EDMONSTON, Paul, 1922—
A METHODOLOGY FOR INQUIRY INTO ONE'S OWN STUDIO PROCESSES.

The Ohio State University, Ph.D., 1961
Fine Arts

University Microfilms, Inc., Ann Arbor, Michigan
A METHODOLOGY FOR INQUIRY INTO ONE'S OWN STUDIO PROCESSES

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of the Ohio State University

By

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1961

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This study is an inquiry into the studio way of learning as I have come to know it in my own experience. My choice of problem grew naturally out of eleven years of professional involvement in the teaching of art. I first chose to paint in the studio because of an insufficient degree of familiarity with recent developments in the visual arts and a desire to improve my own competency as a painter. My interest in studying studio behavior came from the notion that the study of how one acts and learns as an artist could have implications for teaching. It also came from a growing interest in the nature of the creative process. The importance I have given to my studio involvement came, in part, from my discontent with my own teaching. I entered into studio activity in painting because my background in this respect was limited and because I suspected that a teacher of art has to be active in the studio to remain a stimulating teacher.

My discontent with my painting and my teaching led to informal talks with artists and other teachers, sharing creative experiences, as well as frustrations. Such discussions whetted my appetite for further study of what artists have had to say about creative activity. My desire to engage in studio work after an absence of about ten years was thus stimulated. Initial excitement with painting discoveries and changed ways of working made me want to understand what was happening and led to this study.
My decision to focus on ways of becoming sensitive to my own studio behavior is based on a belief that studio involvement feeds insights into teaching and can sharpen self-awareness. I assumed that disciplined study of studio behavior would help me uncover important directives for more inventive and responsive teaching. I knew, for example, that the excitement of a fresh studio discovery adds zest to a classroom demonstration. I feel that teachers need to undergo new learning experiences if they are to provide them for students. Atrophy from lack of fresh experience causes insensitivity to changing student and cultural needs. Artist-teachers can and should cultivate habits of self-awareness in both studio and classroom. Sensitivity to his own behavior should make a teacher sensitive to similar behavior in students. Finally, the insights derived from a disciplined study of studio activity should be communicated to others. That is what this study attempts to do.

Artists have long used the journal or diary as a means to self-awareness, recording thoughts and behaviors in communicable form, making them subject to later reflection and analysis. While we now have other devices, such as sound tape for recording the artist's spoken thought, this procedure is much the same as a journal. Both are attempts to keep track of one's actions in order to understand them.

Recent analyses of artists' testimonials have given us discriminating conceptualizations of the nature of the creative process. Since artists have always found means of cultivating themselves as instruments of learning, the idea of doing likewise appealed to me. Perhaps it would
enable me to recognize components of the creative process which have heretofore remained unidentified. I would be able to observe myself in the role of the artist since I would be facing the problems of the artist myself.

A journal is one of the self-reflective devices used in this study. A photographic record of canvases and studio settings is also used. Records of conversations with artists and the criticisms of my teachers are included. All are attempts to refine my insights into my own behavior as an artist. These kinds of records provide rich source data upon which the study is based. Since they are all means for gaining self-awareness, it seems fair to assume that they have equal validity for self-observation in the classroom. They help in formulating new questions about behavior and they help to clarify aspects of which one was unaware. They lead to discovery of patterns of behavior and conditions within and outside the self that inhibit or enhance creative activity. Analysis of the journal caused me to marvel at the complexity and variability of studio behavior.

The need for new approaches to teaching in all areas is urgent. Perhaps important cues are to be found in more sensitive analysis of the processes which lead so many artists to create new modes of seeing, thinking and acting. Cues to be derived from an artist's behavior as he is involved in creating works of art may have deeper implications for learning theory than have yet been appreciated. Certainly, there is need for those who practice and teach the visual arts to present their discipline as a way of learning for the education of men. To do so, more evidence of the formative power of the arts in human experience
is needed. The importance for each man, and teachers, in particular, to have an area of personal competence which demands a total organic response and personal commitment cannot be underestimated. Nor can the need for the self-enhancing, health-giving effects of artistic or aesthetic experience be ignored. This is especially true in our time when much of our faith and energy are directed into channels other than those giving immediate, personal rewards to a single individual.

The need for experimental approaches to the study of human behavior in its more complex forms is also vital. Understanding the creative process is imperative if creative teaching is to be accomplished and creative learning is to be encouraged. Such understanding is needed for the enrichment of teaching at all levels. It is hoped that this study will add some new insights into the studio way of learning, and that some implications for teaching will be evident to others, as they came to be for me.
I wish to express gratitude and appreciation to the following teachers for their stimulation and guidance during my university education, and in the preparation of this study: Prof. Manuel Barkan for his support and critical advice as my major adviser during the writing of this study; Prof. Ross L. Mooney for his selfless giving of time and encouragement during the formative stages of the study; Prof. Robert D. King for his encouragement and as a model of an inspiring teacher; Prof. Hoyt L. Sherman and Prof. James Grimes for their perceptive criticisms of my studio work; Prof. Everett J. Kircher for his liberal and humane philosophy of education, and Prof. Jerome J. Hausman for his liberal interpretations of research. Without the help of all these teachers, this study would have been impossible. Appreciation is due other graduate painters who, by means of conversation, helped me understand studio processes: William Klenk, Maurice Brown, Ray Must, Harold Gregor and Dick Pugliesi. Gratitude is also due to my wife and family who have had to sustain many burdens because of my involvement in this study.
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CHAPTER I

A FRAME OF REFERENCE

Cultural Ground for Interest in Creativity: Survival

Current concern for understanding creative behavior goes deeper than the need to design and produce a marketable product. Social scientists for a decade have decried the disparity between man's rapidly accelerating technical mastery of his environment and his near primitive or naive insight into his own complex behavior. Social critics like Mumford view not only understanding of, but widespread involvement in creative modes of behavior as a vital necessity in a race for survival in an increasingly dehumanized and mechanized culture. In attacking our current emphasis on "scientism" and the effects of our accelerating technology upon man and his work, Mumford writes:

...our industrial society turns out in the highest expressions of scientific knowledge and inventive skill to be a sort of super-package in its own right. Its external means and methods are marvelous exhibitions of scientific rationality and order; but its inner content, its purposes and goals, are often frighteningly innocent of any vital human purpose; indeed, a part of these contents in our own day has become downright irrational... 1

As an antidote to this condition, he recommends the insights available to us in a long tradition of artistic experience and the enhancement of life's meaning to be gained from direct participation

in the creative arts. He states:

For the only true use of the creative arts is creation itself. Their function is to engender creativity in the observer and participant, releasing him from habit and routine, deepening his feelings and emotions, focusing more sharply his perceptions, clarifying his inner nature, bringing into existence a meaningful unity out of what seemed in the act of living a contradictory or a bafflingly incomplete experience, lacking in value or significance. The creative arts have no other mission, then, than the affirmation and enhancement of life, first, of the artist's own life, and then that of those with whom he effectively communicates.  

Mumford sees involvement in creative activity at deep levels of personal meaning as a cultural necessity if men are to infuse their technological pursuits with human concerns and humane ends. Such involvement in the arts may prevent an accidental or premeditated holocaust of self-destruction for the race. It is from the discovery of new wellsprings of creative power, in his opinion, that our salvation will come.

Need for Behavioral Theory Derived from Study of Creativity

In a paper exploring the impact of automation on us and its implications for education, Rugg suggests that inquiry into the creative process may provide us with a general theory of behavior which will help counteract some of the less positive effects of automation upon our modes of living. The main effect of automation is dehumanization.

\[ ^2 \text{Ibid, p. 4} \]
In this paper Rugg states:

...the ultra-scientific quantification of the culture, even including the human being...the extreme specialization and interchangeability of work and the consequent disintegration of craftsmanship and the atrophy of the creative traits of man...the standardization and streamlining of every phase of our lives...the inevitable submergence of the individual in the group...the team, not the man, becoming the norm--and the community, not the individual, the goal in education.3

After stating that the vital need today is for man to devote the same brilliance and imagination to the discovery of a new theory of social control, as he has demonstrated in the making of his technology, Rugg says that the crisis is one of creative thought. The theme of this quest is that life itself must be creative. This brings him to the necessity of understanding the creative act. He writes:

While modern man has brought about the "calculability of abundance" by his own creative acts, he does not know how it was done. Until he knows, he cannot teach youth how to do it. He can only let nature take its course...what takes place in the creative act is still a mystery; how problems are recognized and stated, how signs are transformed into symbols, and how the input-output synthesis produces intelligent behavior is practically unknown. The body-mind problem still baffles us and the "inside-outside" problem of knowing has split men of thought and feeling into a great dichotomy.4

Rugg is sensitive to the distinction between the manner in which creative men come to their insights, and the manner of handling experience through observation in the disciplines of scientific method.


4Ibid, p. 2
He suggests that research into the "intuitive, inside way of the quiet mind of concentration,"\textsuperscript{5} whether the thinker is artist or scientist, is the task set before educational theorists. In posing the problem at this level, Rugg is not alone as numerous publications on aspects of creative behavior attest.

Need for Shared Experience of Artistic Processes

The increased attention to aspects of creativity by experts from diverse disciplines is witness to a cultural need of men to come to clarified understanding of their behavior, and to find cross-currents of interest which may have greater applicability to cultural and educational pursuits. For example, Mooney takes the position that the important function for an artist today is to communicate his understanding of the creative process to the public, even though historically he has been valued primarily for his products. He writes:

\begin{quote}
The chief mode of communication now comes through taking art as a means of exploration to basic truths about processes--specifically the process of creation with the chief contribution coming in shared communication with other exploring groups who, together, are engaged in trying to realize the nature of this process...Communication now must come primarily in personal relations with personal explorers having the specific purpose of evolving means to awareness. By such means, and perhaps only by such means, can the artist today come to find what he can say of significance to himself and to mankind...Their great contribution is to bring to a level of cultural awareness the forms by which experience is integrated and developed. This is an awareness of process and a challenge to the ways by which this process forms and flows.\textsuperscript{6}
\end{quote}

\textsuperscript{5} Ibid, p. 4.

If artists are to bring various forms of creative experience to cultural awareness, they must first bring it into personal awareness and be able to articulate it.

Need for Artists to Develop Methods of Inquiry Into Creative Process

If artists are to share insights derived from direct experience with the creative act, they need not only to be willing to communicate what they know, but also to be articulate about their private experience. In order to be articulate, they must become sensitive to multiple components of their experience. While some artists can communicate the subtleties of artistic behavior, others cannot. One of the tasks, then, for artists who can describe their processes, is to find ways and means of becoming more sensitive to their behaviors.

