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A New Period of Art in My Life

John R. Junger

A NEW PERIOD OF ART IN MY LIFE

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COMMITTEE IN CHARGE OF CANDIDACY

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Professor Dean Eckert

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I. INTRODUCTION

After many years working as a professional artist I decided to return to college to attempt to earn a Master of Arts degree. Many factors were involved in making this decision. I had worked as a commercial artist for over 30 years. I started in artwork as a creative designer, worked as a production artist, an offset lithographer, photographer, art director and graphics manager with a staff of 65 people. Throughout this 30 year period I had also pursued another love, that of fine art.

Raising a family of six children kept this love of fine art on the back burner, but I still managed to find time to paint and exhibit. I also found time to do some teaching on both the professional and college level.

I have always thought of myself as an artist. It didn't matter in what area of artwork I was working, as long as it was artwork, it was satisfying. Gradually, over a period of time I found that teaching and fine art became more important and rewarding. I began to realize that these were the two areas that I wanted to give my full energies to as soon as possible.

I returned to college and completed my Bachelors degree in 1978. During this period of

study I was exposed to ideas and thoughts that gave me new desires and goals that I would have to pursue. One of these goals was to obtain my Master of Fine Arts degree. Another goal was to teach fine art on the college level.

During this study I was also exposed to the writings of artists and art philosophers. Most of these artists had something important to relate to other artists. I wondered whether I had anything important or even worthwhile to say with my artistic endeavors. Wouldn't it be presumptuous to even flirt with the idea that I might? Would it be possible to reach the artistic level of expression of a Vlaminck, a Munch or a Kirchner? These artist were involved in particular movements that burst on the art scene with comparative suddenness. Their achievements were remarkable and hallmarks of an era. My study has led to some conclusions that I would like to propose in this paper. Some of these conclusions can be supported with documentation, others only with sincere belief.

II. THE NATURE OF CREATIVITY

I propose to you that the "isms" of art eras were only the sum total of a collective creative movement. Fauvism, Abstract Expressionism, Modernism and the rest are the products of the creative id. Like the phantom of the night, this specter prowls creative minds with fantasies and horrors looking for an expression of its energies with weapons of pencil, pen, brush or whatever devious tool the mind can conceive.

Each serious artist strives for a pinnacle of expressive achievement during his tenure as an artist. A few of the really dedicated are actually fortunate and make an original contribution. It is my proposition, however, that no single artist can make significant contribution on his own. For an artist to make significant contributions, he must be fed by this historical predecessors, nurtured by his contemporaries and his works institutionalized by his beneficiaries.

An artist's work consist of a lifelong period of study, a desire to learn and contribute, no matter how many failures or rejections one experiences. Talent is that burning desire from within which drives the artist to attempt great

heights of expressive achievement. For most, the desire dims with time, but, for a fortunate few, at a certain point it bursts like a star, each ray more magnificent than the last, and true expression is achieved.

Paul Klee, a modernist painter wrote:

> "I am seeking a far off point from which creations flow, where I suspect there is a formal man, beast, plant, earth, fire, water, air and all forces at once."

I have found this recurring theme of the outside force of creativity in almost every artist's writing . Stravinski, the composer, wrote of music as an "object", a "thing" with a life of its own. He gave his energies to it and drew upon it as an energy source.

Is this creative force such a mythical beast or can it be analyzed and dissected in our scientific laboratories? During my research I came across a ponderous report by the William La Porte Laboratory (1) on their research on movement and motor learning. In this report they claimed to be able to identify creative people as early as 4 years old. Not only could they identify them but felt they could single out those who would be most successful.

Quoting one segment of the report that I felt significant to the creative drive, the report

stated:

> "Continued practice does not necessarily improve performance, motor skill gradually continues to develop if the performer is sufficiently motivated to persevere. Speed and efficiency grow better but advances come more slowly at higher levels of performance. Some fluctuations are to be expected, but plateaus, contrary to customary opinion are apparently not always inevitable. Learning need not end even though further improvement is difficult to achieve. There is no real asymptote or limit of learning (indicated by horizontal leveling off of the curve) unless it:
>
> 1. is physiologically induced.
> 2. is defined by an investigator as reaching an end (termination),
> 3. is assumed that further progress is impossible or perfection is accomplished in the task itself, (due to ultimate speed and accuracy (100% of 100%)."

I feel then, that the student is first limited by interest, then by intellect and physical ability. The lack of the latter may be overcome by an abundance of enthusiasm. This was exemplified in a film clip I observed, "Walk in Another Pair of Shoes", prepared to give more understanding of the educationally handicapped. The film related that Ludwig Von Beethoven was handicapped by poor co-ordination, he was clumsy to a fault. In spite of this handicap he developed great musical dexterity. Winston Churchill stuttered. Han Christian Anderson had reading difficulties. Perhaps, most of us are more handicapped by our lack of force

than that of ability.

I feel that we all are given potentials, and that we develop our abilities by chance, encouragement or by personal choice. A young artist who doesn't have as much natural eye-hand co-ordination, can, through hard work and desire, overcome his slow start. This philosophy has been a valuable aid to me in working with young people on all levels of art. I have not been discouraged by their level of development, but encouraged and even amazed at their progress with proper nurturing. I relate that Socrates places the artist on the lowest level of reality, being only a mimic of the highest level, that which God created. The original created by God is the highest level. The artist only can mirror that creation. There would seem to be some indication that when the artist reaches for that creative level that he approaches the highest level, hangs there in a state of creative bliss. He is flirting with a higher state only to be flung back disappointingly to reality. The artist never quite achieves his goal, but he is anxious to try again; restless to try again. As he gains ability, he gains insight into what higher goals there are to be achieved and is never satisfied with this growth. I've seen this in my students after a disappointment on a

project. Some will say, "Do I have to do it again", others who are motivated, "I'll do it over, I know how to do it now." Whether they do or not isn't as important as their desire to try.

There seems to be strong indication that creative persons' brain pathways, which are genetically created, serve to stimulate their motivation and growth as artists. (3) The artists' personality profiles place them in a group that sets them apart from their peers and, in truth, from each other.

The desire to create demands personal sacrifices, with goal achievement its reward. Perhaps, these occasional sojourns into that higher estate are worth the effort. I feel it's very difficult for the non creative person to understand what drives the artist. The non-creator's norm is to be driven by other goals: material possesions, money, or power, sometimes all three. What are we visual artists trying to achieve? What motivates us to draw, paint or sculpture? Why do we try?

Robert Henri (1865-1929) the American painter, in his book, "The Art Spirit" (2) states:

> "ADVICE about your paintings is difficult. As I said to you before, I cannot interest myself in whether they will pass juries or not. More paintings have been spoiled during the process of their making, through such considerations, than the judgments of juries are worth.
>
> The object of painting a picture is not

to make a picture-however unreasonable this may sound. The picture, if a picture results, is a **by-product** and may be useful, valuable, interesting as a sign of what has past. The object, which is back of every true work of art, is **the attainment of a state of being**, a state of high functioning, a more than ordinary moment of existence. In such moments activity is inevitable, and whether this activity is with bursh, pen, chisel, or tongue, its result is but a by-product of the state, a trace, the footprint of the state.

These results, however crude, become dear to the artist who made them because they are records of states of being which he has enjoyed and which he would regain. They are likewise interesting to others because they are to some extent readable and reveal the possibilities of greater existence.

The picture is a by-product of such states as it is in the nature of man to desire. The object therefore is the state. We may even be negligible of the by-product, for it will be, inevitably, the likeness of its origin, however crude.

It is for this reason that we find at times works by children, or by savages, little acquainted with the possibilities of the materials they have left their impress on, and scant of tools to work with, filled with such qualities as to cause us to hail them as great works of art.

The need of activity, or expression, which the state evokes in most individuals is the cause of technical research. We make our **dicoveries** of technique while in the state because then we are clear sighted. But at all times we are engaged in research. Our object is to be ready.

If a certain kind of activity, such as painting, becomes the habitual mode of expression it may follow that taking up the painting materials and beginning work with them will act suggestively and so presently evoke a flight into the higher state."

This quote suggests that in some of humankind from the most primitive state there was a need to express their desires, fears and, perhaps, fantasies.

During my study of Baroque Art, and

subsequently delving into the teachings of the French Royal Academy, I learned of the formalism of The Academy. Initially, I was taken aback by the rules, regulations and disiplines imposed on the young artist. How could anything creative come from such a dictatorial regimen? Further study of The Academy revealed to me that although a certain group of artists within The Academy remained true to Pousin's principles, another group did not. The Genre painters took their training and applied it to a new form of expression that The Academy rejected. Eventually, The Academy changed its attitudes due to the public's acceptance of the genre painters.

The Academy was, however, a major factor in preserving a high quality of artistic accomplishment for centuries. Other European artistic communities such as the Hague, produced bright stars that were like comets, appearing, burning brightly, then diminishing into art history books. This interaction between artists, the strong discipline in teaching craft skills at The Academy gave young artists the tools with which to build new creative horizons of art.

There is a tendency for people to fear and resist that which they know little about. In Wassily Kandinsky's book "Concerning the Spiritual

in Art", (5) he relates his hypotheses of the "Movement of the Triangle". The triangle being representative of the life of the spirit.

Kandinsky stated that:

> "The whole triangle is moving slowly, almost invisibly forward and upwards. Where the apex was today the second segment is tomorrow; what today can be understood only by the apex and to the rest of the triangle is an incomprehensible gibberish, forms tomorrow the true thought and feeling of the second segment. At the apex of the top segment stands often one man, and only one."
>
> "His joyful vision cloaks a vast sorrow. Even those who are nearest to him in sympathy do not understand him. Angrily they abuse him as charlatan or madman. So in his lifetime stood Beethoven, solitary and insulted. How many years will it be before a greater segment of the triangle reaches the spot where he once stood alone?"

After the Impressionists were generally accepted, the Post-Impressionists were at teh apex of Kandinsky's triangle.

When Braque entered a painting in a progressive show of his contemporaries, it was rejected. (A comment was made by the jurist about strange work, that went to far, because it was filled with strange cubes.)

Kandinsky wrote about the fear of the professional man of learning who remembers the time when the facts now taught were scorned by the Academies:

> "There arises dismay in those authorities writing books today, about the art of yesterday, that was considered nonsense when they were in school. These profound books

> remove barriers over which art had recently hurdled. They little realized that they were constructing new barriers, not in front of art, but behind it. The visionaries keep forging ahead of those on the lower levels. Great artists, such as Picasso, moved from one pinnacle of the pyramid to the next. When those around him found his level, they found he was on longer there."

I cannot apply this pinnacle philosophy to myself, of course, but it has made me more aware of myself. In some small way it is reflected in my work in a new use of color and in a contentment with what I am. I have found that one cannot learn new things and not change any more than one can brush up against a white washed fence and not be marked.

Professor Dean Eckert's class in Twentieth Century Art, in which I studied as an undergraduate, opened more new horizons to me as an artist than any other single experience. This study not only made me more aware of artist's work, but of their theories and philosophies of art, as well. With additional study of their writings I also felt I began to get an insight into their creative drive. In our study of the Post-Impressionists, the Fauves and Cubists, I began to realize a potential for color and form that I had been missing. I had come to realize that I was a traditional colourist, but there was something missing. Now, I began to realize that merely

mirroring the color that I saw in nature without exaggeration fell short of the visual potential. What some of these fellows, Seurat, Derain, Kirchner, Delunay and Kandinsky were wrestling with was more than forms and design. They were delving into the study of the effect of light and its effect on colors. Some of the artists dealt with scientific research; others just experimented with color.

As we progressed in Eckert's class I went home and painted with new knowledge, trying to apply, and adapt what I had learned, and experimented with to my work.

III. THE NATURE OF COLOR

The more I experimented, the more I wanted to know what other artists had found and written about color and light. At about this point in time I think I was beginning to realize that creativity was not a gift, but the result of a lot of study and hard work. Kandinsky is a good example-one whose study was reflected in his painting.

I found that Kandisky had devoted much time and thought to both the psychological workings of and the language and form of color. He determined the psychic effect of various colors such as:

Warm Red - exciting, suggestive of flame

Deep Red-disgust, suggestive of blood

Keen yellow-sour, recalls lemon taste

Rose Madder -soft Cobalt Green - hard

He also established that colors may mean different things to different people due to personal experiences.

Kandinsky also got into the movement and depth of color. He identified yellow as having motion towards the spectator and as being bodily; blue having motion away from the spectator and as being spiritual.

