper	1983
"Eolithic Throngs"	Graphite	1983
"Neolithic Conformations"	Graphite	1983
"Fossil Encroachment"	Graphite	1983
"My Epitaph"	Graphite	1983

"Crisp Forms"	Ink	1983
"Falling Fossils"	Watercolor & Mixed Media	1983
"Fallen Fossils"	Watercolor & Mixed Media	1983
"Lilac Paleolith"	Watercolor	1983
"Lucid Alliances"	Watercolor	1983
"Spongy Fossils"	Watercolor & Acrylic on Rice Paper	1983
"Velvety Encrustations"	Watercolor & Acrylic on Rice Paper	1983
"Colossal Paleolith"	Graphite & Mixed Media	1983

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