Artists in the past have recorded their thoughts in journal form as one way of developing self-awareness. These journals furnish a rich mine of information about studio processes, but their value is often limited by undue emphasis on technical information, or by particular biases of the individual artist having little to do with creative activity. Gaughin, for example, spends much time castigating middle class French morality, and statements which reveal his personal habits of thought or creation are far too infrequent. Delacroix, in one of the richest journals in the history of painting, writes a great deal about his personal problems, social and political movements, and the literature

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of his time, all of which are interesting. One has to hunt, however, for those choice observations on his studio habits which give us some insight into various aspects of the creative process. Few artists have undertaken to keep accurate and detailed records of studio behaviors in order to analyze or conceptualize about them, or to develop formulations of more general applicability.

Since the artist in so much of twentieth century painting has become the subject for his own work, and because our era is a period of rapid change and experimentation in studio processes, it is even more important to understand contemporary modes of creative behavior. The recent history of painting on both continents has shown a steady trend away from both reliance upon nature and the traditions of the craft, and a trend toward reliance upon subjective experience and radical innovation in the uses and kinds of materials suitable for painting. In the Renaissance, a painter's journal might be used to transmit his knowledge of the craft, recording the steps in the preparation of pigments and glazes, and the sequence of operations from the first cartoon or underpainting to the final glazed and finished effects. It is difficult to determine what function a journal might have for the abstract expressionist painter, since he has rejected much of the tradition of the past, and could hardly describe a neat series of steps for arriving at a finished painting. In fact, much contemporary work rejects the notion of "finish," either in the sense of completion or of polished effects.

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A steady shift of purpose is evident in the recent history of painting if one considers men like Delacroix who wanted to preserve the instantaneous image which emerged in swift, unpremeditated drawing activity, or the Impressionists with their efforts to capture the momentary visual effects of light in nature. The trend here is away from a conceptual mode of representation to a perceptual one, and, in the case of Delacroix, to a reliance upon spontaneous kinesthetic activity. With Cezanne, the canvas becomes a record of a very complex perceptual transaction in which visual reality is transformed or structured through the filter of the perceiving and acting human being. For Cezanne, too, this was a transaction which was never fully realized on the canvas, so a painting, in a sense, was both complete at any one moment, yet incomplete. The trend toward subjective distortion of form and violent or dynamic usage of color, emerging with the expressionist and post-impressionist painters, and the trend toward abstraction initiated by the Cubists, are continuing strains affecting the art of today, and make the act of painting radically different from what it was in the past. Today, in much painting, the trend away from dependence upon objective reality is complete, the artist relying on subjective sources of action and imagery, so that the canvas is a vital symbol of the painter's activity. The reliance upon spontaneous activity, the faith in automatism generated by the Surrealist movement, the dependence upon action itself, make painting today a complex phenomenon worth
critical investigation. It is especially important, in my opinion, for teachers to better understand what it has to say regarding the teaching of art in our time.

Another shift in painting activity has taken place with the introduction of unconventional materials and experimental explorations in new uses of materials previously unthinkable for the traditional artist. The introduction of actual textures, paper, fabric, and objects into collage by the Cubists and men like Schwitters, perhaps, led contemporary painting and sculpture in this direction. The artist's interest in organizing and assembling found objects from the natural and human world is a contemporary phenomenon lacking an adequate rationale in the literature. The shift in painting procedures, such as the change from building a painting through a series of additions to arriving at an idea after a series of destructions, testified to by Picasso, is another aspect of the change open to further investigation. While the artist has often used the journal as a means of self-education, it remains for artists in our century, however, to develop the means for studying their own studio processes in a disciplined manner, and to bring whatever findings they can to bear upon larger aspects of human behavior.

Need for Research by Persons Who are Sensitive to the Qualitative Aspects of the Artistic Process

It is common for thinkers in a number of disciplines to be interested in the study of creative behavior. Psychologists and, especially, educators are interested in models of the creative person, so they can devise curricula which will develop characteristics inherent
in these models. It seems that everyone but the artist is interested in analyzing the creative process. Yet, it is the artist who has the advantage since it is he who is closest to the creative process in his own experience and can view it from the inside. Perhaps it is because research thus far has been unable to deal with factors operative within the artist that the artist has remained disinterested in research. After all, the most important component for the person involved in the creative act is the particular kind of experience he has at that moment. If artists would recognize the value of inquiry into their own methods of self-cultivation, we could gain the richest kind of source material for analysis. In attempting to refine his methods of self-awareness, the artist might also discover unforseen values or deepened insights which would make the effort ultimately valuable for him. The opportunity to share in similar self-explorations with other artists, would make the cultural and social sources of support more stimulating.

If the artist has a special vantage point of an active participant, the need for two kinds of research into creative behavior is evident: (1) taking the subjective experience of the artist into account, and (2) involving the artist himself in the research process, because he is the person most sensitive to the distinctive qualitative components of
the creative act. Beittel, in a recent review of research in art education, indicates his point of view as follows:

It is likely that those who know art as an integral part of their life and experience will approach research problems in art and art education sensitively, without the need to imitate or rely exclusively on other disciplines. Such people, being more process oriented and more attuned to the unique, qualitative and unitary aspects of consciousness, may originate methods more suitable to art research than those currently in evidence.⁹

The key here is sensitivity. The significance of research is proportional to the sensitivity of the person dealing with the problem under study. One could argue that it is precisely because the creative process has been investigated by those in disciplines other than the arts, that the formulations based on artistic activity are inadequate. Such inadequacy may be due to the fact that the investigators are unable to deal with those qualitative aspects of behavior which are important and familiar to persons involved in the artistic act. Under such circumstances the investigator from another discipline runs the risk of misinterpreting or misrepresenting the creative process due to limitations in his own experience, or his own frame of reference.

Hausman reiterated the requirement of sensitivity to the content under study as follows:

A critical element in any research effort in art education is a sense for the nature of art that underlies the inquiry... Devoid of aesthetic considerations, research findings will not throw any real light on issues concerning the qualitative dimensions of artistic behavior...

Need for Research Into Studio Behavior by Artist-Teachers

A by-product of any inquiry into creative behavior is its implications for teaching others to become involved in the creative process. In assuming the role of painter, a teacher not only comes to understand the process from the point of view of a participant, but also updates his understanding of problems facing contemporary artists. Thus, he achieves insights which he can communicate to his students. An artist-teacher must maintain studio involvement to encounter new problems and work with new materials or processes for his own benefit and for the benefit of his students.

Several writers in the field of art education claim that the research a teacher does on problems important to him can have a significant effect upon his teaching. Barkan takes this point of view when he states:

A part of the responsibility of an art educator would then be to continuously maintain his own growing experience in artistic creation so that his teaching behavior is harmonious with what his artistic experience reveals to him.

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There is always the possibility, without continuous experimentation, that ideas the teacher holds may become outdated and irrelevant to the work in which he is engaged and to the students he teaches. It seems logical to expect that a teacher who has not worked with contemporary problems, processes or materials will fail to provide them for students. Limitation in the teacher's creative development is apt to inhibit his students' creative potentiality. Lacking genuine feeling for artistic experience himself, a teacher is apt to consciously or unconsciously delimit creative freedom for others. This lack of fresh creative experience is a possible reason why many teachers become dull and unimaginative. MacLeish said that although there is no record of the teaching of creativity, the creativity of a teacher will release the student. Creativity is contagious. To maintain it as an attitude, a teacher must cultivate it in his own life.

Need for Research by Artist-Teachers Into Conditions Which Foster Creative Behavior

In exploring the possibilities for studying the behaviors of artists, one soon discovers that artists are sensitive to the need of cultivating conditions, both within themselves and in their environment, which are conducive to creative activity. It would seem to follow that the artist is an ideal model for study in order to learn more about the

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conditions necessary for creative learning. Delacroix reveals his sensitivity to these two factors in the learning process when he wrote:

Education continues throughout our lives; I define it as the cultivation of our spirit and of our mind as a result of our own fostering and of outer circumstances.\footnote{Delacroix, \textit{op. cit.}, p. 304.}

At another point in his journal, he writes about one of the conditions many artists find necessary for creative work:

The fear of being interrupted when I am alone generally comes, when I am at home, from the fact that I am engaged in my one occupation, which is painting; I have no other that is of the least importance.\footnote{\textit{Ibid}, p. 395}

While this reference deals with the need for privacy in the studio setting, Gaughin exemplifies the artist's sensitivity to that inward cultivation which makes creative activity possible when he writes:

Wherever I go I need a certain period of incubation, so that I may learn every time the essence of the plants and trees, of all nature, in short, which never wishes to be understood or to yield herself. So it was several weeks before I was able to catch distinctly the sharp flavor of Arles and its surroundings.\footnote{Gaughin, \textit{op. cit.}, p. 3.}

These excerpts are included merely to indicate that in the writings of artists are to be found many references to the kinds of conditions necessary for creative work. Anthologies such as Ghiselin's\footnote{Brewster Ghiselin, \textit{The Creative Process} (New York: Mentor Books, 1952).} are attempts at compilation and analysis of statements by
various artists dealing with many of these internal and external conditions. Such material is part of the rich background upon which this study is based.

Need for Artist-Teachers to do Research Which is Productive, Educative, and Personally Rewarding

Too often graduate students in art education are faced with the choice of a problem for study having little personal meaning, or too far removed from their interests in both artistic production or creative teaching. This study is based on the point of view that any research must be rewarding to the person doing it. It must be self-enhancing if it is to have an effect upon one's subsequent studio or classroom behavior. I chose this study for its promise of enhancing my own development as an artist, a teacher, and a researcher. In my opinion, the kind of research most needed for its possible effects upon teaching method is for art teachers to seek answers to questions of personal significance. Such inquiry can involve them in the most personal kind of self-improvement and artistic production. As Mooney states:

Research is a personal venture which, quite aside from its social benefits, is worth doing for its direct contribution to one's own self-realization.17

This kind of research creates sensitivity in the teacher to his own assumptions and behaviors. It can stimulate an awareness

of unused potentialities as well as unrecognized limitations. It can sensitize him to the effects of his behavior upon students. It gives him opportunity to find ways of developing himself toward the goal of a more creative person, artist, and teacher.

Obviously, this requires that the artist-teacher include himself, his values, his purposes and his limitations in the problem under scrutiny. Since an artist-teacher has values, and since his behaviors are purposeful, he must discover means for becoming sensitive to these elements in his behavior. At the same time, he should try to make these behaviors productive and consistent with all that he can discover about the creative act. Such inquiry involves risk, demands commitment from the researcher, touches areas of belief, and, in the process, may change the artist-teacher's outlook toward his work. It can also bring rewards in terms of growth, new insights, and increased power that accompany any real learning.