I studied some experiments that were done at

the Bauhaus in Chicago. They took blocks of color of equal size and had subjects identify at what distance they became visible as that color. Yellow was identified first and was said to be the largest square. Blue was recognizable last and was thought to be the smallest square. This follows Kandinsky's conclusions that yellow has a spreading motion from the center out, while blue moves in on itself.

Some of the study that I did, pertained to light and color and dealt with additive and subtractive color systems. This is closely related to the Post-Impressionist and Fauves study of light and color. One of the first things studied was how the eye sees. Color may be defined in terms of wave lengths of light and/or combinations to wave lengths and relative intensities. When these wave lengths reach the retina of the eye two types of cells respond. One is called "rods" which is sensitive to only blue-green light, the other type of cell, "cones" is much less sensitive to light. The cones consist of three types of cells. One responds to each of the three primaries; blue, green, and red. Light can be broken up by a prism into its spectrum. Color can be segregated with a filter. A colored filter placed over a light transmitting lens absorbs some of the light. The

remaining light is a combination of the remaining colors. We see objects by the reflection and absorption of colors in them. If white light is reflected from a piece of white paper all colors are reflected uniformly and the paper appears white. When inks or paints are placed on that paper, part of the light will be absorbed by the paint. The remaining light that is reflected is the color we see. When all light is absorbed we define the non-reflection as black.

Types of light affect the color of the image we see. Fluorescent illumination is predominantly blue-green. Any red object viewed under this light, will not appear as bright as when viewed under tungsten or daylight. Tungsten light, having fewer blue wavelengths, makes red deeper and blues darker.

There are two basic ways of mixing or separating colors. One is called additive, the other is labled subtractive. When light of one color is projected onto a screen and another projected over it, the combination color is called "additives". When a filter is placed over a lens or when light reflects from a painted surface, the resulting color is called a subtractive color. When light strikes the painted surface, some of the wavelengths are absorbed, some are reflected. The

reflected wavelenghts register as the colors we see. If all of the wavelengths except red are absorbed we see that pigment as red. The primary colors of the subtractive system are red, yellow and blue. Mixing pigments of red and yellow change the reflective quality of the materials involved. In theory the mixing of a pure yellow and a pure blue in proper proportions should result in a green secondary color. As most artist are aware the green that results isn't always that which was expected. The reflective qualities of the two materials may alter the quality of color value that registers in the eye. The result may be in the cited instance , a greyer hue. This is due to impurities in the materials or chemical reactions in the new formulation. This is particularly true with the pigments used in oil colors. Combining too many tube colors generally results in a muddy value. Many different materials are used in various emulsions to achieve particular values found in nature. With a basic palette of, perhaps, ten oil colors, most values can be simulated. The more discerning artist may use thirty or more tube colors in his work.

The primary colors of the additive system are red, green and blue light. These colors cannot be produced by mixing the other colors. Combining red

and blue produce a third color, magenta. Combining all three colors produces white light.

To illustrate this, using the right value of color we could make a checkerboard pattern of the red and blue. When viewed from a distance the eye is no longer able to distinguish the difference and the resulting color is magenta. Red and green squares will produce a yellow blue, while green and blue squares will produce a cyan hue. These effects were used by the Post-Impressionists effectively.

In painting squares side by side the color will appear darker than when using the projection method. This is due to the colors being side by side and not overlapping as when projected. As a result you have only half of the color intensity from a given area as compared to that produced by projecting the color as light.

Another illustration of the additive process occurs when we view small elements of colors placed side by side without overlapping, such as the highlights and middle tones of color reproductions. We see the combinations of all of the elements, not the individual dots. When the dots do overlap, we see the combination formed by the subtractive color mixture process if the overlapping colors are transparent. This is a concept used in process

color printing daily. The artist uses this process in his artwork; most do so without realizing it. Some of these concepts I have tried to apply to my work. This type of study doesn't necessarily automatically reflect in one's work but it does give the artist a basis to explore new modes of expression.

There is another facet of color I have been investigating and have applied to my work. Colors have a depth, some being recessive, some progressive. When observing a beam of light that has been broken up by prism and projected onto a flat wall it appears to have depth. In general the light colors appearing closer, the reds in the middle, purples and blues recessive in the distance. I feel the artist can, apply these theories to his work as Kirchner, Derain, Kandinsky and Sargent did.

There is a further phenomenon that I have observed but cannot document. It seems that just as with a line drawing done with the intent of forming the optical illusion of protruding or receding, it is possible with color placed in additive position (a color spaced closely next to another), a color that is normally in the middle range in depth can push a recessive color farther back. To give an example, I gave depth in a wooded

area on my painting, "Valley of Heaven", with the use of mauves and ultramarines in the shadows areas. The area around the shadow was green and brown. The area dropped back but not as I had hoped for. I took some cherry red and put an opaque spot about the size of a pea on the ultramarine blue. I feel it almost socked a hole through the paper. The red has not been noticed by anyone so it must be recorded by the eye as harmonious with the shadow. I feel the surrounding area being a recessive brown didn't give the recessive colors anything to push against. The spot of red accomplished this goal. I intend to continue this study of light and colour and apply this to my work.

IV. THOUGHTS ON "DISTANCE"

Occasionally, I've gotten lost in a painting, gone into that euphoric state where time and space stand still, and on return, look at this work with distance and wonder, "Where did this come from? This is good."

Sometimes after seeing a sold piece after four or five years it can be viewed less emotionally or from a "Distance" as Edward Bullough (1880-1934) philosophized "is necessary to judge artwork". Edward Bullough was a Professor of Italian Literature at Cambridge University. In his essay "Physical Distance" As a Factor in art and as an aesthetic principle (8) he puts forth the hypothesis that the actual spatial distance of a work of art from the spectator, i.e. the distance represented within the work, the less obvious but more perhaps important is the temporal distance, the remoteness from us in point of time.

> "Distance, as I said before, is obtained by separating the object and its appeal from one's own self by putting it out of gear with practical needs and ends. thereby the contemplation of the object becomes alone possible. But it does not mean that the relation between the self and the object is broken to the extent of becoming 'impersonal'. Of th alternatives 'personal' and 'impersonal' the latter surely comes nearer to the truth; but there, as elsewhere, we meet the difficulty of having to express certain facts

> in terms coined for entirely different uses. To do so usually results in paradoxes, which are nowhere more inevitable than in discussions upon Art. 'Personal' 'objective' are such terms, devised for purposes other than aesthetic speculation and becoming loose and ambiguous as soon as applied outside the sphere of their special meanings. In giving preference, therefore, to the term 'impersonal' to describe the relation between the spectator and a work of Art, it is to be noticed that it is not impersonal in the sense in which we speak of the 'impersonal' character of science, for instance. In order to obtain 'objectively valid' results, the scientist excludes the 'personal factor', i.e. his personal wishes to be proved or disproved by his research. It goes without saying that all experiments and investigations are undertaken out of a personal interest in the science, for the ultimate support of a definite assumption, and involve personal hopes of success; but this does not affect the 'dispassionate' attitude of the investigator, under pain of being accused of manufacturing his 'evidence'.
>
> Distance does not imply an impersonal, purely intellectually interested reaction of such a kind. On the contrary, it describes 'a personal' relation, often highly emotionally colored, but of 'a peculiar character'. Its peculiarity lies in that the personal character of the relation has been, so to speak, filtered. It has been cleared of the particle, concrete nature of its appeal, without, however, thereby losing its original constitution."

During many years of interaction with fellow artists, students and other teachers, the attainment of 'Distance" is the most difficult thing the artist can obtain. Yet, this is probably one of the most essential ingredient in the artist's growth.

When a creative person puts his energies into a work it becomes an extension of the mind, through

arm, to expression, i.e. 'fude no chikara', a Japanese expression meaning the inner feeling that flows from the artist's mind, to the arm, to the hand, to the tip of the brush and into the painting, and which I will describe later when I discuss oriental paintings. It can be argued that the body is unreal and temporal and the spirit real and untemporal as in the Christian Science philosophy, put forth by Mary Baker Eddy. One could deduce that to the artist his work is as real as he is and his very essence. When a contemporary asks for your critique, he is making a very complex statement:

1. I respect you and your spirit.
2. I am baring my essence for your reviewing.
3. Be kind, I find it hard to achieve 'distance', but I am trying.
4. I want to grow artistically.

I have had fellow artist ask me what I thought of a particular piece. I've learned it best to say something positive such as "The color is very expressive' or whatever I feel is good about the piece. Occasionally, the artist will press for more. "No, what do you really think about it?" asking for a real critique. This is the point where real interaction can exist. A clod could respond, "The color's great but the drawing is

faulty". With a student or contemporary, I feel we should put a little of ourselves on the line with a more personal response, "I like the color a lot. Perhaps simplifying this area would help the composition. It seems to distract from the main focus of the work," I feel this example opens the door for an exchange of ideas and learning. I have judged, or been a jurist for numerous art exhibits, both student and professional. I have tried to use this 'Distance' in my judging. This is most difficult when it comes to the final stage of the awards. Putting aside one's personal preferences and emotions, to view on an aesthetic plane requires a lot of personal discipline. We have all seen exhibitions in which the jurist picked only abstract expression or only stark realism. Does this imply there was nothing else worthy? Probably not! Most likely, the jurists could not 'distance' themselves from their personal preferences, styles or current modes. Review the critique given by the 1905 French art authorities of the Paris Salon d'Antomne Exhibition. (9) In reviewing the show he stated he thought the room looked like a cage of wild animals. This movement of art was labeled, "Les Fauves" (Wild Beasts). Surely there was some work of value there for the jurist had he been able to establish some distance when reviewing the work

of Derain, Vlaminck, Marquet, Rouault and Matisse. But there were those who could put aside their personal preferences for something new, gathering up these little gems and nurturing them.

V. SOMETHING ON WATERCOLOR PAINTING

I have also gone into some depth to study artists past to present who have contributed to the watercolor medium's development. My favorite medium of expression has been watercolors. I have painted in all media, but have found that I have a greater freedom of expression with watercolors. I can be spontaneous and use the flow of the colors to make new statements.

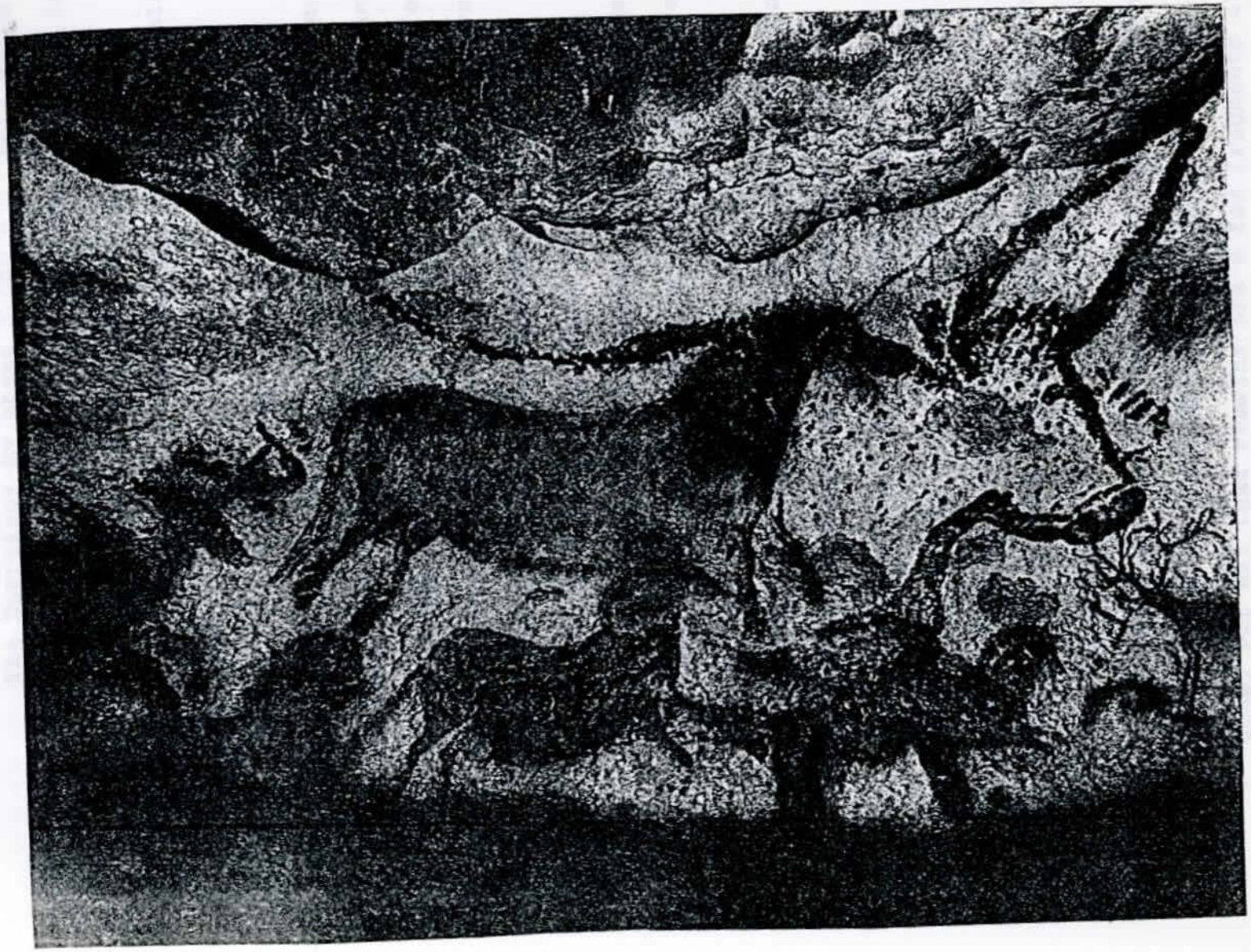
Two of the more valuable books that I have read are "Concise History of Watercolors" by Graham Reynolds (6) and "A History of Watercolor" by Bernard Brett (7) These books acquainted me with the fact that watercolor painting goes back historically to about 35,000 B.C. when Cro-Magnon man began to inhabit the valleys of Dordogne in the French foothill of the Pyrnees Mountains. In limestone caves, as part of some sympathetic magic ritual, he did magnificent paintings of the animals he hunted. These paintings were man's first water-colors. Although their pigments were unbound, they have been preserved by the chemical action of the limestone surface they were painted on, (Exh. A) the result similar to later Renaissance fresco painting.

Prehistoric artist-hunters were limited to a simple palette, but their colors, particularly at Lascaux in southern France remain dense and brilliant. Chemical analysis has shown the blacks to be made from manganese earths and bone charcoal. Colors ranging from yellow through the light reds to brown and crimson were made from earth pigments and mineral oxides; they had no blues or greens. The colors were ground to a fine powder and usually mixed with water. To spray on the color, small blowpipes of hollow bone were used. This was a laborious process similar to the deliberate technique of fresco painting. Bone containers for the colors have been found near the sites of the paintings.

Early hunter artists are believed to have applied color with their fingers, daubed it on with a stick and, as many of the paintings at Lascaux clearly show, painted it on with a brush, made from bunches of feathers or hair most likely. Often, the outlines and contours were accentuated by lines engraved with sticks, flints or antlers. Although there are forty known painted caves in south-west France and nearly as many in Spain, the accepted masterpieces are to be found at Altamira in Spain, Lascaux in the Dordogne and Niaux and Les Troix Freres in the French Pyreneean group of caves.

Exh. B

In this detail of a frieze from Lascaux, aurochs (wild bulls) mingle with nervous deer and a herd of wild horses. The curious red-ochre marking above the muzzle of the auroch is believed to represent a symbolic trap



The Egyptians by about 3,000 B.C. were doing scrolls of papyrus paper. These were done more in the form of record keeping than as pictorial elements. The Book of the Dead is one such scroll. (Exh. B)

Brushes made out of reed stems were finely shaped to a point. They used a water base pigment to achieve an extraordinary range of color. Blacks were made of charcoal and soot, white-lime, yellow and red from ochers, greens and blues were derived from malachite azurite and powdered enamels. It is difficult to believe that these watercolors, glowing with color and beautifully executed, were done purely as a record with no attempt to create a work of art.

Early in European art history the Minoans on the island of Crete developed exciting friezes. (Exh. C) These were wall paintings vigorously painted with bold colors. The Minoan artist revelled in the spontaneous use of color: Blue Monkeys, vivid red and blue countryside, electric blue dolphins.

During this period and the following Mycenaen and early Greek periods, watercolor painting was done, but all that remains are a few fragments of frescos and some narrative descriptions.

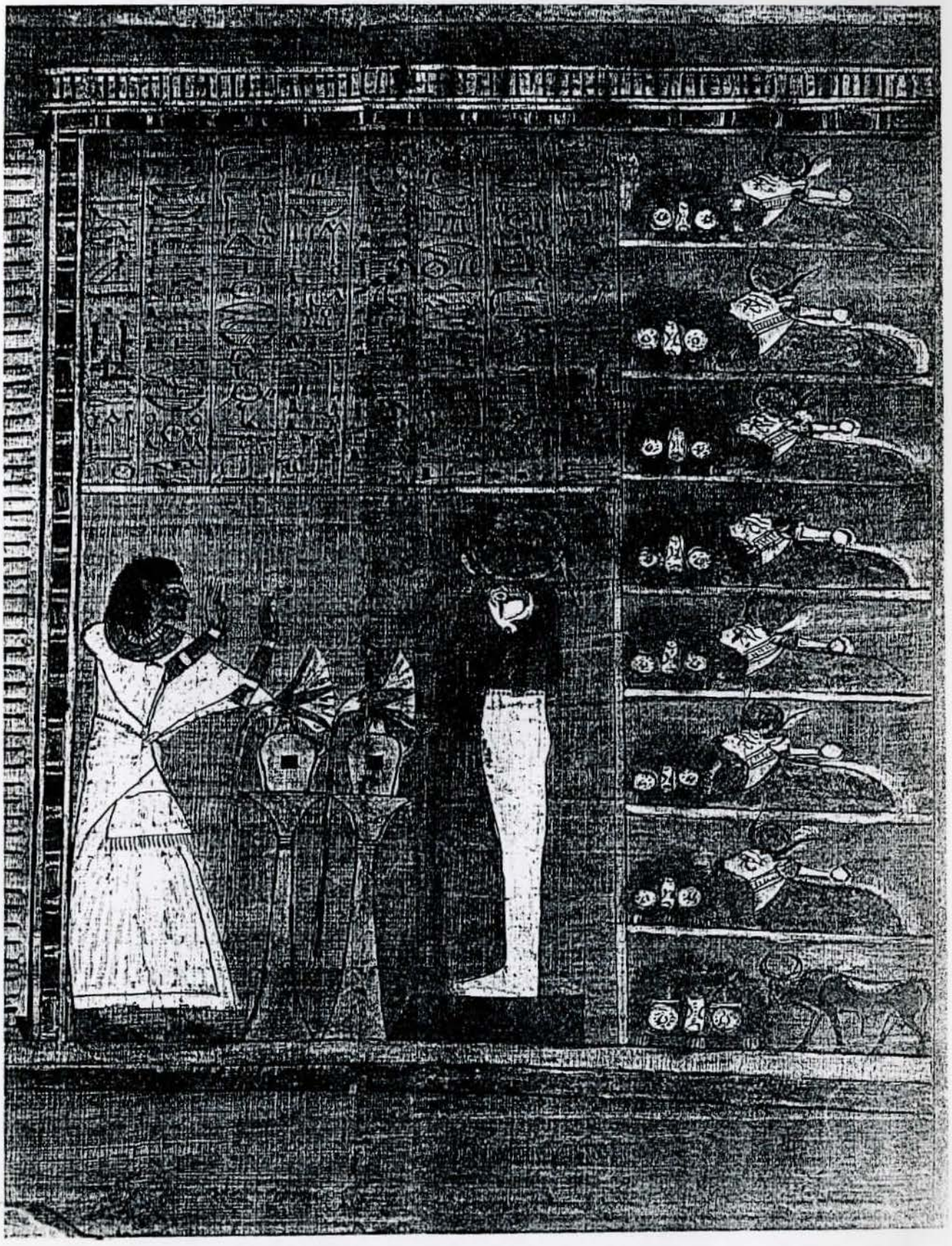
During this period of time the Chinese painters were developing their own approach to watercolor painting. During the Han dynasty (206BC-220AD) Chinese cultural attitudes formed what laid the foundation of a definitive art style which spread to Korea and Japan.

During my study of Far Eastern Art, I determined that it seemed natural that watercolor painting should have developed. The use of a pointed brush to write with undoubtably developed skills with the brush.

Scholars and intellectuals painted for mutual enjoyment. The oriental painter had little need for perspective, realistic modeling or chiaroscuro. Capturing the essence and the beauty of life around them was goal enough. Art became very formalized (in Japan there were 72 major laws for painting), but still had an essence of design, warmth and harmony.

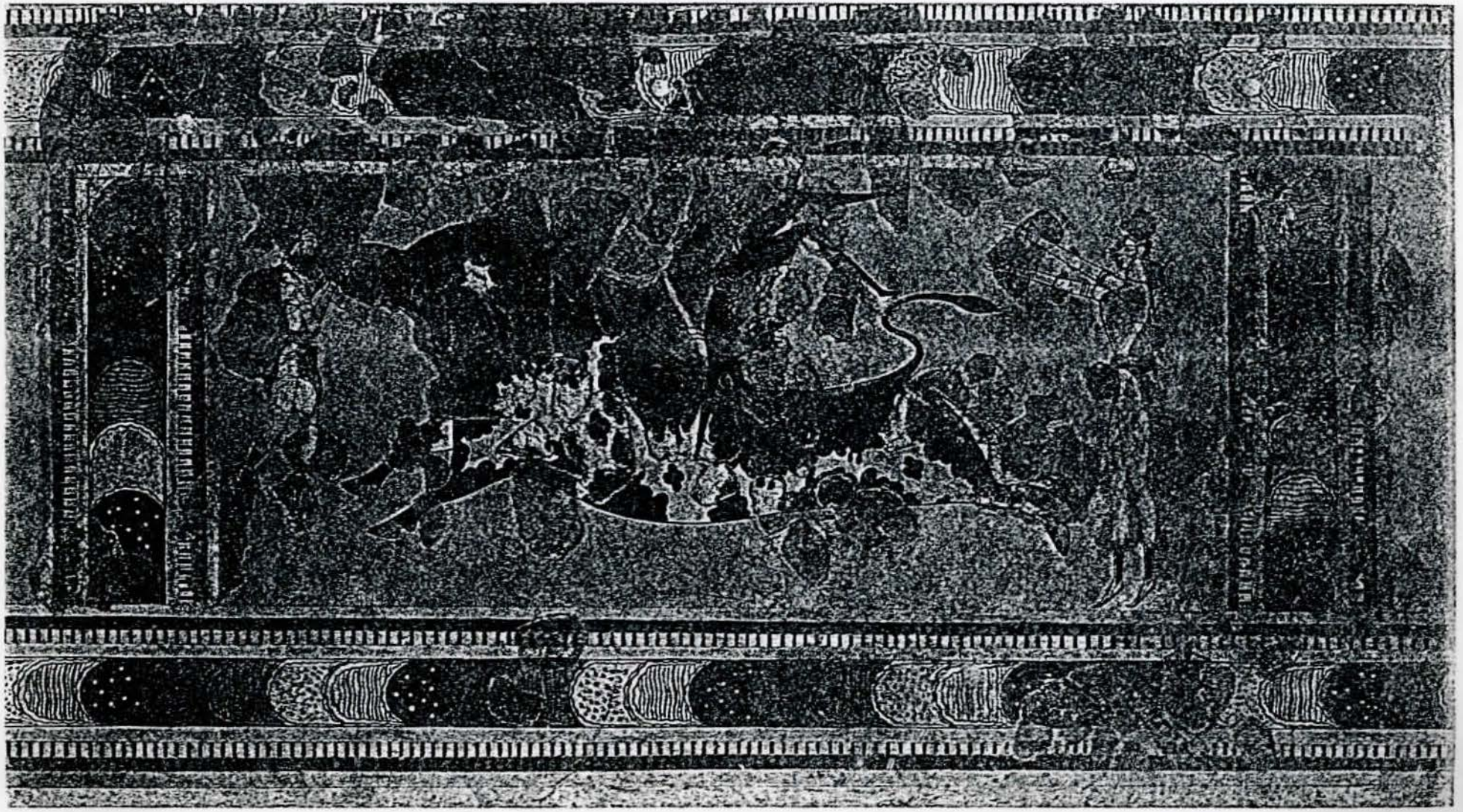
I feel that this warmth and harmony was what attracted the Impressionist Painters to study and collect oriental wood block prints centuries later. In the Oriental painting the viewer is invited into the work to be surrounded by misty valleys and mountains with a great sense of depth and dimension. This was achieved without any sense of

Exh. B



Exh. C

Below: Bull-jumping from a Minoan frieze. The artists revelled in the use of spontaneous colour for its own sake, rather than reproducing natural colour (Heraklion Museum)



a mechanical perspective. There is a spontaneity that is achieved by the strength of the brush stroke--in Japanese Art Law, this is termed "fude no chikara". The point of the brush touches the surface of the paper, the inner feelings of the artist flows from the mind to the arm through the hand to the tip of the brush and into the painting. This is the only way to achieve harmony with nature.