**Problem of Research Which Takes the Subjective Experience of the Artist Into Account**

One of the major problems in research on creative activity is the development of a methodology which can allow for descriptions of complex processes, especially from the viewpoint of the person having the experience. While it is possible to observe and record an artist's overt behaviors or the changes which take place in a given work, it is almost impossible to infer the complex thought processes, choices,
decisions, and feeling components which the artist experiences during the creative act. Verbal reports are often unreliable because of their distance from the actual event. At times, they are too general to be accurate, or they focus on a limited aspect of the process, rather than its multifaceted complexity. Faced with this problem, some researchers have entered into careful and detailed observations in order to develop some conceptions about what might occur during the creative process.

Barkan and Hausman state:

Creative experience occurs within the person; his observable actions reflect only a part of his experience. Many psychologists have avoided the study of creativity because of the complex dynamics which operate within the individual. Some of these internal mechanisms are rarely visible through overt behavior and are, therefore, not accessible to direct observation.\(^\text{18}\)

Barkan and Hausman then proceed to use empirical data about persons called creative to arrive at theoretical concepts about the creative process. It is fashionable to ask artists to talk about their experiences, but analysis of these statements is rarely as complex as the processes thus described. Such approaches are dependent upon the clarity and sensitivity of the mind of the artist making the statement as well as that of the researcher. Conceptualization based upon

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detailed observation and conceptualization based upon verbal reports by artists must still infer inner experience from outer testimony. The problem of understanding any complex behavior from the point of view of the experiencer is stated by Cantril when he writes:

...since we are outside the personal behavioral center which is our object of understanding, we cannot possibly participate as another individual is himself participating in what to him is a "now" or a "present" where he must make his choices in order to carry out his purposes in a situation that impinges upon him and in which he initiates some action that is, in part, pushed by a determined, repeatable past and in part by an undisclosed, uncertain future. Likewise from the "objective," "outside" point of view, we may entirely neglect the experiential background and the past interpersonal relationships that bring to an occasion of living a determined set which affects the direction that occasions of living will take.  

It would appear that the only way to fully understand the experience of the artist would be to have the experience oneself. In arranging conditions which would allow one to have experiences similar to those of other artists, one could become better able to understand the creative process at its source. Such conditions would include disciplined procedures for understanding the experiences one is having.

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Cantril describes the need for such procedures when he states:

A major task...is to describe what a transaction of living is in all of its aspects from any personal behavioral center. Since experience is "real" only insofar as it is "yours", we must try to make an approximate description of a transaction of living that will appear intrinsically reasonable and verifiable in terms of your own experience and behavior, which is all you have to base it on. This means we must work out from what is given in a transaction of living from some arbitrary outside starting point, such as any pre-established abstractions or any pre-established methods borrowed from another discipline.20

In conducting any investigation on such a basis, what is selected for observation and what is remembered from the beginning of an experience is done on the basis of what was thought to be significant at a given time. Naturally, the selection is dependent upon the range and sensitivity of the investigator's awareness at different times. The limitations which such selective awareness puts on any study is admitted, but they are necessary limitations if attempts at such inquiry are to be made. As Cantril further states:

Your awareness is an attribute of a transaction of living which refers to a very limited and particular range of "things" (objects, people, happenings, ideas, etc.) at any time...You are by no means aware of all the determinants of your awareness--that is, all the aspects involved in a total transaction of living except for which you would not have the awareness you do.21

Part of the problem then, is to devise methods for sharpening one's awareness, and recording those elements of experience of which

21 Ibid, p. 286.
one is aware. Through such efforts one can hope to increase the level and range of experiential awareness and inclusiveness of the recordings.

The role of the researcher's values as he selects what he pays attention to is similar to the role of the artist's values as he selects experiences and influences in the creative act. Cantril says:

Through analysis you can see that what you are aware of at any given time, that your "selection" of possibilities for awareness is made on the basis of what is of importance, worth, or value to your immediate purposes whether these concern the retention of your psychological "form," a structure or set, or the effective participation in novel situations, or both.22

This means that what a painter may record about his studio behaviors, as well as the subsequent analysis and interpretation, must be made from a particular point of view, that of a participant in the experience described. He approaches his task of investigation in terms of his subjective frame of reference at any given time. The necessity for relying upon his own intuitive sensibility to what is right to record or pay attention to also needs to be accepted as part of the methodology.

Problem of Relating Subjective Experience to Objective Events

An experience can have its inception both from internal and external sources of stimulation. This is characteristic of the activity of an artist, since he must be sensitive to impingements from both his

22Ibid, p. 286.
environment and his own internal reactions. A method of investigation would have to take account of the alternation between predominantly subjective experience and more objective states of activity. At the heart of such a method would be the acceptance of the premise that "truth" is as much a creation of the participant as it is a discovery. The artist creates objective truth in the process of making a work of art. This premise is in keeping with the nature of the creative act. Mooney describes this self-acceptance in a researcher when he states:

So it is important for the man who would become a scientist that he accept himself as involved in all he does, that he honor himself and his processes, and that he try to improve his capacities of self-observation and self-participation. Behind the mistaken interpretation of objectivity is the assumption that truth inheres in the environment, apart from experience, and that it is to be revealed insofar as possible without the faulty touch of the imperfect human hand or mind.23

Problem of Alternating Roles in the Methodology

If any act exemplifies the interaction between environment becoming means, and purposes becoming objectified in the environment, it is the act of creation. Research into such a rhythmically alternating activity must sensitively conform to patterns of alternation from subjectivity to objectivity. To achieve sensitivity in such alternation, the instrument to be refined is the researcher himself. To do this, he must become sensitive to the levels or qualities of the experiences he is having at a particular time. This capacity for sensitive detachment

within an experience is described by Mooney as follows:

...when truth is taken as a creation within human experience and, more particularly, as creation within the human experiencing of the specific individuals having the experience, then objectivity becomes something else; namely, the capacity for "detachment" within experience, wherein observation and participation are sufficiently detached from each other to produce clear observations...Subjectivity then becomes, not the intrusion of human imperfectibility, but the honoring of the self as the primary instrument for scientific enterprises.24

It is the habit of an artist to alternate between states of involvement and detachment in artistic activity. Anyone attempting to record the character of this alternating behavior in the studio is faced with the problem of keeping his mental states in tune with the natural rhythms of studio activity. This undertaking requires the readiness and ability to assume several roles: (1) that of painter concerned with studio processes; (2) that of recorder concerned with recalling and describing components of studio behavior; (3) that of analyst concerned with interpreting the behaviors, and (4) that of theorist concerned with conceptualizing about the behaviors as components of the creative process. A description of these different levels is suggested by Cantril.25

In the role of painter, the investigator would be on the level of first order, non-verbal, non-conceptualized experience. In the role of the recorder, he would be on the descriptive level, dealing with

24Ibid, p. 142.
selected aspects of his first order experience. In the role of analyst, he would be on the level of focused analysis and conceptualization of his experiences. As theorist, he would attempt to abstract components in order to define and interpret his experience, to describe the variables upon which a particular process depends. The ability to function at these different levels without interfering with studio processes would have to be learned. One might reasonably expect to meet frustration, to waste effort in initial attempts, to have days in which neither studio output nor profitable recording occurred. One could only hope that such efforts at inquiry into his own processes would eventually provide the sensitivities necessary for doing it.

Mooney describes the roles a researcher must assume in creative inquiry as follows:

The creative person develops the skill of watching his behaviors while being involved. In watching self-behaviors, the creative person apparently develops more than normal capacity to clearly differentiate between participation and observation, and to simultaneously and rhythmically carry the two roles so that each can better feed the other. He has the capacity both to give himself intensely to an experience and, at the same time, to keep an eye on the forms of his emergent behavior. After an intense participation, he can relive his experience reflectively, during which time he can give himself more intensely to observation.26

Such a model of the research man is derived from an extensive study of the testimonials of creative thinkers in various disciplines. It is an appropriate description of the state of mind I wanted to

26Mooney, op. cit., p. 141.
maintain during this study. Further, it is a model that aptly describes the manner in which the artist fluctuates in his studio behaviors, and is thus fitting to an inquiry into aspects of studio activity.
CHAPTER II

DESCRIPTION OF THE STUDY

Purpose of the Study

The purpose of this study is to develop and demonstrate a methodology for recording, analyzing and conceptualizing about components of studio behaviors in painting as a means of understanding the creative process.

Propositions

Based upon the background material presented in Chapter I, the propositions to be investigated in this study are: (1) direct involvement in studio activity leads to deeper understanding of the creative process; (2) an artist can develop methods of self-inquiry into studio behaviors which can increase the range and depth of his awareness; (3) an artist can cultivate habits of self-observation which clarify multiple components of the creative process; (4) a cultivated sensitivity to the components of one's own studio behaviors can enhance one's sensitivity to the creative behavior and processes of other artists; (5) analysis of the studio way of learning has implications for creative teaching; and (6) analysis of the conditions which enhance or inhibit creative behavior in the studio has implications for the kinds of conditions which can enhance or inhibit creative behaviors in the classroom.

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Methods Used to Gather the Data

The methods used to gather the data in this study are as follows: (1) I engaged in studio painting for two years, cultivating the insights and skills necessary for the production of works of art; (2) I paid introspective attention to my studio behaviors to become aware of as many of their components as possible; (3) I recorded in a journal regularly and carefully, my observations on those aspects of my studio behaviors I found significant during each studio day; (4) after the first few months I read the journal to discover what studio conditions or behaviors appeared to enhance or inhibit my productivity; (5) during the first year, I read the journal to improve my capacity to observe and to refine my methods of recording behaviors; (6) I photographed paintings and studio settings in the chronological order of their occurrence; (7) I recorded regularly in the journal ideas for subsequent analysis of the data as they occurred to me, and I indicated the potential treatment which I might give to the data.

How the Method for Gathering the Data Evolved

The written and photographic materials upon which this study is based were gathered during a two year period of studio activity. The journal consists of observations of various components of studio behaviors and a photographic record of paintings begun or completed during this period of time. The photographs also include the studio settings. The kinds of observations recorded were determined by my sense of what was significant about a particular studio day at the time of recording.
In the first two months, I had no preconceived framework for limiting my observations. I simply assumed that a clearer understanding of the various factors I was trying to pay attention to would evolve as I became more experienced in recording my observations. The decision to keep a journal record of studio behaviors was stimulated by my desire to understand what I was doing and the changes which were taking place both in my behaviors and my work. After several months, the journal suggested ideas to me of what was important to record and what was not. Practice and discipline in self-observation and recording led me to sense what appeared to be relevant and what was irrelevant. The work involved in keeping the journal thus suggested changes in my methodology as time passed.

The journal record began in the form of a series of brief notations and dates on the backs of canvasses. In the first month, I seemed interested in keeping a chronological record of my work, and a record of the number of times a given canvas was reworked until finished. As time progressed, comments about my intentions and changes in my methods of painting were included. This led to the idea of keeping a formal journal rather than recording this information on the backs of paintings. Journal entries became lengthier and more detailed as I spent more time in reflection about my studio work. Reading the journal during periods of inactivity stimulated my curiosity over the multiple components of studio behaviors, and I began to see possibilities in the process of recording and analysis for a disciplined and unique way of learning. These insights made me want to include as much information in the journal as possible in order to
better understand what I was trying to do in the studio, and its role in my own self-development.

The written records began to include ways in which other artists around me seemed to be working. The inclusion of such information grew from my desire to learn as much as possible from my observation of other painters in trying to understand different approaches to the creative act. Attention to other painters at work helped me to test and sometimes to confirm the efficacy of another's approach in my own experience. Observations of the ways in which other painters prepared for painting led me to include information about their preparations for work. These observations helped me become sensitive to preparatory behaviors in my own actions. Observations of other studios from week to week led me to record and photograph changes in the visual settings in which I was working.

The recording of conversations with and criticisms by my teachers emerged from my desire to preserve, review and profit from the knowledge of older, more experienced artists. The records of conversations with student painters was a means of preserving their ideas about painting for future reflections.

The photographic record was suggested by the need to preserve the appearance of a canvas at different stages in its development. In respect to these sequential photographic records, I predicted that an examination of the visual changes in the art object upon which I was working would give me some clues as to different ways in which a painting can be developed. Awareness of these different approaches seemed profitable. Since I had not been in the habit, until the beginning of this
study, of reworking any painting for long periods of time, even to the extent of destroying the original image, a photographic record of this kind of activity was of interest to me. Photographs of numerous paintings adjacent to one another in the studio grew from my habit of arranging previous canvasses for viewing in order to compare them with my latest work. This habit was among my efforts at continuous self-evaluation.

**Methods Used to Analyze the Data**

The methods I used to analyze the data were; (1) reading the journal numerous times to select as many different behaviors as possible which seemed to have value for me as a painter; (2) arranging descriptive statements of studio behaviors into classifications under more general categories of significance; (3) examining the categories to see where they would suggest a conceptual model of the creative act; (4) using the categories as a frame of reference in locating further journal descriptions of studio behaviors illustrating each category; (5) examining the photographs to search for visual evidence relative to the different studio behaviors described in the journal; (6) including appropriate photographic illustrations under the category where they belonged; (7) writing a summary analysis of each kind of behavior along with the necessary photographic illustrations and descriptive statements; (8) evaluating the apparent significance of different studio behaviors in my own development as a painter; (9) deriving implications from the categorization and analysis of these behaviors for my subsequent actions as a teacher; and (10) evaluating the limitations and potentialities of this study as a mode of inquiry.
How Methods of Analyzing the Journal Evolved

During the two year period of studio activity and journal-keeping, I made numerous attempts to analyze the journal data. Each attempt led me to keener awareness of different studio behaviors and helped me to discriminate various components of the painting process. After two months of painting, I made a summary analysis of the journal to determine my level of awareness at that time. This first effort at analysis revealed that I had recorded behaviors which fell into a few simple categories: (1) observations of the studio settings and the work habits of other painters, including their habits of self-preparation and environmental control; (2) observations of my relationships with teachers and other students; (3) observations of changes in my own methods of self-preparation and environmental control; (4) observations of changes in my ways of working during the painting process; (5) observations of my methods of self-evaluation; (6) observations of the effects of studio involvement upon my self-image; (7) reflections on the relevance of studio behaviors to my teaching.

This initial analysis provided the main chapter headings under which more detailed descriptions of my studio behaviors are arranged in this study. Throughout subsequent examination and analysis of the data, these general categories persisted, with slight modifications, and with greater inclusiveness of items to amplify and support them. For example, I soon discriminated among different kinds of behavior under the heading of self-preparation and environmental control. Under self-preparations,
I later included: (1) the value of solitude in studio activity; (2) visual sensitization prior to painting, and (3) the value of kinesthetic activity prior to painting. Under the heading of environmental control, I included: (1) selective arrangement of visual cues prior to painting; (2) physical preparation of materials, and (3) visual survey of previous works. These are illustrative of the kinds of studio behaviors which are found in subsequent chapters under the seven general headings enumerated on the previous page.

Subsequent analyses of the journal were made, item by item, uncovering other kinds of studio behaviors, which extended and confirmed my general classifications of recorded behaviors. It is from these analyses that the present pattern of reporting in this study evolved.

A sample page from the journal with a typical analysis of its content will exemplify the general method used. The first step was to isolate from the journal data descriptive of different kinds of studio behavior by numbering each statement referring to different behaviors. The second step was to infer, through analysis of each statement, what kind of studio behaviors were being described. The following statements are taken from a single day of recorded observations in the journal. The number before each descriptive statement was put in during the analysis to distinguish one kind of behavior from another. I then tried to identify the kind of behavior each statement represented. The analyses of the statements, preceded by a number corresponding to the descriptive statement above it, represent the manner in which I identified the kinds of behavior I was recording.
1. **Statement.** Came to the studio anxious and aggressive, because of frustration with talk, which seems so unproductive to me at present.

**Analysis.** Record of state of mind prior to painting with a reflection on its cause.

2. **Statement.** Came from the exhibit. Looked at a number of semi-abstract female heads, mostly monochromatic.

**Analysis.** Record of visual experience immediately prior to painting.

3. **Statement.** Did three chalk drawings. Began abstractly. One drawing became two heads, suggesting the title, "Two Daughters."

**Analysis.** Record of emergence of unpremeditated image from an abstract drawing.

4. **Statement.** I knew from experience that if I did a color sketch first, it would influence my color in any subsequent painting.

**Analysis.** Reflection on the relationship between color in a visual cue and color in subsequent painting.

5. **Statement.** Looked at unfinished canvas. Noticed it had the same tonality as the sketch. Debated whether to work over it in terms of a new idea. Decided not to.

**Analysis.** Record of visual survey of previous work to determine future direction for painting.

6. **Statement.** Set up a new panel, using second color sketch for color cues.

**Analysis.** Record of the use of visual cues during the act of painting.

7. **Statement.** This means mixing hues similar to those in the sketch, and putting them in the same general areas in on the canvas, but is is not a copy. It leads to development or changes in the conception during the act of painting.

**Analysis.** Reflection on the indeterminate changes in an image which occur during the painting process.
8. Statement. Took "Diplomat" and my blue abstraction off the wall. Am especially tired of the former. Did not want to be influenced by former colors or thematic materials.

Analysis. Record of control of visual environment in order to exclude unwanted visual stimuli.

9. Statement. I am now ready to use my own children as models. For years I have wanted to paint them, but felt I was not technically able to do so, and would not make an artistic job of it.

Analysis. Record of self-evaluation and change in my self-image.

10. Statement. Looking at sketches, I noted that the figure on the right is larger, stronger, dominant. The figure in the rear is fragile, more subdued, younger. While this was not intentional, I realize now that it fits very well the theme of "Two Daughters."

Analysis. Record of visual survey of previous work and interpretation of its meaning after its completion.

The third step in the analysis was to classify the above items under still more inclusive categories of behavior. The behavioral references in the extracts above fell under the following headings: (1) visual sensitization, Items 2, 4, and 6; (2) visual survey of previous work, Items 5 and 10; (3) environmental control, Item 8; (4) self-preparation, Item 3; (5) self-evaluation, Item 9; (6) physiological tone, Item 1, (7) sensitivity to process, Item 7.

The above treatment of sample data is intended to illustrate the procedure used in analyzing the journal entries and the kinds of behaviors which are reported and discussed in this study.
Method of Reporting

Each of the following six chapters (III - VIII) describe and illustrate various studio behaviors which I was able to isolate from the journal analyses, grouping them under seven general headings described on Page 29. Under the subheadings in each chapter I include statements from the journal illustrating various specific behaviors which I discovered in my own studio, and a summary analysis of different kinds of studio activity. Through analysis, I attempt to describe their significance in my own creative development. Wherever possible, I include photographic illustrations which are relevant to the kind of studio behavior being described.

Chapters IX and X present some of the implications for teaching and research which I derived from this study. Evaluation of the potentialities and limitations of the methodology used in the study are presented through a backward look at my own experiences. Suggestions for further research on the part of others are indicated.
CHAPTER III

OBSERVATION OF THE WORK HABITS OF OTHER ARTISTS
AS A CONDITION FOR LEARNING

One value of working in a setting which includes other artists at work is the opportunity afforded for observation of their habits as a means of self-education. Observation can occur at several levels in such a situation; (1) changes and contrasts in studio settings; (2) changes and contrasts in ways of working; (3) changes and contrasts in the works themselves. It was from such multidimensional observations that I derived clues concerning what to observe and what to record about my own studio behavior.

Observation of the Changing Studio Settings of Other Artists

In observing the studios of other painters I became aware of the wide range of differences in arrangement, physical materials, and uses of visual stimuli. I realized that a painter's studio setting and the objects with which he surrounds himself are clues to his work habits and his preoccupations at a given time. One important habit is his use of visual cues which I will discuss in a subsequent chapter. An early journal entry reveals my awareness of these environmental factors as follows:

One of the exciting things about watching other painters from day to day is the way their studio environments change, so that it is usually a fresh visual experience to see them after an interval of several days. K----, for example, had fifty or more small pen sketches on his wall a few weeks ago. Now his wall is cluttered with collages, large and small. The style and content preoccupations change from time to time, and are reflected in his choice of visual cues, just as a color range is reflected in his palette.
Such observations suggested photographing the relationships between studio settings and my own paintings. Such a record might show the relationships between a series of drawings and paintings based upon them or the relationships between prints chosen for color, content, or form and the paintings completed while the prints were used as visual cues. Photographs might also show some of the relationships between studio settings and paintings done under different conditions. Such records might sensitize me to the kinds of studio conditions I was setting to stimulate production.

By observing the work settings of others, I gained insight into the ways different painters used drawings, collage, photographs, prints or objects as visual stimuli prior to or during the painting act. In time, I sensed when a painter's visual surroundings were affecting his work in a certain way. Often the setting had been deliberately arranged to stimulate him in a particular direction. Sometimes a painter's canvasses looked alike because he kept previous paintings on his wall too long; it appeared that he was unconscious of the effect of his own previous canvasses upon his work. Some painters seemed able to disregard the studio setting almost entirely, but such occasions seemed infrequent.

A radical change in the visual appearance of a studio due to the introduction of visual and textured materials such as organic forms, manufactured scraps of wood or metal, collages, prints, or photographs are an indication of a shift in direction, testifying to the artist's feeling for, or awareness of his need for a shift. The studio setting can reveal a painter's preoccupation with color, an effort at inventive marking, or
a search for personal form. Observation of changing studio settings is adopted as a natural learning method in a situation which does not isolate artists from each other. The importance of such observations in the education of a painter cannot be underestimated. Painters spend time visiting each other in their studios, but the various values in such visitations have been too little recognized as an important factor in the education of an artist. This kind of suggestive visual environment probably gave the student painter in the Renaissance studio a fertile ground for self-cultivation. One value of working in the master's studio or in a school of artists would seem to be the availability of varied visual environments in the learning situation.