In Oriental painting, contemplation and meditation are important. A Chinese scholar painter described his approach to painting as, "When you are going to paint bamboos, you must first realize the thing completely in your mind. Then grasp the brush, fix you attention so that you can see clearly what you wish to paint. Start quickly, move the brush, follow straight what you see before you as the buzzard swoops when the hare jumps out. If you hesitate one moment, it is gone."

Chinese and Japanese artists worked on silk or paper. Both are somewhat absorbent. Once a brushstroke has been made it can not be obliterated.

In the oriental watercolor there is an immediate impression of life, movement and growth. This is probably due to the sureness of the ink

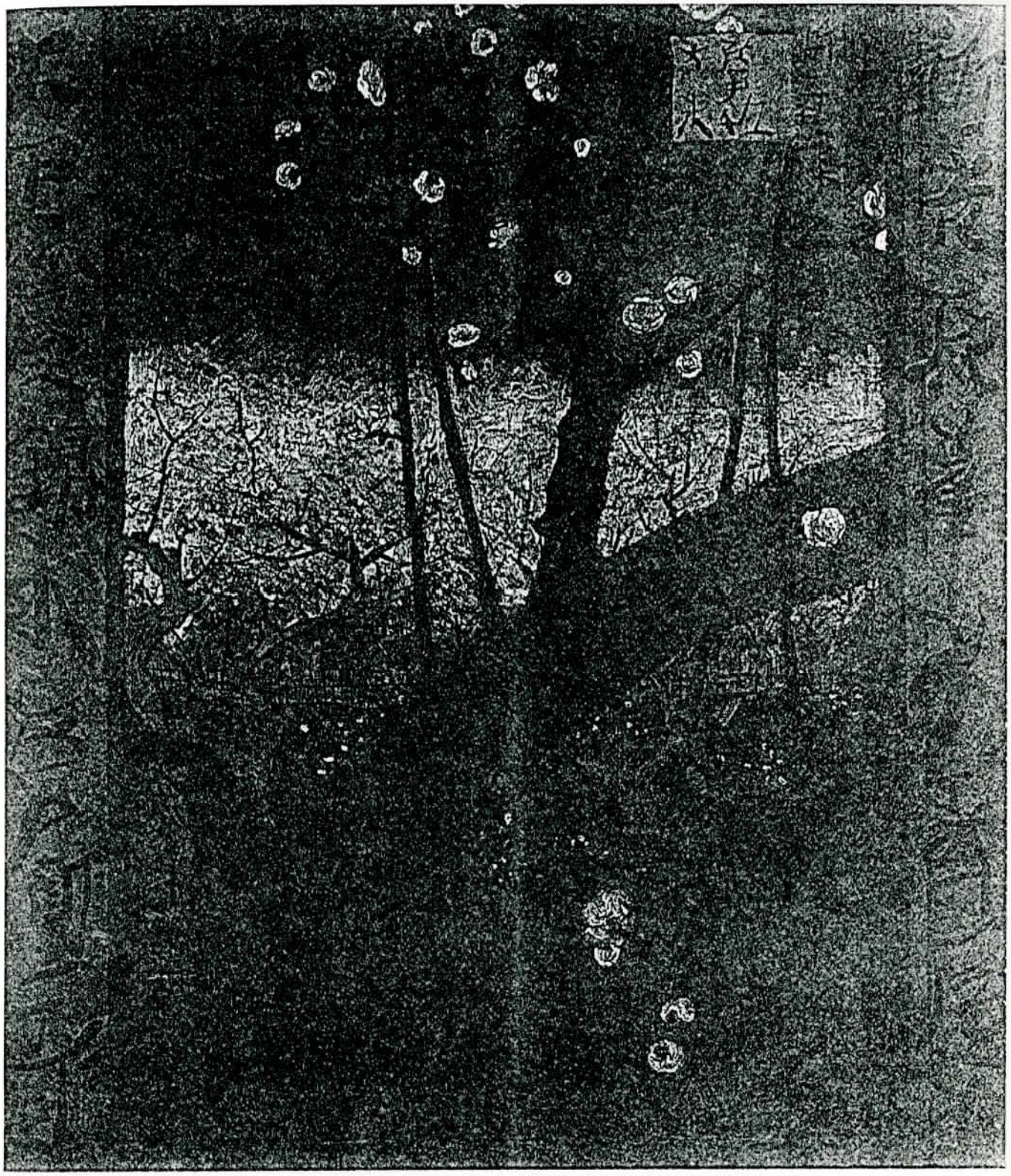
line. With the "boneless" watercolor (those with out constriction outlines) this is achieved with the crisp color drawing.

I have been aware that Vincent Van Gogh had been much taken by Japanese wood block prints. He had studied, collected and painted several studies, one of these was a study copy after Hiroshige, "Plum-Trees in Blossom". (Exh. F) It was stated that Vincent pinned up his Japanese prints wherever he went. They also appeared in the background of some of his paintings. I had wondered what ongoing attraction and influence these prints had on Van Gogh.

With my study in the class on Japanese Art and Architecture, I think I began to understand this influence. At one point in later life he was queried about the absence of his Japanese prints. He replied "I no longer need them, they are here," pointing to his head. Most likely the spirit flowed from them through his arm, hand and brush, bursting on his painting with those sure swift magnificent strokes of brilliant color, each stroke meaningful and precise to the emotion of the whole, studied but spontaneous, the very essence of oriental painting.

There is still controversy in establishing a definition of what watercolor is. Most agree that

Exh. F



PLUM-TREES IN BLOSSOM (after Hiroshige). Paris, 1888, oil on canvas, 55 × 46 cm, F 371, H 11. Vincent van Gogh Foundation, Amsterdam.

it is a pigment ground or suspended in a water soluble medium such as gum. This solution applied with a brush on paper. Opaque white can be introduced into the medium adding another dimension referred to as gouache or body color.

The book, "A History of Watercolor" acquainted me with some of the early uses of watercolor, such as Raphael's cartoons for tapestry. These were a gouache, and are the earliest and largest water-colors in existence.

Some of the artists who accomplished early watercolor drawings were: Tederico Barocci, Peter Paul Rubens, Anthony Van Dyck, Johannes Hubert Prins, Albrecht Durer, Jean-Horore Fragonard. Most of these artists used watercolor as a sketching device or an occasional form of expression.

Albrect Durer, a German artist, accomplished watercolor works that are the earliest examples I have found of a true water color presentation. Sometimes these were done as studies for other projects or paintings. His painting "Wehlsch Pirg" (An Alpine Scene) (Fig. D) captures the feeling of spring with bright bold washes that could have been done today.

Durer has been considered the father of European watercolor and the forerunner of the great English watercolor movement. It wasn't until the

Fig. D

end of the eighteenth century that watercolor became a succinct form of expression. The English established societies for the promotion of this art form and indeed it became known as an English art form.

I studied the works of such English artists as William Tavener, Paul Sandby, John Robert Cozens, William Pars and Francis Towne.

In the nineteenth century, watercolors took a giant leap with the expressive use of the medium by J.M.W. Turner. Turner was a student of Goethe's theory of "light and colour". He considered some of these advanced sketches "color beginnings". These studies of light and color he applied to his work.

I feel that there is an important distinction in what can be referred to as "purest watercolor". When I use the term 'purest' in reference to the watercolor medium, I mean the transparent color used without opaque colors or other materials. As a purist, it is necessary to plan your whites by leaving the white space. When opaques or acrylics are used, little planing is necessary since white can be painted over dark and changes made at will.

There was a myriad of watercolor artists of the early period that excite my admiration. Thomas

Girten, John Sell Gotman, John Constable, Peter De Wint and Richard Parkes Bonington. Bonington's work impressed me greatly. Although he died at age twenty-six in 1828, his work had attracted many followers. His brief but meteoric career was spurred on by contacts with Louis Frania and Delacroix. He worked with both landscapes and figurework. His precise control of washes, his instinct for rich, gay, transparent color made his work distinct.

Samuel Palmer, another British artist, did strikingly impressionistic watercolors. He described his work as "visions". His work "In a Shoreham Garden", 1829, is strongly suggestive of the French Impressionists that followed later. He considered these private works and only showed them to close friends.

In the study of nineteenth century European and American watercolor artist Eugene Delacroix and Jonannes Bosboom's work stood out, along with the watercolors done by Jongkind and Winslow Homer. Delacroix thought of watercolor as the natural mode of expression. He had a close friendship with Bonington and Thales Fielding. His watercolors were subjects for many later oil paintings.

It is felt that some of the Impressionists may have tried to make their oils emulate the bright

appearance and suggestive brush work of water-colors. Cezanne used watercolor to express ideas that he was groping with. The watercolor style he developed later in life was done without the characteristic outlines of his oil work.

Henri de Toulouse-Latrec rarely used water-colors by themselves. He combined the use of tempera, oils, and charcoal with watercolor to accomplish his expressive work.

Van Gogh used the watercolor medium expressively in a number of his works. His painting "The Yellow House at Arles", 1888, is a brilliant example of the spirit of painting of the time in the watercolor medium.

Winslow Homer was one of the founding fathers of the American Watercolor Society in 1886. I was fortunate to view a number of his works, and also John Singer Sargent's, in a show of American Artists at the St. Louis Art Museum. The bold freshness of their paintings was impressive.

I also studied the watercolors done by Whistler, Innes, Marin, Moore, Signac, Derain, Sargent, Chagall, Kokoskea, Rauault, Munch, Nolde, Kell, Hopper and O'Keefe. Among these turn-of-the twentieth century artists, I became enamoured with the work of Thomas Eakins. His precise method of working and his background in academic art were

also of interest to me. I read additional writings on his life and work as well as his own commentaries. One of the things that impressed me about his work was his design. His composition in "Negro Boy Dancing" is so perfect it appears almost contrived. He went to great lengths in his studies for a work, both photographically and through drawing, to achieve the precise design he was trying to accomplish. I could probably benefit by putting more preliminary work into my paintings.

In reading about John Singer Sargent's watercolors, apparently he intended these for his personal pleasure and was willing to let himself go. He had studied with Monet and had an association with Whistler. He was interested in and used their color application in his work, but rejected their style. He did not take his watercolor endeavors seriously until he exhibited eighty-six watercolors at Knoedler's gallery. A. August Healy, president of the Brooklyn Museum, purchased eighty of these works for that institution for $20,000.00. Shortly after the Museum of Fine Arts, Boston, purchased forty-five. The demand far outreached the supply.

By 1908 Sargent had reduced his portrait commissions as much as possible. He stated that when he felt a portrait commission coming on he

retreated to his "bombproof shelter". This shelter was one of remote villages of the continent, where he continued painting his watercolors.

WHAT ELSE IS A WATERCOLOR? DOES IT DIFFER FROM OTHER MEDIA IN APPROACH? IS IT A LESSER MEDIUM THAN OIL PAINTING? WHY DO I FEEL MORE AKIN TO THIS WATERCOLOR APPROACH?

There are no clear and concise analytical answers to these questions. At least not one that a consensus would agree on.

My own feeling about what a watercolor should be is that it is best when it is true to itself. When it imitates other media it is a poor substitute. Impasto techniques can be better achieved with oils or acrylics.

I think that watercolor is truly a philosophy. One that is rarely achieved with regularity, even by those practitioners who do it well. Perhaps, we don't understand our goals well.

In philosophy of Art and Aesthetics (8) the segment on R. G. Collingwood, titled "The Artist and the Community" (1889-1943) this English philosopher states:

> "What is meant by saying that the painter "records" in his picture the experience which he had in painting it? With this question we come to the subject of the audience, for the audience consists of anybody and everybody to whom such records are significant. It means that the picture, when seen by someone else or by the painter himself subsequently, produces in him (we need not ask how) sensuous

> emotional or psychical experiences which, when raised from impressions to ideas by the activity of the spectator's consciousness, are transmuted into a total imaginative experience identical with that of the painter. This experience of the spectator's does not repeat the comparatively poor experience of a person who merely looks at the subject; it repeats the richer and more highly organized experience of a person who has not only looked at it but has painted it as well.
>
> That is why, as so many people have observed, we "see more" in a really good picture of a given subject than we do in the subject itself. That is why, perhaps, too many people prefer what is called "nature" or "real life" to the finest abstract expressionist pictures. They prefer not to be shown so much that is new in order to keep their apprehensions at a lower and more manageable level. There they can embroider what they see with likes and dislikes, fancies and emotions of their own, and intrinsically connect with the subject."

I feel that the good watercolor does allow the viewer to "see more" in them than the subject itself.

In my opinion the best watercolor leaves something for the audience to become involved in. Less is more. The painter doesn't just record the occurrence but interprets the happening. The oil painter would tend to say to his audience "This is a luxurious blue velvet jacket with shiney brass buttons." Speaking of "Figure in Costume" by John Singer Sargent, the watercolor artist would say, "This is a blue jacket that is soft and luxurious." (Exh. E) (9) It was stated that this work as painted by Sargent when he was only 13 years old. One can easily relate to this watercolor, see its

Exh E John Singer Sargent 1875-76 Figure In Costume

freshness, the sure use of the color and the understatement of details. Sargent also put a personal identification to its statement.

At this point, I am presenting a sequential statement of works accomplished in watercolor, which I think historically present the true essence of this method of painting. Again, this is not a style of painting, but an emotional release of watercolor energies.

1. Tiber above Rome, Monochrome, Claude Lorrain
2. A Country Lane, Anthony Van Dyck about 1632 in London England
3. Killarney and Lake, William Pars, 1742-1782
4. Country Lane, Thomas Gainsboro 1727-1788
5. Country Girl, Paul Sandby, about 1751
6. Cayne Waterfall, North Wakesm Thomas Girten, 1775-1802
7. Mountain Landscape, Afterglow, John Varley, 1778-1842
8. Lonely Dell, Wharfdell, Joseph Mallord, William Turner, 1775-1851
9. Trees, Sky and a Red House, John Constable, 1776-1837
10. Palings Tree by a Pond, John Prome 1768-1821
11. The Needles, John Sell Cotman 1782-1842
12. In a Shoreham Garden, Samuel Palmer 1805-1881
13. Bridlington Harbor, A.V. Copley-Fielding 1787-1885

14. Southend Pier, James McNeil Whistler 1787-1903

15. The Gurdecea, John Singer Sargent, 1856-1925

16. John Bigan in a Single Skull, Thomas Eadins, 1849-1916

17. Off Stonington, John Marin 1850-1953

18. Portrait of Manet, Edgar Degas 1834-1917

19. San Miguel-Sun, Rex Brandt 1969

20. Concrete Road, Ted Kautzky about 1952

21. Town in Cork, John Pike

22. The Arches, Morris Shubin 1920-

23. Jerald Silva, Reclining, Diane Baxter 1936-

24. Margy Traverman, S. Pan 1932-

These examples only scratch the surface of those I could cite. They, of course, do not represent all of the techniques used by artists with the watercolor medium.

I have presented examples that, perhaps, are modes which I most strive to emulate.

(1) *Tiber above Rome.* Claude Lorrain (British Mus[illegible]n, London)

Albrecht Dürer, working both in gouache and transparent watercolour to produce meticulous naturalistic studies of an

(2) A COUNTRY LANE, 1632 ANTHONY VAN DYCK


A. Vandyck

In 1785, it was estimated that 40,000 English people, counting masters and servants, were travelling or living abroad. This bred a taste for the topographical watercolour, a taste which by this time was not entirely

(3)
Killarney and Lake. William Pars, 1742-1782
(Victoria and Albert Museum, London)

(4) *A Country Lane.* Thomas Gainsborough, 1727-1788 (British Museum, London)

1847) and Benjamin (1776–1838) Barker, all contributed in their way to the grov ıg popularity of watercolour as a serious mediu So did

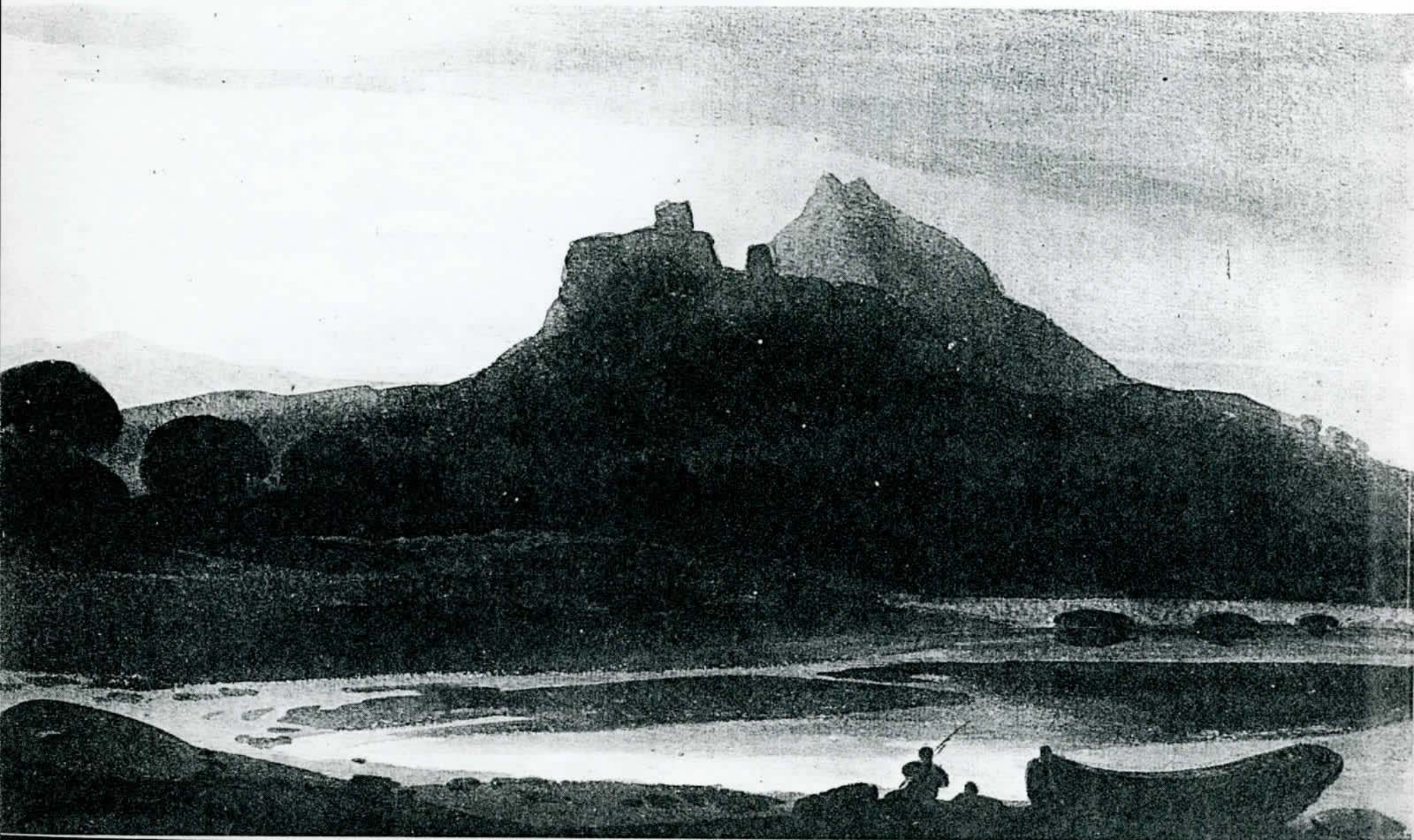
(5) *Country Girl.* Paul Sandby (Copyright reserved. Reproduced by gracious permission of Her Majesty Queen Elizabeth II)

White House at Chelsea.' Girtin was motivated on the one hand by a feeling of reverence for nature and a great respect for her beauty, on the other, by an urge to express, through nature, his own personal

(6) *Cayne Waterfall, North Wales.* A brilliant almost effortless portrayal of cascading water by Thomas Girtin (British Museum, London)

ure. He never achieved the inspired heights of his first idol, Girtin, that of his pupils, Cox and de Wint; nonetheless, John Varley's t watercolours are of high quality.

(7) *Mountainous Landscape: Afterglow.* John Varley 1778-1842 (Victoria and Albert Museum, London)

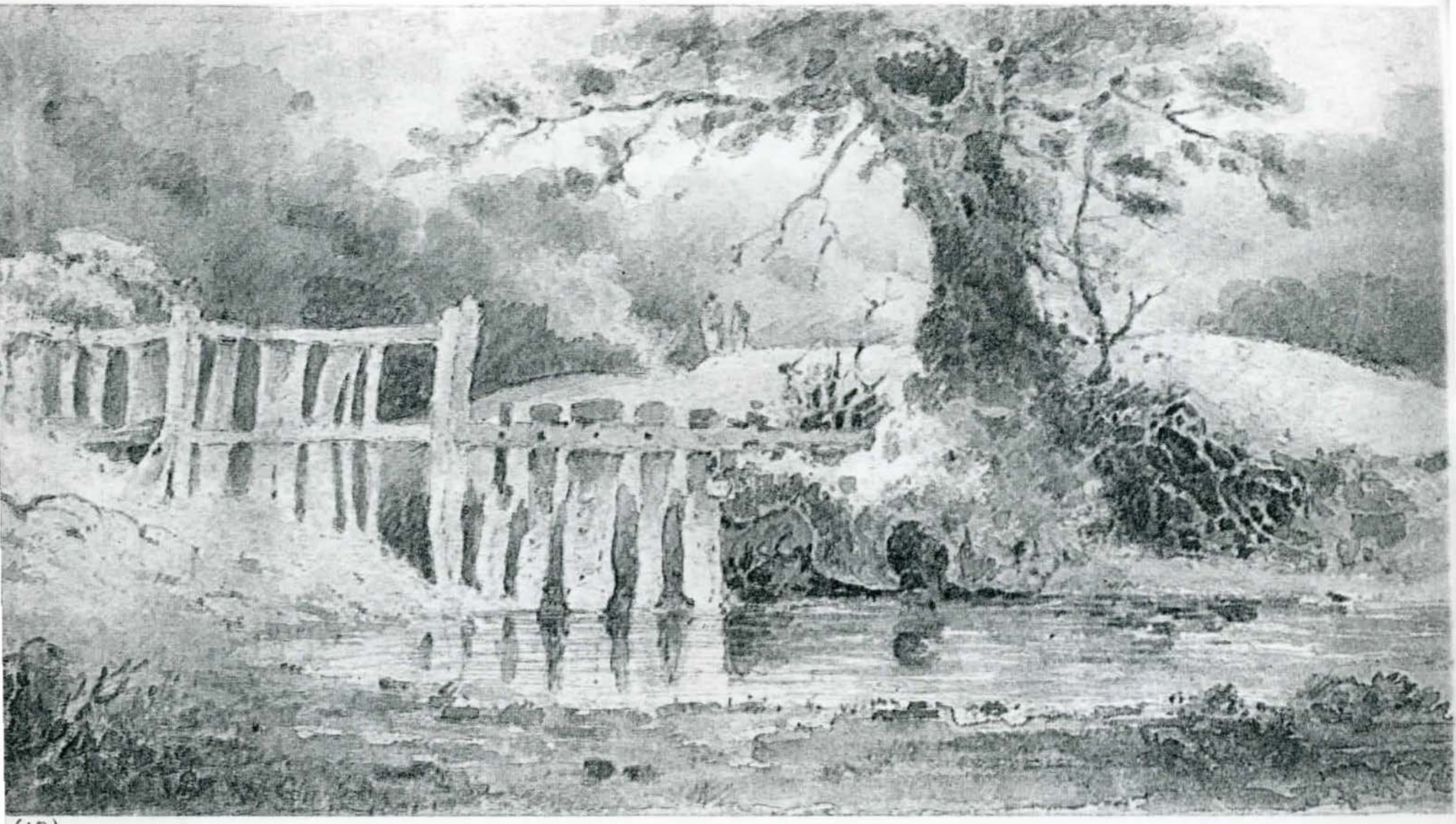


greatest watercolours, his most ambitious excursions into the realm of 'f[illegible]ering light', as he put it, were still to come. [illegible] that time he had travelled abroad to Switzerland, Germany, France and Italy.