These observations caused me to notice and pay attention to the controlled arrangement I exercised in my own studio environment. Observation made me sensitive to the possible effects of such arrangements on my work and suggested also the use of photographic records of studio settings for future evaluation of their effects.

Observations of Physical Preparations

In the first month of the study I noted some of the variations in the physical preparations of different painters prior to painting and how their care and arrangement of materials was related to their work.
One such entry follows:

I soon realized much can be inferred about a painter's habits by the appearance of his studio, and his palette. The latter, when not cleaned off regularly, acquires the tone quality of the paintings, and functions as a visual influence in the mixing of hues in subsequent paintings. G----'s huge table top, thick with puddles of enamel, is similar in tone quality to his canvas, except that the latter has form. His palette, with its assortment of enamel cans and various sized brushes which he uses loaded with dripping color, are a striking contrast to the neat, white palette with its polite patches of unmixed hues used by the girl next to him. Her paintings are polite patches of color, timidly applied, resembling the palette, while his are large, rich combinations of aggressive strokes and intense, intermixed, overlapping hues.

Such observations led me to keep track of similar factors in my own studio behavior. The variations in the physical arrangements which different artists found necessary interested me. One painter painted the walls and furniture in his studio white, for example. I later learned that he did this for minimal visual stimulation and to maximize contrast with the hues on his canvas. I tried this and found such a procedure to be valuable in my own experience. This same painter also arranged a delimited series of hues in the order of the spectrum in selecting a palette for a given canvas. His brushes and palette were cleaned scrupulously after each work session. I learned this procedure related both to the problem of arriving at subtleties of hue, and to his point of view about the craftsman's care of his tools. In contrast, another painter worked in a studio cluttered with junk on the floor, walls, tables, including found-object collages and his own canvasses. He seemed to regard this clutter as necessary visual stimulation for an extremely spontaneous approach to painting.
Observation of the Works of Others

One of the most potent resources for the artist, in addition to elements from nature and the human form, is his familiarity with other works of art. While the painter may use reproductions, original works are best for sensitization to the visual qualities within a given work. While working with others, one naturally compares his own work to theirs, deriving cues for new directions from other works. Comparison of one's own work with that of other painters seems to be a natural habit of the painter, at least, the student painter. The artist exercises discriminating selection and rejection of influences derived from art works, and he discovers a measure of his own level of development through comparison of his own works with other works of art.

I soon noticed that other painters roamed from one studio to another examining the paintings, observing them quietly, as a means of self-preparation prior to painting. This particular act of preparatory visual sensitization is treated in a subsequent chapter. I used the journal to record this habit in my own behavior. One such entry follows:

I am not in the studio three or four minutes before I am making judgments of the basis of visual stimuli which greet me. For example, I looked into R--'s studio. He has some large woodcuts on his wall. I sensed the energy in them, but thought to myself that none are better than the two he did last week. Next I merely glanced without stopping at the next studio and made the judgment that he is not getting harmony in his color, nor varied shapes. He is having difficulty similar to my own -- too equal a distribution of shape energy all over the canvas--so he has nothing to offer me.

Mention is made of similar judgments of my own previous canvases upon entry into my studio, and the decision to work into a
canvas that is too thin. Then I looked into another studio:

He has three unfinished canvasses up, all figures. I am impressed with the shape variety, light and dark contrasts, and subtle refinement of hue. I acknowledge his sensitivity, wishing I could work at that level. Decided to try for more subtle color relationships today, more varied shapes, and better contrast between dark and light areas.

This entry illustrates the function of awareness of visual qualities in the work of others as a factor in setting levels of aspiration. It indicates how observation and appreciation of sensed qualities in another's work affects one's own purposes for future action. This is illustrated by my stated intention to work for those qualities in my own work which I emulated in his. A similar entry follows:

While photographing student work, I recalled that each of her drawings made use of a limited palette, giving them a tonality which made each one distinctive. She also used color symbolically, or to convey a mood. Color is a personal statement in her work, and I thought I needed to become sensitive to this in my own painting.

This entry illustrates how a teacher can be influenced by observed qualities in the work of his students. It also shows the function of visual memory as an aid to a painter in setting artistic problems for himself. Another entry shows this latter factor at work:

This same notion was impressed upon me visually in two recent visits to another studio. I recall two sets of chalk drawings using different combinations of limited hues, one family being cadmium reds with black, another blue-violets and black. They impressed me for their harmonic color quality, while two other canvasses by J-- looked messy by comparison.

The value of visual memory in the teacher of painting lies in his ability to remember visual qualities in student work over extended
periods of time as an aid to evaluation of their development.

This need to see the works of other artists assumed the proportion of a visual hunger at times. At other times, visual satiety, and the need to rely upon fresh contact with an unmarked surface was predominant. This visual hunger prior to painting was often satisfied by looking at reproductions, since a wide range of original works is often not available to a single artist. Some of my reasons for looking at reproductions are stated in this journal entry:

Noticed this morning I am ready to look at prints again. Sat here doing so. Put two Braques with limited pallettes on the wall. Did not care much for Van Gogh this morning. Color was not subtle enough, nor shapes abstractly interesting. My reason for looking at prints again is a felt need to find new content, and to become sensitive to larger structural relationships existing in most great work. Since I was impressed with the relation between D----'s drawings and canvasses, I felt the need to draw before painting again.

This entry shows that perception of a given artist's work changes according to one's own present purposes. I usually found Van Gogh exciting in color, but on this particular morning he did not suit my need for the day.

Another entry distinguishes the way in which a painter often looks at paintings in contrast to a layman:

Looking at prints in Skira. Found several Picassos especially exciting in color intensity and color dynamics. I tried to look at the paintings as if I had painted them, asking myself what happened in each section, how the brush was used, what color limitations he accepted, and so on.

This kind of empathic response to things in the environment this identification with other works of art, these are characteristic of
the artist, and are necessary understandings for a sensitive teacher, if he is to educate student sensibilities in the visual arts.

Observing Other Artists at Work

Observing other artists at work allows one to watch the development of individual canvasses, and to observe the changes that take place in another painter's methods of working. Awareness of multiple approaches is a rich mine of inspiration and suggestive of experimentation. Various journal entries revealed how such observations led me to test new approaches in my work. At times, an interest in collage or found objects would occur. When other painters were using these in my immediate environment, it was difficult for me to refrain from using them also. Similarly, watching the manner in which different painters set up or developed a canvas influenced my choices of action. An illustration follows:

B---- was working on a large square abstraction, combining collage and enamels. He had bits of Life photographs, newspaper clippings glued to his canvas. I noticed a small photo of a negro soldier at the bottom. He said it was his opinion that too many painters made a decision about what they were going to paint before coming to the studio. He said he did not have to start painting a soldier, but that he was thinking of the Negro soldier while painting. The premise was that without willing it, such awareness would affect the finished result. Another time I dropped in on B----. He was nailing various kinds of wood scraps to a heavy board, painting them different hues. This influenced me last week, although it is months since I saw him doing this. I found some unusually shaped triangular wood chips in the shop and glued them to a panel in a haphazard manner. From this beginning, I did a painted collage.
Adopting the Role of Another Painter in Discovering New Approaches

Since observing other artists at work suggests new ways of working, a logical corollary is to periodically assume the role of another painter to test the validity of different approaches in one's own experience. If part of teaching is demonstration of a variety of roles or approaches which students may adopt, part of learning is the ability to adopt different roles or approaches for periods of time to test them out. In adopting an approach suggested by another artist, I tried to keep in mind the source of influence, and my purpose for attempting it. This was to prevent the error of imitation or the illusion that the approach was of my own origin. I did this, however, in the conviction that with increased skill, I would exercise my natural powers of selection, adaptation, refinement and invention which would transform any particular approach eventually into my own style of painting.

It is only when one is unaware of his dependence upon others that such influence may inhibit invention rather than stimulate it. It is so natural to absorb cues for behavior from our environment, that it is easy to fool oneself into thinking he has discovered an approach which he unconsciously inherited from someone else. While this is natural, a mature artist needs to be conscious of the sources of his inspiration. This role-taking was a valuable learning resource in my studio experience.

Adopting Contemporary and Historical Approaches

Using works of art as resources for self-education made me want to test in my own work approaches used by artists of both past and
present. In attempting problems faced by other painters, I achieved some insight into artistic problems. I also benefitted from certain solutions others had found, discarding some and improvising when the need arose.

At different times, when concerned with different problems, I naturally drew upon different sources and used different painters as models. At times, they were contemporary; at other times, they were past masters.

There was a considerable time lapse between the following conversation recorded in the journal and the time when I used this insight in gaining understanding of various artistic problems:

Talking with G----. He had a Picasso print and a Cezanne portrait, both keyed around red. He discussed the need for students to accept certain limitations, to profit from approaches in the past, operating within them, before being able to invent new forms. This still left room for the development of an individual style in the personal solution of problems later on.

A word should be said, however, about the relevance of certain approaches to present artistic problems. The use of historical sources of inspiration should follow neither an arbitrary nor a chronological order of any kind. The artist must be the selector of those works and styles relevant to his own needs and interests. Recency has little to do with relevancy, since a primitive work several thousand years old may serve better as a source of inspiration to a contemporary painter than a nineteenth century genre painting. Picasso is an eminent example, having utilized a wide range of historical styles in inventive ways to solve present problems.

One factor distinguishing the artist from the layman is his enduring hunger for contact with artistic images, ideas and techniques.
It is through exploration of his artistic heritage, including the work of his contemporaries, that the painter's sense of historical orientation and his mode of personal innovation can develop.

Conversation About Artistic Processes

Often another painter's work or method of painting was not understandable to me. This led to conversation with him about his purposes and methods. Such conversation about processes occurs naturally among artists who gather informally after working. Witness the many schools of painting which have emerged from over-the-wine-bottle arguments and manifestos. Perhaps lacking on the university campus is the sidewalk cafe where leisurely exchanges of ideas can take place. The social need to discuss problems and processes is no more typical of artists than of any other professional group. It is from such interchange that many ideas for painting activity emerge.

Discussions can range from argument about philosophical positions to the mixing of pigments. The following entry describes one kind of discussion I had with another painter:

Talked with K— for an hour, mainly about the use of themes in painting and what makes an artist socially significant. He took the point of view that structure was the only universal concern of the artist. I argued one could not separate structure from content. Using the Quernica as an example, I said it had significance for its treatment of the theme as much as for its form, and that the content was important in determining the invention of its forms.