(8) Below: *Lonely Dell, Wharfedale.* Turner (Leeds Art Galleries)

sending him to London for advice and study. Reluctantly his father agreed, and in 1796, at the age of nineteen, he set off for London, where he stayed with an uncle and aunt at Edmonton. He met

(9) Above: *Trees, Sky and a Red House* (Victoria and Albert Museum, London) John Constable (1776-1821)



(10)
Palings and Tree by a Pond. John Crome (British Museum, London)

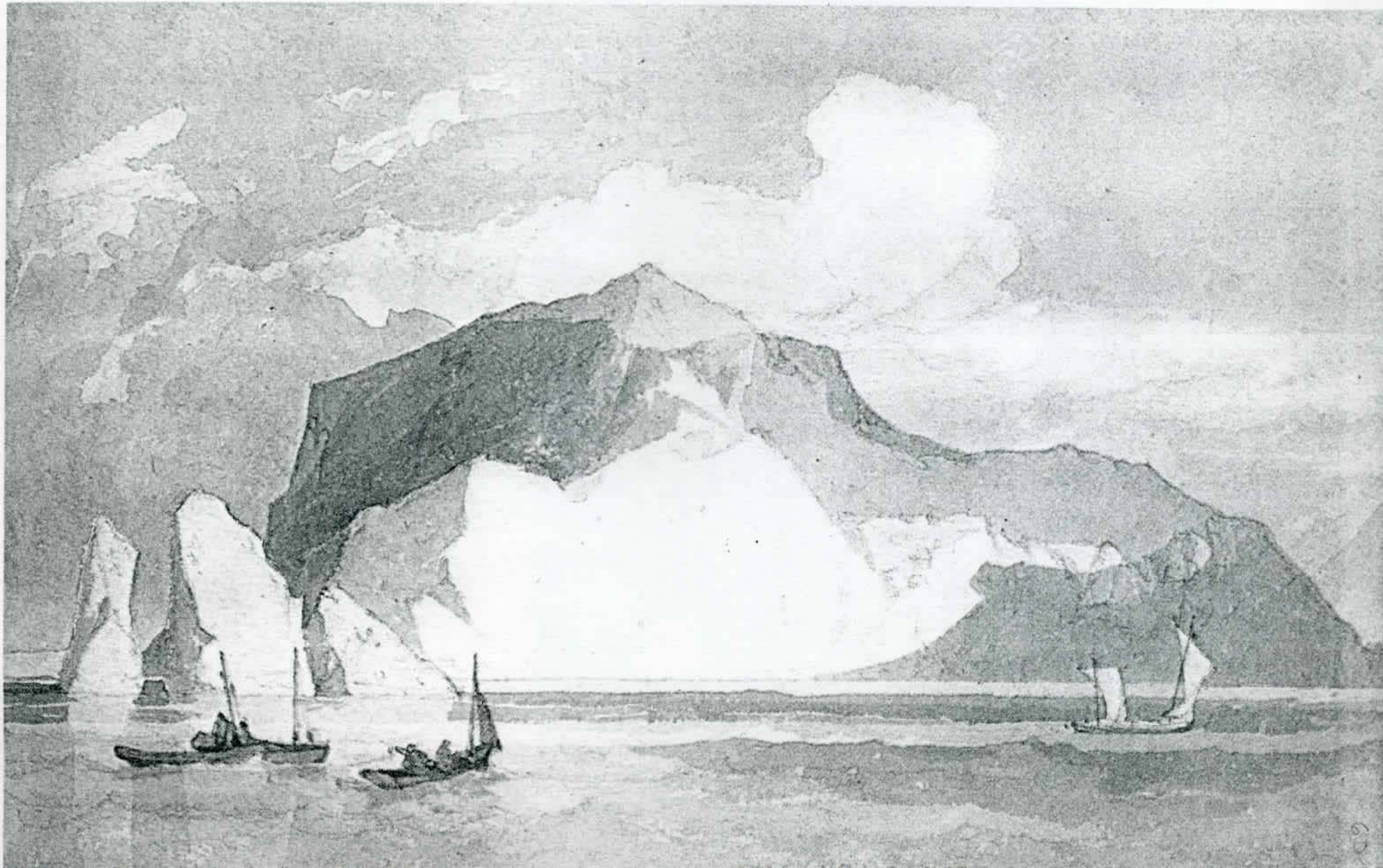
among artists such as Richard Wilson and Gainsborough in their native land, caused patrons who had previously demanded scenic paintings of Italy and the Alps to clamour for British scenes.

The Norwich school, perhaps surprisingly, was the only signi group of provincial artists to form themselves into a society. Tho Crome and others often painted in oils, the greater part of the w

tender, lyrical quality characteristic of Cotman's work.

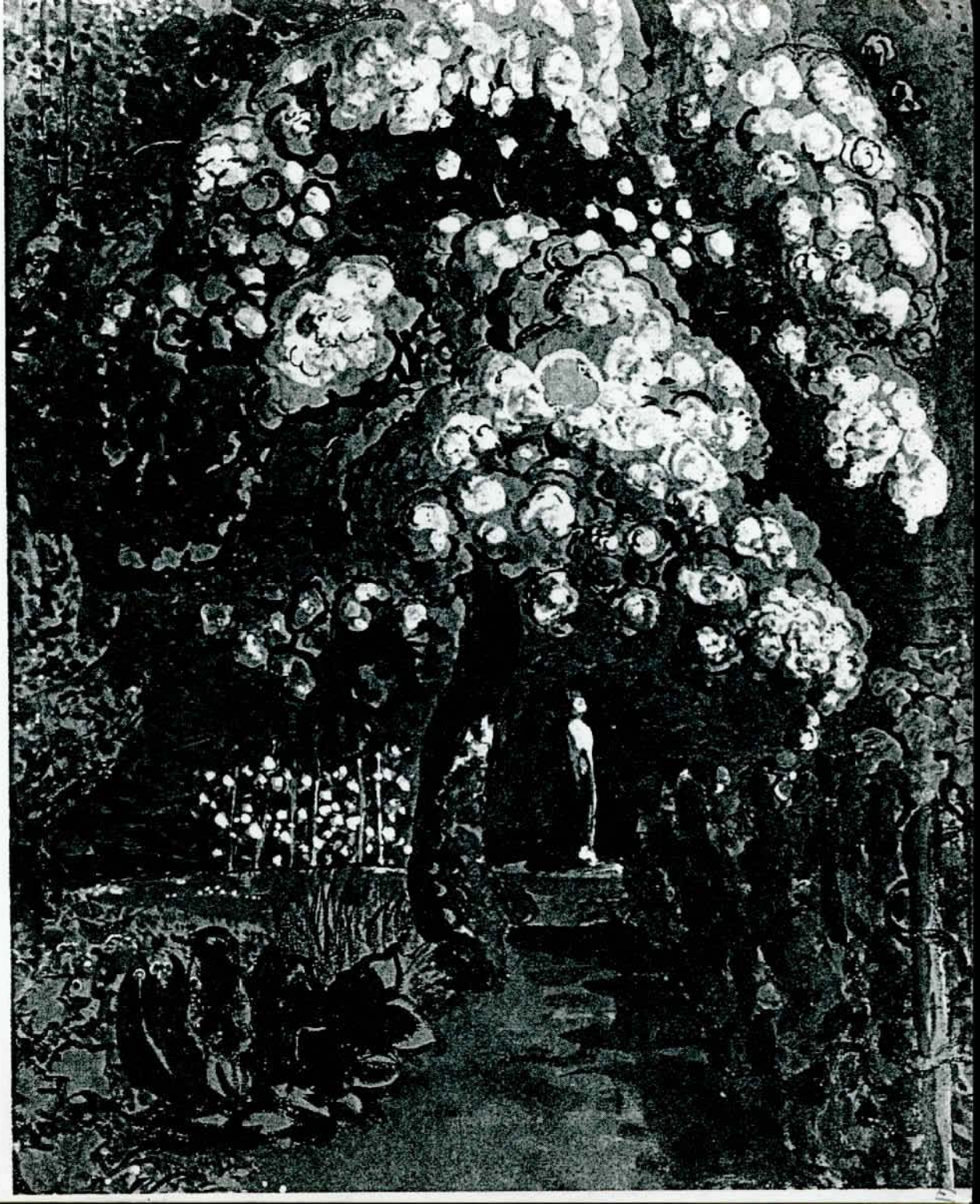
Cotman was born in Norwich in 1782, but very little is kn his family background – not even his father's profession. At ar his father had sufficient faith in his artistic talents to send him London in the face of Opie's advice. The young Cotman foun employment on Ackermann's magazine, *The Repository of Art* which he coloured prints and generally made himself useful. H

(11) JOHN SELL COTMAN
Below: *The Needles,* painted *c.*1823. This study, using a simple range of colours, has all the qualities of a Japanese woodblock print (Castle Museum, Norwich)



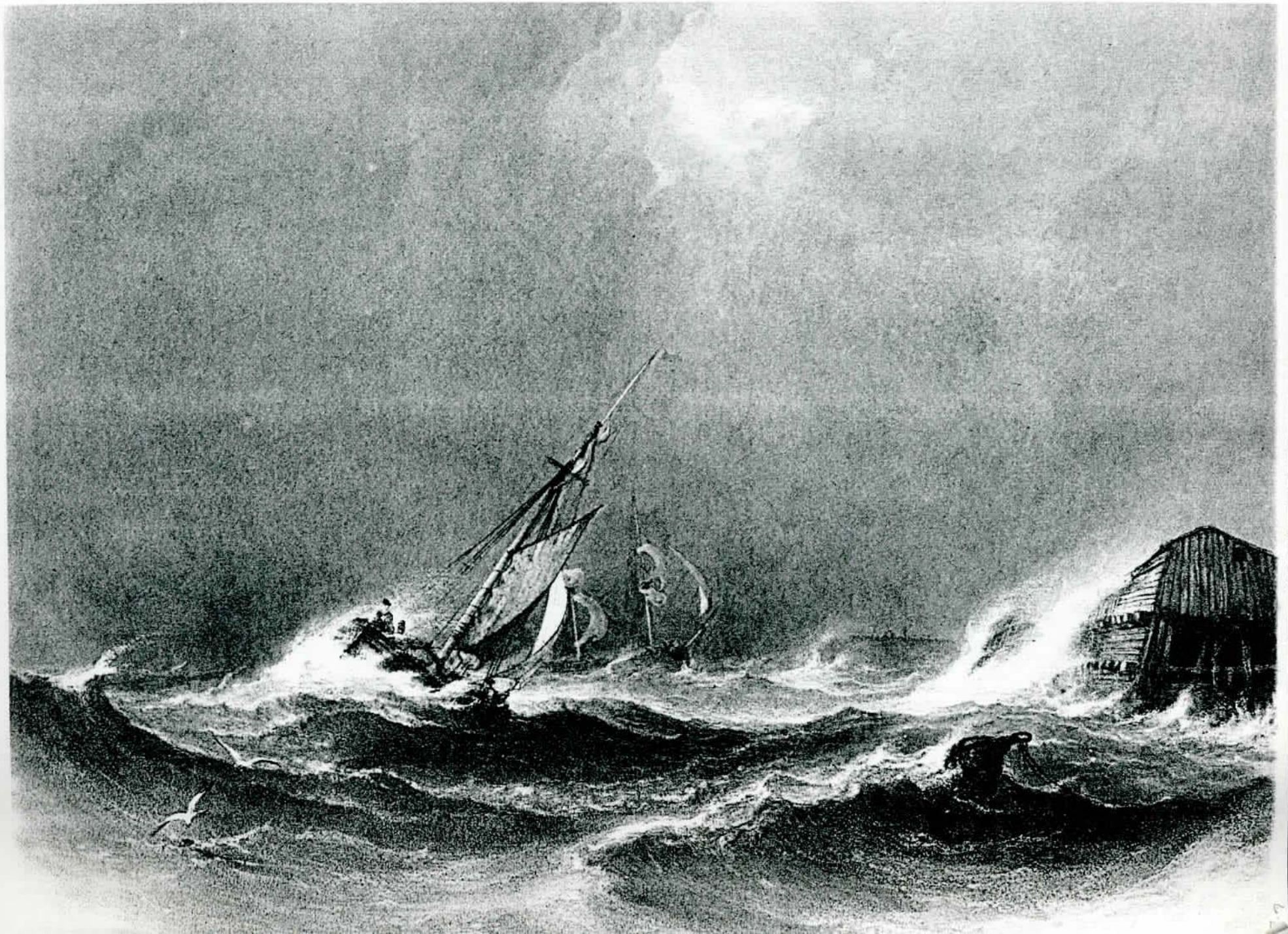
12) Samuel Palmer (1805-1881)

Right: *In a Shoreham Garden.* Watercolour and gouache (Victoria and Albert Museum, London)



day ...ore acceptable to the public, who delighted ...t the accurate portrayal of ships and boats. In *The Needles*, Cotman created one of

1787-1855 (Whitworth Art Gallery, University of Manchester)



VI. ABOUT MY WORK

The previous dialogue relates to the exchange of ideas that have taken place among instructors, artists, philosophers and myself. These exchanges have molded my work and goals, often without my realizing this was happening.