Later, as I looked back on two years of painting, I noted a gradual change of emphasis in my work from a preoccupation with subject
matter to a concern for formal relationships. Conversations with other painters had much to do with my changing point of view. The records of such conversations are an aid to understanding my own development.

One problem a painter faces is that of maintaining his painting activity for extended periods of time. The following entry reveals a conversation with another painter in which he describes his technique for maintaining a high level of involvement in the painting act:

Had a long talk with R----. He described his present concern for "scales" and a recipe for staying with the painting act. He starts with black which, for him, is the color of movement, followed by red, which is a figure-defining color, then blue, which he says is a formalizer. After these exercises, he starts working with yellows which he claims do not integrate with any other color, then greens which are harmonizers, back to yellow, then green again, in this order, with a phase called "invention" in between each use of yellow or green. At this time he says you invent the necessary colors but keep looking at nature, letting it come into awareness, but not relating color on the canvas to what is in nature.

While I did not adopt this technique, it made me sensitive to the need of discovering methods for maintaining qualitatively higher levels of performance in the painting act. It also suggested that I could be aware of the sequence of my actions in arriving at a given painting. I gradually devised my own manner of sustaining the painting process, so far as possible, keeping journal and photographic records of relevant discoveries. These are treated in a subsequent chapter of the study.

Discussion often turned to the methods of the masters of contemporary painters, and what bearing their ways of working might have
on our painting. Such an entry follows:

Talked to R----. He says Matisse did sketches from his own painting, making color notations while the model was in the room, then washed it out, painted again, and so on. Also, Van Gogh did underpaintings and drawings first, but came up with a color statement in a single day. I told him I never did understand what he was talking about when he said that in making a black and white drawing, he "saw" colors in different areas, until that morning. I described how I visualized which shapes in a drawing were light, which dark, even though I had used only lines, and even "saw" in my mind's eye which colors were the darkest darks, putting them in first. However, I could not visualize the whole thing in color. I knew it could go in a variety of directions.

This shows how conversation leads the painter to test or confirm another's ideas in the context of his own experience. It also reveals how conversation acts as a means of testifying as to the confirmation or rejection of an idea or a method derived from others.

The use of peer criticism was a constant source of stimulation to me. I often invited another painter to look at my work, deriving ideas for new directions from such conversation. Peer confirmation of a discovery, and subsequent clarification of an insight in later experience is seen in this entry:

When the first version was finished, I looked at the second version begun today, and realized it needed line for accent. R---- came in, said he also liked the second version best, that it worked, that it was the best I had done. He talked about working on two canvasses at the same time, saying the conflict or tension set up between them led to passion. He said when one loses the distinction between what is real and what isn't -- when one does not know which is real, the mind, the first or second canvas, or the environmental stimulus, then passion occurs.
Set out several canvases adjacent to one another and was impressed by the differences in tonality, shape character, formal unity. Recalling my experience last week of working alternately on two panels dealing with the same theme, I thought how important it is to have drawings or canvasses at different levels of development around while working, in order to sense the level upon which one is functioning. It is difficult to do when faced with a single canvas for long periods of time, or if the canvas is overwhelmed by its surroundings.

It was from my own experience, stimulated and confirmed by conversation with other painters, that the importance of visual contrast in the environment, as an educational principle, came to be valued in my mind. Once sensitized in this manner, I tried to cultivate further sensitivity to the operation of visual contrast in my environment in relation to painting. This is treated at greater length in a subsequent chapter.
CHAPTER IV

CULTIVATION OF SENSITIVITY TO THE EDUCATIVE PROCESS

AS A CONDITION FOR LEARNING

Before entering the graduate painting studios at the University, most of my recent paintings were done as demonstrations in classroom settings for my students, or during short vacations between much longer periods of work and study. Neither time nor space had ever been available to me for continuous studio work. The availability of space and time for painting at the University was a condition I came to regard as essential for my own well-being and for my growth as a teacher of art. From this experience grew my intention to provide studio space and painting time for myself in the future.

Character of the Educational Setting for Studio Activity

The character of the space and the institutional arrangements for studio work in graduate painting in the University was what I now regard as essential for learning at any level. Students have opportunity for privacy within a social context. Studio space is used according to an individual's pattern of timing, purpose, and need. Further, his privacy for work was protected. One was free to work out his goals, at his own pace, in tune with gradual discovery, and teacher stimulation was available when necessary. This social context gave me support in my intention to assume the role of painter, since I was surrounded by art
and teachers who viewed painting as a serious matter. Being surrounded by persons experienced in the discipline of painting affected my self-image negatively for a time. I conceived of myself as a teacher who painted, rather than as a painter, or as a painter who was teaching. Working side by side with others who called themselves painters provided the social stimulation which made a meaningful adoption of the role of painter possible. To work in an environment in which painting is valued as a serious discipline is an important educational experience.

Utilization of Teacher Criticisms as Aids of Learning

I soon sensed the value of recording a teacher's comments immediately after a criticism as an aid to learning. Such records are guideposts for future direction, and are available later for re-examination when one may be ready to understand, accept, or reject them. Such records help in estimating whether certain habits have been overcome, and in identifying those approaches suggested by the teacher which have been adopted or confirmed. A systematic record of a criticism, which, at the moment, may not be clear to the student, may help to clarify its importance later on. It also prevents undue distortion of the point of view of the teacher through faulty memory or haphazard methods of recall. An added value of such recording is the opportunity afforded the student to weigh conflicting teacher statements in order to determine which has greater relevance for his own growth. Accurate accounts of teacher criticisms furnish a basis for student experimentation, affording
him the opportunity to violate teacher suggestions, if necessary, in order to discover the potentialities and limitations of his own sense of direction. Journal records of teacher criticisms helped me to keep track of expert opinion of my work and my studio behavior. These records were advantageous to my artistic growth.

Need for Both Challenge and Support from Teachers for Maximum Learning

An early journal entry records my reaction to criticisms by different teachers, and reveals a contrast in their methods of evaluating my work. Struck by the differences, I arrived at the notion that a student must have both challenge and support from teachers if he is to develop both the freedom and the discipline for learning. The following entry illustrates this point:

One looked at my paintings as products of me and as evidence of my personal interests and growth. I felt his respect and understanding based upon a long history of close association. He was visibly impressed.

The other knows nothing of me. He looked at my work as paintings, judging them for their good and bad qualities, leaving several ways of working open to me. While he criticized the paintings for their formal limitations, he showed he respected me as a person by admitting he was not aware of my past experience or by present level of development. He then suggested a way of working to me, demonstrating by having me work on a canvas under his direction. He gave unequivocal opinions as to which canvasses were worth saving, and which should be destroyed in terms of some principle, such as color or shape. He suggested that I look at them again later, save a few, and destroy the rest in terms of some other formal principle. He looked at them for a long time before asking me which I thought were best.

From my present perspective, I know that the latter teacher's suggestion that I destroy some canvasses in order to reach higher levels of sensitivity, influenced my subsequent habits of working. His suggestion
confirmed by statements of other painters regarding a method of symbolic destruction and redefinition which became part of my work. At that time, I did not understand the suggestion, and it was more difficult for me to do. Teacher suggestion helps determine the direction of student growth.

A journal entry made at that time attempts to generalize on the teacher-student relationship on the basis of this experience:

Their contrasting evaluations of my work symbolized the figure-ground relationship which can exist between teachers and students. One teacher was the supportive ground, giving me the sense of security which allowed me to value what I was doing and to go on. The other gave the critical challenge to overcome limitations, and some choices which I was free to make because of feeling secure. Initially one of them valued what I was doing in addition to myself. Perhaps all students need this kind of challenge and support.

This entry is an aid to self-criticism, and an appraisal of how one is perceived by his teachers. It makes teacher criticisms available for future evaluation. It shows that the journal is a tool for drawing educational inferences from individual educational experiences.

Value of Teacher Criticism in Sensitizing a Student to Problems and Possibilities in his Work

This evaluative record of teacher remarks made me aware of the distinctive character of different criticisms; they change to fit a student's level of development. A valuable criticism refers to specific problems of concern to a student at a point in his development. A criticism fitting to one student or problem may not be applicable to another. In a sensitive criticism a teacher demonstrates insight into a student's past performance and his present purposes, and relates his suggestions to the problems a student is facing at that time. It is the teacher's sense of the student's present level of development and purposes that makes a good criticism possible.
The following journal entry records a criticism which relates to problems I was attempting to solve when it was given:

He said I need to define my purposes. I tend to mark in cliches. To overcome it, I should try indirect techniques like cross-hatching. I lose a sense of figure-ground. I should try the discipline of focal vision, relying on kinesthetic contact with the paper. He suggested I do some drawings varying the focal points, and to decide whether I am working in color-value or in dark and light. He drew schematic explanations on the wall. I tend to work on a light ground with a scattered figure. To overcome this, I should simplify, use light grounds with dark figures, and vice versa.

I later tried a number of these suggestions. The interesting aspect of the criticism is its particularity; the way he sees deficiencies in my work and suggests ways of changing my behavior. It was some time later, however, before I was sensitive to light and dark relationships in my work. Figure 1, Page 53, shows some drawings done a year after this criticism, attempting to deal with the problem of lights and darks.

Utilization of Teacher Criticism in Testing Approaches to Painting

Often a student's work habits are unproductive for reasons he does not understand. The value of an experienced teacher here is obvious. The following journal entry shows how a teacher suggested another approach to a problem he sensed in my painting behavior:

He said my work had a compulsive quality. He suggested I work more slowly, allowing the painting to suggest a color, and not to exert my will on it so strongly. He said I had plenty of energy and so much facility that it got in my way, but the colors did not seem to be what an area required. He said color ought to be a function of the ground from which it emerges.

This criticism sensitized me to existing hues on the canvas as visual cues for subsequent painting. It made me aware of that stage in the development of a painting when my decisions had to be subtle, when the addition of pigment had to be more discriminating in order to bring the painting to resolution. Thus, a teacher, from the vantage point of
FIGURE 1

DRAWINGS DEALING WITH POLARITY:

POSITIVE AND NEGATIVE SHAPES
experience, sensing student problems and projecting possible solutions, guides him toward greater sensitivity and control. Another journal entry illustrates how teacher criticism affected my purposes:

Criticizing "Jazz Player," he said it was too illustrational, too facile, that the lines were not necessary in character, and the blue background functioned as a dark, but could have been any other color. He said the difficult thing was to combine perception of color-shape relationships with subject matter, so that one complimented the other.

Because of this criticism, I made efforts to combine interesting abstract relationships with figurative content. I also noticed this as a characteristic of paintings by Picasso and Matisse. Thus, teacher verbalization during a criticism actually changes a student's capacity for perception, and he begins to see qualities in visual objects which he did not know were there. Figure 2, Page 55, shows the painting to which this criticism refers. Figure 3, Page 56, shows a painting in which I tried to integrate abstract qualities with a figurative image.

Value of Conflicting Teacher Viewpoints in Stimulating Student Autonomy

Being faced with alternatives for action by teachers with different viewpoints puts the student on his initiative, and is a potent factor in self-development. Facing several alternatives, he may prefer one, or he may try both, testing their efficacy in his own experience. To help me with my tendency to overmark, one teacher advised simplification of pictorial problems and the use of Nicolson as a model. I took his suggestion, with some satisfaction, but I found that a slow, deliberate manner of working did not suit me. I was also surprised when another
"JAZZ PLAYER"

FIGURE 2

PAINTING CRITICIZED AS TOO ILLUSTRATIONAL AND LACKING INTEGRATION BETWEEN ABSTRACT COLOR-SHAPE RELATIONSHIPS AND A FIGURATIVE IMAGE
"DIPLOMAT"

FIGURE 3

ATTEMPT TO INTEGRATE ABSTRACT COLOR RELATIONSHIPS WITH A FIGURATIVE IMAGE
teacher suggested another possibility to me, evidently from entirely
different premises. His suggestion, however, gave me a wider range of
choice for action. The journal entry is as follows:

Rather than consciously limiting or simplifying either my pal-
lette or my use of lines, he said I might continue to use more
lines than before, to pursue that manner of working until I
became sick of it, and felt I wanted to strike some of it out,
with the aim of simplifying it and resetting the painting.

It was obvious that the two suggestions were different in char-
acter in that they implied two different approaches to the painting act.
One encouraged conscious delimitation of the problem at the outset, and
use of an appropriate model of simplicity to arrive at disciplined self-
control. The other suggested that I work a fault to death, until I
sensed its superfluity. At that point, I would be forced to rely on my
own judgment in order to restructure the canvas towards simplicity. Such
conflicting suggestions force the student to probe for the assumptions
underlying teacher remarks. Even if the student cannot uncover these
assumptions, or understand them, he can test each approach in the context
of his own experience. Figure 4, Page 58, shows a drawing illustrating
spontaneous overmarking due to one teacher's suggestion. Figure 5,
Page 59, shows a painting which was the result of conscious simplification
of the pictorial problem due to suggestions given me by a different
teacher.

Observation on the Time Lapse Between Teacher Suggestions and Their
Confirmation or Rejection in Student Experience

The previous examples suggest that there is apt to be a time
lapse between a teacher's criticism and the student's readiness to test
"ABSTRACTION"

FIGURE 4

DRAWING ILLUSTRATING

SPONTANEOUS OVERMARKING
FIGURE 5

CONSCIOUS SIMPLIFICATION OF

THE PICTORIAL PROBLEM

AND METHODICAL

USE OF THE MEDIUM
it in his own experience. Realizing this, the teacher must exercise insight in the timing of his suggestions. Repeated emphasis on points one wants to bring to a student's attention may be needed, since he may not understand them when they are given. The following journal entry noted this fact:

I need to think about the time lapse between a teacher criticism, which may be understood intellectually when given, but not experientially, and the time when a student is ready to test it for himself. Teacher suggestions may not be accepted when they are given also. Even if a student understands and accepts, the difference remains between the spoken word and the realization of its value or disvalue in action. The chopping technique I used in drawing this morning was suggested to me weeks ago by a teacher to help me overcome certain poor habits.

The same consideration regarding lapse of time applies to the appropriate use of models in a student's experience. When I began painting, students were using as models, contemporary painters like DeKooning, Gorky, Afro, and Guston, men about whom I knew very little, and whose works I did not understand or appreciate. It took two years of studio activity for me to understand what some of these painters were trying to do. Only at that time was I able to use them as models for changing my approaches to painting. Similarly, one of my teachers insisted that it was important for a student to accept certain limitations derived from the past, and to operate within them before he could hope to invent or develop a style of his own. It was much later when I was able to set such limitations for myself, and to experience their value for growth.
CHAPTER V

CULTIVATION OF SENSITIVITY TO PREPARATIONS
PRIOR TO THE ACT OF PAINTING

During two years of studio work, I gradually became acclimated
to the habit of quiet work and reflection which studio activity allows.
In fact, it became a need, a source of personal sustenance and energy
renewal. It taught me the value of solitude and dependence upon my own
reactions in the midst of pressures and responsibilities which came too
often from outside myself. During periods of undisturbed studio activity,
insights came to me about the meaning of living, the value of painting,
the importance of teaching, and the need for research. In periods of
quiet relaxation, I could toy with incoming perceptions and evolve new
ideas or images for painting.

In solitude, one has a heightened awareness of himself as a
living being. At times, one is sensitive to a range of environmental
impingements of which he is normally unaware. For example, I listened
to my breathing, to the sound of birds, or the sound of the brush touching
the canvas. At times, I examined my reactions to light and color. It
lead me to perceptual discoveries similar to that described in the sub-
sequent journal entry. It was at these times that I often dozed, or
ate, in order to recuperate energy. Thus, I learned the value of solitude
and reflection as ingredients of the studio way of learning.
In periods of inactivity the artist rejuvenates himself after sustained physical effort at painting. He may feed his mind through reading, thinking, or reflecting upon his work. He may examine his past experiences. He may feed his eyes by examining prints, paintings and photographs. The following journal entry conveys the flavor of these receptive periods in the studio:

A nice warm day. It must be 5:30 now. Am alone writing. Hear a turtle dove outside, another bird chirping, cars racing on the highway. I am fatigued, but quiet and content.

Resting, I noted the blue ground on the collage holds together better than the same tone in the painting. Suggests going into the ground with deeper color. The white paper on the collage contrasts better with the darks. Will rest a bit and decide.

Rested on back with feet upon chair. Really relaxed. Looked at ceiling, lights. The light became a mottled series of yellow-green dots, then pale purples. Observed the after-images.

One assumption in this study was that involvement in studio activity feeds insights into one's teaching behavior. The same entry reveals how this occurs:

I should write about the implications for classroom arrangement derived from my studio experience. My need to paint my studio walls and objects around me made me wonder how students can be expected to create beauty of color in dirty, distracting, disorderly environments. Being sensitized to these factors in my studio experience, I return to teaching with unrest over conflicting color on classroom walls, dirty tables, and the presence of too many distractions in the student's visual environment.

This entry demonstrates that all the teaching implications derived from this study were not formulated at its end, but were accumulated and recorded continuously in the journal, along with other observations.
Value of Solitude in Arriving at Clearer Self-Perceptions

Quiet reflection helped me come to clearer conceptions of the meaning of art in my own experience, and the role of an artist in society.

Such an entry follows:

When I began painting, I had serious doubts as to the worth of being a painter. I admitted the potential satisfaction to the artist, but questioned the social value of devoting a life to painting pictures. It seemed like child's play and, somehow, selfish in a world serious about the conquest of space, the control of missiles, and the end of disease. Preposterous. The thought came to me last evening that art is the way man projects imagined images, values and conceptions into the real world, and through the created object, into the consciousness of the human race. Art is the extension of the range of consciousness. What is more needed than the insight of a great spirit projecting its criticism or affirmation of life into art for men to ponder and enjoy? This is Whitman's divine literatus in pigment, poetry and stone, changing and forming the consciousness of the race, or a culture, as the case may be.

After two years of studio activity, I am more convinced than ever of the need for individuals who give unconditional and disciplined attention to the creative process. We need men who have the courage to stand in one place, to focus on artistic effort, to explore their own potentialities in however limited a sphere, guaranteeing an added island of sanity in a world seemingly headed for destruction.
This search for the meaning of creative activity in life was reflected elsewhere in the journal, as the following entry illustrates:

Had trouble sleeping. Thinking constantly about my paintings, and what I might do to them. Also of the way in which my painting now seems to be a desperate effort to defy time and death, that finality none of us can predict. Thinking also of the miracle of embodying thought in a sensuous medium, or in print, so that centuries after the artist's death, what he thought or felt, via the medium of inanimate material, engenders live thought and live responses in a human being. When we fully understand this phenomenon, we will really have something.

One of my teachers at this time observed that my painting was compulsive. The works reveal, as does this entry, that during my preoccupation with mortality, both my choice of symbols and my frenzied manner of working are evidence of this concern. Such journal entries, coupled with photographs of the paintings, add another dimension to my subsequent understanding of phases of growth. This morbid concern with death, war, and man's inhumanity to man can be seen in the drawings in Figures 6 and 7, Page 65.

Therapeutic Values of Studio Activity

The following entry testifies to the health-giving effect of solitary and meaningful work which is at the heart of the studio way of learning:

I am impressed with my good fortune at being my own man this week. What a deep thrill to come to the studio and face a day of doing exactly what one wants to do in the way of creative activity. The noise of cars is far enough away so I am reminded of my separation from the hurry of the busy world, while the birds' song under my window makes me wonder at the sanity of enjoying each single day for itself. To hear the morning sounds again! This is what it must be like to live, work and die in the country. Life must seem much longer than it is when broken up into hurried, scheduled bits and particles, and it must seem richer.
FIGURE 6

PREOCCUPATION WITH THEMES OF WAR,
INHUMANITY AND DEATH
The quiet of the studio forces one to face himself and his resources, to examine his past, including his limitations and potentialities, and to think about his use of the future. Such quietness brings an awareness to oneself as one who controls his actions, fashioning a world of perceptions from the warp of his own experience. Such awareness stimulates the artist to cultivate the discipline and the skill needed to extend the range of qualitative control over aspects of living which working with tools, media and materials can give.

Self-Preparation and Environmental Control

Preparations for painting seem to take two forms: those occurring within the artist as he reacts to both internal and external stimulation, and those occurring in the environment due to his action upon it. Self-preparation means cultivating readiness and appropriate states of mind prior to painting, while environmental control means getting conditions arranged in the studio calculated to stimulate and support the painter's intentions.

At first, one cultivates an openness, a state of active receptivity to sensory impingements, a state in which one contemplates ideas and images in order to select those appropriate to the work. This state is stimulated by all those means referred to in the previous chapter as observation, conversation, reading, examining objects, or looking at canvasses, prints, drawings and nature.

Then the need to be selective and to focus attention on a direction for action occurs. This may be stimulated by the act of drawing
and by manipulation of materials; in short, by warming up through numerous physical actions calculated to get one into the feel of the act.