My resolve has been to always do as much as I could for my family and my art. Besides the love of my six children, wife and a various menagerie of pets, my three loves have been **watercolor painting**, **ceramics** and **lithographs** printed from the stone.

In reviewing my own work, I see nothing of great magnitude or that makes the profound statements artists strive for. Perhaps a pretty picture is enough for most of us, if we can achieve that. Perhaps, also, all of this artistic postulation humbles the ego. It brings to mind incidents that took place in 1890, when the French art critique Albert Aurier wrote in the Mercure de France, a review of Van Gogh's work. He took note of his original talent. Vincent wrote a letter to him thanking him for his favorable words. After stating that he was greatly surprised, he said that his review was richer than his work and there were others that he should look at that were far better, for example, Monticelli in particular. Saying as you do:

> "As far as I know he is the only painter to perceive the chromatism of things with such intensity, with such a metallic gem like luster."

Then he told him where to go to review words of Watteau's. "Depart pour Cythere" and that he should do justice to Gauguin and Monticelli before speaking of him. "

> I also would prefer you review works of others that say so much more than mine do. I suppose I have already done so without intent."

I have had an ongoing love affair with ceramics. I have been a collector of pottery and dabbled with the medium at various times in the past. During my study at Lindenwood, I have had great pleasure with my growth in this area. I think there is something closely akin to the expressiveness of watercolors with ceramics. When throwing or glazing a vase you have a goal in mind, but you have to go with the flow, creatively, to accomplish exciting work.

In working with ceramics I have found that I have little interest in functional ware. Even those I have done have been accomplished for their design value. I have tried to do some of all types of work for instructional purposes. This applies to glaze firing as well.

I have found that the creative process starts with the selection of the materials to make the

to your application. At this point I don't feel there is a limit to developing the ceramic medium use other than declaring, "I've learned all I want to and this is all that I will do." It seems many potters find a niche and pretty much stay there. They find a clay that suits their firing process, a mode of presentation and become very comfortable with them. Regardless of size or shape of the piece there is a conformity from one piece to the next. This is not necessarily bad since a high degree of professionalism is generally achieved in that form of presentation. I personally have enjoyed the investigation of many forms of presentation possible within the ceramics medium. The more I read the more I am aware of new avenues of expression available to me.

One of the first forms of presentation I worked with was Rakuware. Raku is a ceramic process developed in the Far East. This low-fire ware is produced in an open kiln. The red hot piece is taken from the kiln is placed on a bed of combustionable material, such as saw dust or leaves. The piece is then covered ~~with~~ an airtight drum. The burning material causes an oxygen starved reduction atmosphere withing the drum as the ware cools. With this method striking and unusual metalic finishes and colors can be achieved with

the distinctive burnt rakuware appearence. I feel this is a good exposure for the novice potter for several reasons. The most basic of those reasons is because it is a spontaneous process and good results are achievable quickly.

There is a deeper reason also, that of the feeling for the tradition of Raku. Raku developed with the growth of the Japanese Tea Ceremony, an aspect of Zen Buddhism.

Robert Piepenburg in the forward to his book "Raku Pottery" (11) described what I feel is the essence of not only this mode but relates to all good pottery:

> "Raku comes from a background of universal human experience and offers the potter spiritual insight into himself as well as his craft. As potters, we can only hope to widen our consciousness so that our work can have a deeper meaning. Working with clay can often satisfy an inner need. I know a woman who was a professional painter until she had a child; afterward, she could no longer work on a two-dimensional canvas and turned to pottery where she felt in touch with a life-giving substance.
>
> I have noticed very sincere and sensitive potters examining my work. They quietly look inside the piece, turn it over, inspect the foot, follow the glaze, and then carefully return the pot to rest. I often sense that they are looking for some insights into the maker. With their minds attuned to their senses they scrutinize the exposed and the hidden identity of the maker and try to touch his feelings and personality. When they succeed nothing is concealed--least of all my pleasure at the moment. Others will examine a pot not for any insight into its maker, but in terms of its form, size, texture, and, most of all, color. They do not understand that it reflects human experience, they are looking

from the molds. Many duplicate pieces were generally made. I found that during this period that working on the potters wheel was a more creative form of expression. The spontaneity of the flow of the clay as a vessel takes shape is always an excitement. I determined that I wanted to pursue wheel thrown forms and to accomplish much larger work. My studies at Lindenwood afforded me the opportunity to undertake ~~fulfilling~~ the fulfillment of that goal. Beside the classes at Lindenwood I have consulted with other potters ~~that~~ who do formal classical pottery, to help me develop my techniques. In addition in the past two years I have read over a dozen pottery books and studied two in depth. Like in any art form there are certain basics that are common. From there, ~~on out~~ every potter develops his own techniques and skills.

One area in which ceramics differs from most other art forms is in its technical aspects. In essence it is the science of glass making applied to or as part of pottery. I have read and re-read books, talked to professional, mixed and re-mixed batches of glaze to try to achieve goals with different special glaze effects or colors. Each type of clay has different formulations that make it superior for different types of firing. Each glaze should be formulated to fit that body. I

have mixed and worked with clays that are formulated for low fire, cones 06-1841 F to 04-1922 F, medium fire cone 4-2129 F to cone 6-2175 F and high fire cone 8-2237 F to cone 11-2345 F. The lower fire clays were stoneware for Raku firing. I have accomplished many pieces using the Raku process. This is truly an exciting and dynamic method of firing pottery. While there is a price to pay in cracked pottery due to the extreme shock and stress put on the piece, the color results are worth it.

Another area I have found very challenging has been working with porcelain. The clay body is different from other forms of clay since it is a highly plastic body. In Peter Lanes book, "Studio Porcelain" (12) he states:

> "But who can fail to respond to porcelain this most exalted of mediums? It has been described as Hell to make and Heaven to hold."

I can vouch for this statement. There is a lower fire porcelain clay (cone 6) that many potters work with. I have tried this clay. It is less plastic and much easier to throw but doesn't have quite the clarity or feel of porcelain. I have abandoned its use as a poor substitute. Perhaps it could be compared to domestic Champagne.

The earliest true or hard paste porcelain was invented and developed in China during the T'ang

period about 500 A.D. Several centuries prior to this, during the Han Dynasty (A.D. 25-220), a fine-grained and semi-porcellanous ware, "proto-porcelain" was being produced.

The early formulation of porcelain was composed of kaolin (China clay), an extremely pure alumina selicate, and petunse, a feldspathic mineral. Later formulations included ultra-fine potash and quartz, which contributes to the plasticity of Chinese porcelain bodies.

Until the present, potters and scientists have been trying to determine the exact formulations and methods used by these early Chinese potters. Their clays, glazes and firing methods have never been completely determined.

During my research into porcelain and glazes for porcelain I came across a book by Robert Tichane, "Reds, Reds, Copper Red". (13) Mr. Tichane has done research for the Corning Glass Works. This volume was published by the New York State Institute for Glaze Research. In his research he thoroughly explores the ancient Chinese porcelain and reduction red-compositions. This book gave me an insight into the chemistry involved, and the processing methods necessary to achieve consistent results. I have tried several of his recipes with good results. One of the

problems is that materials now available do not match the ancient compositions. Mr. Tichene makes recommendations for modifications to more closely simulate the old formulas. I need to do more experimentation in firing and coating to achieve the results I want.

I also have done quite a bit of experimentation with crystalline glazes. I consulted with a potter, George Smyth, who works with crystalline glazes on porcelain exclusively. Mr. Smyth works out of a barn in Kansas an is quite secretive about his process. He wouldn't tell me what to do but he'd tell me what I did that was wrong. Another potter recommended I try to obtain a copy of a book that was out of print. I did manage to order a copy through a library exchange program. This book is by Herbert H. Sanders and is titled "Glazes for Special Effects". (14) It went into detail on several different processes for creating crystal effects. I experimented with each of these with mixed results. After some experimentation with the base glaze that worked best I was successful. Again, not all pots are successful in the same batch. In my reading and in practice, a 20% loss factor seems to be the norm.

One of my observations on ceramics has been that potters generally develop expertise with one

or two types of clay and one technique of glazing and firing. The result is a professional sameness to all of their work. I think the reason for this is the complexity involved in doing one aspect well. There is a great deal of time and lost product involved in perfecting one mode of presentation. To have several different techniques going at one time is asking for 10 times as many problems.

To cite one of the pitfalls, I wanted to do some plaster casting from sculptured models in our shop and was warned away from doing so by several professionals. Casting plaster will migrate into clays or glazes contaminating them causing pieces to explode in the kiln. Another problem is that certain chemistry used in one process will contaminate or cause erratic effects in another. Even placing pieces of various chemistry in the same firing will cause different color effects or can cause a total glaze failure.

In spite of all of the problems, I have accomplished many different glazes and firing processes, I enjoy the challenge of experimenting with the different clays and glazes; that new challenges keep the medium exciting and fun.

For many years I have been interested in the lithographic printmaking process.

Drawing on the limestone block with litho pencils, crayon or tusch is a direct way of making a drawing and being able to produce multiple prints. In essence the first print pulled from the stone is the drawing.

This process also has the advantage of being able to add to or take away from the drawing after the first print. Different effects can also be achieved with the use of acids or oils on the drawing. While many different techniques can be used with this process, I have generally been most satisfied with a direct drawing approach similar to a pencil drawing.

"Escapade" *Watercolor*

GRADUATE EXHIBITION
by
JOHN JUNGER
Candidate for the Master of Arts Degree

November 10 - December 3, 1990
Reception: Saturday, November 10, 6:30-9 p.m.
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Harry D. Hendren Gallery
Fine Arts Building, Watson at Gamble Streets
Lindenwood College
St. Charles, MO 63301
(314) 949-2000

Gallery Hours: 9 a.m.-5 p.m. Monday-Friday
1-4 p.m. Saturday and Sunday

THESIS EXHIBITION

JOHN R. JUNGER

at the

Harry D. Hendron Gallery
Fine Arts Building
Lindenwood College
St. Charles, Missouri

November 10 - December 3, 1990
Reception: Saturday, November 10
6:30-9PM

JOHN R. JUNGER CATALOG

Ceramics

1.	Round Vase	6"	Stoneware	$35.00
2.	Green Vase	3"	Porcelin	15.00
3.	Blue Cone Vase	13"	Salt Glaze	47.50
4.	Blue Crystal Lamp	40"	Crystal Glaze	NFS
5.	Rose Pitcher	7"	Porcelin	55.00
6.	Kohler's Cup	8"	Stoneware	NFS
7.	Wine Cup	8"	Raku	15.00
8.	Black Domed Jar	9"	Raku	25.00
9.	Red Tall Vase	17"	Raku	NFS
10.	Chip and Dip Tray	13"	Stoneware	65.00
11.	Yellow Crystal Bowl	5"	Porcelin	25.00
12.	Golden Vase, 2 handles	7"	Porcelin	20.00
13.	Red Domed Vase	12"	Raku	60.00
14.	Sore Throat Vase	11"	Porcelin	45.00
15.	Orange Domed Vase	15"	Porcelin	65.00
16.	Flaired Yellow Bowl	6"	Porcelin	35.00
17.	Tan Bowl, Blue Spot	6"	Porcelin	16.50
18.	Boiling Over & Cup	12"	Raku	85.00
19.	Red Tea Bowl	4"	Raku	17.00
20.	Kathys Cast Off	12"	Raku	40.00
21.	Bird Vase	21"	Celedon Reduction	95.00
22.	Handled Vase	16"	Raku	55.00
23.	Red Cyrked Trat	2"	Stoneware	25.00
24.	Maroon Vase	17"	Porcelin Reduction	75.00
25.	Incised Vase	21"	Porcelin Reduction	115.00
26.	Flower Vase	17"	Porcelin Reduction	125.00
27.	Rose Bowl	9"	Porcelin	65.00
28.	Lavender Crystal Vase	9"	Porcelin	55.00
29.	Dark Blue Crystal Vase	9"	Porcelin	55.00
30.	Raku Bowl	6"	Stoneware	35.00
31.	Light Blue Domed Vase	11"	Porcelin	55.00
32.	Tab Matt Vase	7"	Stoneware	35.00
33.	Candy Dish	8"	Stoneware	10.00
34.	Raku Bowl	9"	Stoneware	22.50
35.	Speckled Blue Vase	9"	Porcelin	25.00
36.	Peanut Vase	11"	Stoneware	45.00
37.	Flared Vase	7"	Porcelin	35.00
38.	Brown Domed Jar	11"	Stoneware	45.00
39.	Brown Platter	12"	Stoneware	55.00
40.	Blue Crystal Vase	15"	Porcelin	85.00
41.	Blue Flaired Vase	14"	Porcelin	85.00
42.	Tan Vase	8"	Porcelin	55.00
43.	Light Blue Vase	8"	Porcelin	40.00
44.	Dark Blue Flared Vase	8"	Porcelin	35.00
45.	Copper Vase	6"	Raku	35.00
46.	Jade Vase	10"	Reduction	35.00

47. Winged Domed Pot	14"	Raku	45.00
48. Blue Vase	7"	Porcelin	55.00
49. Turquise Blue Vase	7"	Porcelin	45.00
50. Turners' Mist	15"	Stoneware	165.00

Water Colours

51. Jasons' Playground	W.C.	20" x 28"	NFS
52. Snow Glaze	W.C.	17" x 23"	NFS
53. Antiques	W.C.	16" x 23"	NFS
54. Northwest Harbor	W.C.	17" x 23"	95.00
55. Kurts' Violin Lesson	W.C.	21" x 28"	NFS
56. Mr. & Mrs. Turnborough	W.C.	17" x 23"	NFS
57. USA	W.C.	20" x 28"	250.00
58. Agusta View	W.C.	21" x 29"	225.00
59. Plato's Reverie	W.C.	19" x 25"	425.00
60. Creve Couer Bottoms	W.C.	21" x 29"	375.00
61. On The Way From Montauk	W.C.	18" x 24"	245.00
62. A Walk In The Woods	W.C.	22" x 28"	350.00
63. Femme Osage Walk	W.C.	22" x 28"	350.00
64. Washington Missouri Barn	W.C.	19" x 25"	245.00
65. Pembrook Island	W.C.	19" x 25"	195.00
66. Escapade	W.C.	18" x 24"	325.00
67. Barn With Windmill	W.C.	18" x 24"	185.00
68. Summer Alley Springs	W.C.	18" x 24"	275.00
69. Winter Alley Springs	W.C.	22" x 29"	275.00
70. Northern Wolves	W.C.	8" x 12"	45.00
71. Falls	W.C.	17" x 24"	135.00
72. Bluffs	W.C.	22" x 29"	225.00
73. Morning Pond	Oil	16" x 19"	NFS
74. Morning Mist	W.C.	21" x 28"	185.00
75. Morning Barn	W.C.	11" x 15"	85.00
76. Sommers Sound	W.C.	24" x 30"	185.00
77. Lets Go Hunting Boys	W.C.	40" x 60"	350.00

Prints

78. Titmouse & Oak	Intaglio Wood Block		NFS
79. Harvester Morining	11" x 16"	Linoleom Cut	NFS
80. Retired in Harvester	10" x 12"	Lithograph	75.00
81. Wentzbille Reverie	12" x 16"	Lithograph	65.00
82. Nuzzling Up	8" x 10"	Lithograph	65.00
83. Door County, Wisc.	11" x 15"	Lithograph	65.00
84. Heading Home	8" x 10"	Lithograph	65.00
85. Springfield Mill	11" x 16"	Lithograph	65.00

#53

#13 #22 #39

50

#33 #11 #19

#18 #24 #26 #16 #13 #29 #1

#26 #16 #29

#85 #4 #64

#62 #38 #48 #76 #4
#17

#79 #52 #25

#68 #21 #67

#70 #62 #150 #73

#73 #15 #53

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54

#55

#51

#63 #36 #64

#57

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#77 # 69 # 71 #81

#84 #82

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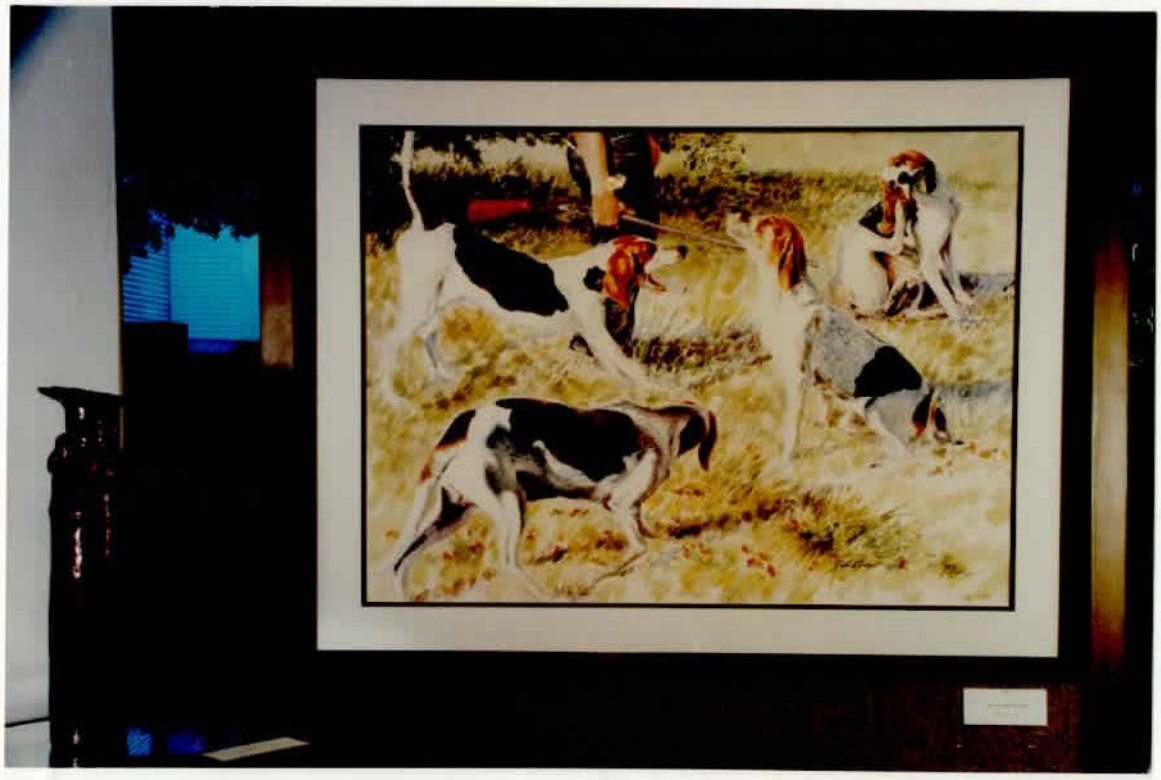
#76 #4



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VII. THE THESIS EXHIBIT

The Thesis Exhibition contains examples of the three major areas of work that I have concentrated on during my graduate study. Additionally, I have included several examples of earlier works for the sake of comparison.

Photograph #1 shows two Raku pieces that were a part of my experimentation with reduction reds. The Raku Tea Bowl (19) was another low fire red that came out exceptionally well. I've fired that same formula on two more occasions without as clear a red color resulting.

The Rose Bowl (27) and Maroon Vase (29) are examples of reduction red experiments. Both of these came out a blood red or darker. In further experiments I came up with the clear red that I wanted to achieve. I'm working on pieces now to use with this glaze.

There are several pieces of ware in the show with crystalline glaze. I think the 2 dark blue lamps (4) are the best examples in the show. The lamps were constructed in three pieces each. The tops are light blue with dark blue crystals. They fade into dark blue background with light blue crystals. The bottom tone is again light blue with dark blue crystals. This can be observed in ~~pictures~~ the photographs.

There is one crystalline piece that is one of my favorites. The Yellow Crystal Bowl (11) has a subtle yellow color with a silver crystal. This is a glaze I formulated myself. On Further experiments with this glaze I've deepened the yellow to give a little more contrast.

Another major area of my concentration was on the celedon greens and blues. Bird Vase (21) and Incised Vase (25). the Bird Vase is an experiment trying to achieve a jade green and the Incised Vase to accomplish a celedon blue that was formulated to duplicate those recipes used by the ancient Chinese. This was discussed earlier in this paper under ceramics.

I think the results are good, but still need further work. I feel both need a heavier coat of glaze and a longer soaking period, to achieve a smoother, deeper coating.

One of my more recent works in the show is Turner's Mist (50). The clay was one I mixed to be resistant to cracking with larger work. The bowl has good weight for its size. The glazes are ones on which I experimented with the chemistry to get a runny translucent color effect. I have used this in Raku with good results. I used the electric kiln to fire this pot to control the running better. The misty effect came out better than I

had hoped for. Further, I need to develop stilting porcelain techniques to avoid sagging or to use the sagging as I did on Flower Vase (26) as part of the design.

The earlier paintings which are in the show are to show the work I was doing before my studies at Lindenwood. Jason's Playground (5) is an early watercolor. There is more meaning to the painting than good watercolor technique: Jason, a young black, growing up with a neighborhood of drug addicts, prostitutes and wino's as his playground.

In my work I can see a influence of my studies. Prior to my studies the color in my work was more naturalistic such as in Kurt's Violin Lesson (54) or Antiques (52). Gradually my color pallette got bolder, as in Falls (70) or Sommes Sound (76). I then got into a period of study of adjacent color effects that bordered on Pointillism. I was more interested in the push-pull color effects than in Pointillism. I've termed what I did as **"dotism"**, since I was placing pure dots of colors against complementary colors for special color results. This can be observed in Winter Alley Springs (69) Femme Osage Walk (62). I think I reached the zenith of this type of work in Platos Reverie.

From there I went to using bolder panels of

complementary colors such as that used in Bluffs (72).

The most recent works in the show are Creve Coeur Bottoms (60), Escapade (66), Morning Mist (74) and Let's Go Hunting Boys (77). I can see stronger light and dark patterns and a bolder use of color. This is an area I want to concentrate on in the future.

A week after the show opening I went to the gallery and did my own personal review of the show. I tried to evaluate the work with distance. This was exceedingly hard to do since it's like passing judgement on old friends.

I tried to evaluate the progress that I have made during the past two years of study. In ceramics, I feel I have made enormous strides. I have accomplished much more than I had hoped for.

The paintings I have accomplished show progress. I took a course of study in watercolor painting with Ken Mort and Lois Gruenwald. They introduced me to a new palette that featured mauves, purples and other analogous colors. This palette was used in painting #62, "A Walk In The Woods", and #60, "On The Way From Montauk". I don't feel comfortable with this palette. In time, with adaptations to my style, perhaps this palette will work into my repertoire in the future.

I did feel that the works that I spent more time planning, sketching and working on content had more impact. I sometimes just paint to paint without a great deal of forethought. I think that I need to work on this area more in the future.

In the area of ceramics I've made considerable progress in the professional appearance of my finished product. I can see the difference in the work done 2 years ago, 1 year ago and that done recently. I feel that new plateaus were easily reached at first but they are harder to achieve at each higher level.

I feel that the area of porcelain is where I want to progress, probably throwing classical forms with a modern flair. I know it would be helpful to attend a workshop with someone who works in this area of expertise.

Putting on the show was an undertaking. The food was delicious (so I've been told), the music delightful, and artist friends have called telling me how much they enjoyed my show. I don't know how much more I could ask for.

The past two years of study for my Master of Arts degree at times has been trying. This has been due to changes in my personal life as much as to the additional workload. I feel all of the effort has been worthwhile, just for the new

knowledge and new friends that I have made.

I think one of the greater benefits is that this course of study has instilled in me the desire to do additional study just for the sheer pleasure of learning. For example, I would like to study pre-Columbian art and the second part of the 20th Century art.

I was trying to figure the number of hours I put into ceramics and painting in the past two years. At times I've spent 20 to 30 hours over the weekend in the ceramics shop. Then I realized that was not important, school or not, I spend a lot of time doing art because I am an artist. I am thankful and feel blessed to be able to continue my studies and do artwork. It's been a pleasure.

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