Environmental preparation also takes two forms: the preparation and arrangement of physical materials such as pigments, pallete, tools and canvas, and the arrangement of the visual environment to support a given purpose. The latter includes selection and rejection of visual cues to be used in the painting act, and their arrangement in the visual field. These visual cues seem to be of primary importance to the painter as the studios of many artists reveal. Photographs of Picasso's studio show a variety of visual paraphernalia such as skulls, stuffed animals, hats, books, prints, drawings, sculpture, a wicker chair and his own canvasses. Duncan reports the sanctity of the most haphazard of these arrangements as follows:

There was but one Great Law in that house: DO NOT MOVE ANYTHING! Everything had its place and even its own dust pattern. To move anything out of its place or pattern might easily destroy a composition, unseen by anyone else, which Picasso had been watching, thinking about, and turning into other forms in his mind. It had to be remembered that the house and garden constituted almost the entire physical world seen by Picasso, and that he was terribly dependent upon them in many ways.²⁷

One fact that impressed me in studio work was the diversity of environments with which painters surrounded themselves. However, the inclusion of suggestive materials in the immediate environment is not only limited to painters. Some artists who use the written word rely on such stimulation. Conrad Aiken, discussing the methods of some French

poets, refers to this habit as follows:

They sought to document themselves on subjects which appealed to them to enrich their associations; and, further, they endeavored to surround themselves with objects in some way related to the chosen theme, or to adopt, if possible, a suggestive environment. 28

Response to Qualities of Materials Used in the Act of Preparation

Artists have long testified to a sensuous and affectionate response to the tools and materials of their craft. The way a woodcarver handles his gouges, the way a painter selects brushes varying in size and shape, or the care with which he arranges his palette are evidence of this loving attention to tools and materials. One observation of this factor in my own experience follows:

Constructed a frame, stretched a canvas, and primed it with glue size. Applied flat white. Now have a canvas waiting to be used. Each step of the preparations felt good, whether it was handling the wood, priming the flat canvas which bounced back from each brush stroke, or stretching it taut until it felt like a drum head. This act of preparing the materials can be aesthetic to a degree. Getting that white canvas stretched and on the easel waiting to be attacked made me feel good.

I became sensitive to the felt differences in the qualities of tools and materials in the act of preparation and the way they functioned in the painting process. At times, the feeling for a hard, flat plane was strong, and on some days the desire to feel the resiliency of canvas under the brush tip was stronger. One day the use of pigment in opaque swatches was satisfying; another time the feeling for fluid, free-flowing enamels was predominant. Through the process of working with a variety of materials, media and painting surfaces, I acquired

preferences and a sense for materials which fit a given purpose. This responsiveness to the distinctive qualities of materials accounts for an artist's choice of medium, and his decisions to work in highly resistant materials, such as metal, stone, and wood, or flexible materials such as clay or enamels.

Suggestive Qualities of Materials in Relation to Painting

I learned that the unique characteristics of a material can suggest new uses of the medium for arriving at a visual image. Early in the study, I observed other painters making use of various materials such as newspaper, wood scraps, cloth, and textures as visual cues and as actual parts of a painting. This prompted me to collect odd-shaped scraps of wood left over from pattern-making in the shop, and to distribute them in suggestive patterns on my studio floor. I would frequently change the arrangement, allowing the chips to function as visual cues in my perceptual field until that time when a use for them in a painting was discovered. When the desire to use flat shapes and three-dimensional materials was predominant, I incorporated them into a collage construction, adding color where it was needed. The use of the wood chips stimulated the invention of an unpremeditated image. Figure 8, Page 70, shows the collage which resulted. Figure 9, Page 71, shows a collage made of paper, x-ray film, wood scraps, tissue, cardboard, and string.

The following journal entry demonstrates how accidents which occur in the preparation of materials can suggest a direction for working
FIGURE 8

COLLAGE CONSTRUCTIONS ILLUSTRATING
SUGGESTIVE USE OF MATERIALS
FIGURE 9

COLLAGE CONSTRUCTIONS ILLUSTRATING

SUGGESTIVE USE OF MATERIALS
on a canvas. In this instance, the effects obtained when I repainted a wet pallette were incorporated in a subsequent painting.

Felt like painting out the old colors on my pallette. Did so with white enamel. Its thickness, and the tints it created when it was pulled across and through the old color, made me want to start a large canvas using very thick tints of enamel, steaking each color with heavy amounts of white.

My reactions to the sensuous qualities of different media as they functioned in the act of painting will be described and illustrated in the next chapter.

Control of the Visual Environment and Visual Sensitization

As previously stated, I was impressed by the richness and variety of other painters' visual environments. These were in marked contrast to my own bare walls at the beginning. My first attempt to arrange a set of visual cues in the studio was a selection of ten or twelve photographs chosen for their content or human interest. While the compositions were also interesting, I chose them in order to derive ideas for subject matter, rather than formal relationships. Since I lacked visual ideas, the photographs were a means of getting started.

The journal reveals my increasing awareness of the importance of selecting and rejecting various visual stimuli prior to painting. My behavior, recorded at different times, varied from the need to look at prints or other paintings, a kind of visual hunger, to the deliberate rejection of visual influences in order to maintain a given state of mind or visual intention. Included were periods of extreme sensitivity to the most minute visual distractions. At times, before I was able to
work, I found myself furiously painting in white those objects in the studio which were distracting or unesthetic in color. I often made a conscious effort to prevent my eyes from falling on other works, or from my own work, fearing that even a momentary glance would affect my visual intentions. At such times, I wanted to start on a clean, white canvas, allowing the painting to evolve from my interaction with the medium. This state of mind differed from my frequent need to saturate myself with a wide range of visual imagery. My experiences indicate that a painter has changing visual needs from day to day. He must be sensitive to the particular need on a given day so that he can arrange the necessary conditions in the environment to support it. This is an important part of his preparation for painting.

A number of journal entries illustrate this kind of behavior. The following entry reveals my sensitivity to visual cues:

I took down all the prints on my wall which would distract me from concentrating on limited color today. I also turned all my canvasses to the wall, since I was sick of most of them color-wise, except the yellow-green panel which I was framing, and the abstraction I reworked yesterday after the criticism.

This behavior followed the teacher's suggestion that I work with a limited pallette. The habit of examining my canvasses and turning to the wall those I did not want to affect me appears as a consistent behavior in the journal, as does the selection of given visual materials for qualities desired in a given painting. Another entry shows how
the studio appearance created a visual disturbance which needed equalizing before I was able to paint:

On entering the studio, I turned all my canvasses to the wall, took down prints, hid the paint rag which had a pattern on it; felt I did not want to see any coloration which might affect or constrain me in color usage today. I wanted to rely on my own color judgment. This contrasts with my usual habit of soaking up sensory impressions from other works. S--- had suggested I start with a new palette each day since it creates a feedback, and the canvas is apt to take on the same color character as the old palette. I removed the colors used in the past three weeks, put down white paper, and arranged oil colors around it in a spectrum.

A similar entry shows my sensitivity to the need for visual order and neutral color in the studio, and a conscious effort to prevent certain visual cues from entering consciousness prior to painting:

Did not want to look at any of my own work, especially the color. Turned them away. Painted the wall behind my easel white. After sensing that the green color of my door was sickening, I covered it with white paper. Ended by painting my enamel cans white, especially the labels that face me as I work. The need was strong to get rid of dull, unesthetic color in my environment.

At the time, I reflected on the reason for my painting distracting objects with white paint:

It was to avoid being influenced psychologically as well as visually by unesthetic combinations of color, color suggestive of routine habit, psychic blindness, insensitivity to the need of visual harmony in one's environment. I wanted to arrive at a purer color statement and to be alert visually to nuances in every hue I put down. White also gives maximum light reflection, especially on a dull day.
Having experienced these reactions, I can better understand the pristine studio of a Mondrian. Still, one needs to account for the clutter and debris in a studio like Picasso's. This suggests that painters differ in their sensitivity to distraction in the visual environment. At present, I can explain it in two ways. One painter is concerned with color subtleties and nuances, and a distracting visual setting throws his judgment out of balance. The other, concerned with form and radical contrasts of hue, incorporating changes and dissonance into the painting act, is not concerned with those subtle refinements of hue which may be affected by visual distractions. The former is concerned with feedback from the canvas itself in terms of hue. The latter depends on distractions in the environment as suggestive of form. Obviously, a painter will function at different levels of sensitivity from time to time. Another explanation might be that there exist different degrees of autonomy in painting; there are relative abilities to select or disregard visual cues when involved in the painting act. In my own studio experience, I moved from a lack of sensitivity to my visual environment, to more sensitive responses. Ultimately, I realized the need for arranging visual cues in the studio to maximize the level of painting behavior I wanted to attain.

Selection and Arrangement of Visual Cues to Stimulate Desired Qualities in the Act of Painting

An early record of my awareness of the value of selecting visual cues to enhance a particular quality in my work is as
At times, I would look at my prints and pick one or two that appealed to me for some particular quality, and begin painting with the idea of getting some of that same quality in my work.

My first successful use of a print as a visual stimulus for a formal purpose occurred when I used a Braque still life for a landscape composition in a limited color scheme. It was successful because it had an effect on my subsequent sensitivity to limited palettes. It gave me the formal substructure, transformed to fit my own purposes, for a finished painting. The journal entry follows:

I worked with chalk from a black and white print of a Braque still life, using its basic formal relationships, but translating it into my own color. The first sketch, done directly from the print, was in yellows, oranges, and greens. The second sketch, based on the pattern of the print, was an imaginary landscape, in blues and purples. Later, I did an abstract landscape in blues stimulated by the second sketch. Both sketches were up on the studio wall as I painted.

Figure 10, Page 77, shows the first sketch which is structurally analogous to the Braque print; Figure 11, Page 77, the second sketch which translates the formal structure of the first sketch into a landscape; and, finally, Figure 12, Page 77, shows the landscape painting completed in a single studio session, following the two sketches.

Another entry reveals my effort to arrange a qualitatively varied visual field from which to work while drawing. In this case, I did not use any of the prints in order to suggest content, since I had an idea in mind; nor did I refer to one for color or form, since I
FIGURE 10

FIGURE 11

FIGURE 12

USE OF VISUAL CUES TO STIMULATE DESIRED QUALITIES IN A PAINTING
wanted these to evolve during the drawing act. I used reproductions mainly as suggestive references for possible treatment or techniques.

The entry follows:

Looked through the entire file of color prints in the library, feeding my eyes on styles, color, forms. Picked an occasional print that impressed me, including three Braques, a Picasso wash drawing of a flute player, a Derain landscape. In the studio, I arrange all the prints in a circle around my drawing table, using them as visual reference material. Found as I worked, I did not look at them, doing so only between drawings, and then only for a moment or two at a single print, like the flute player, to get a suggestion for a way of working. The wet wash and rough ink lines in the Picasso drawing triggered my approach to the first drawing, and several others in the sequence.

The drawings dealt with a war theme, one which I had attempted previously. Since none of the prints had any relationships to this theme, the content of my drawings came from my own past experience. The prints served merely as visual suggestions for uses of different media, for delicacy of line, for freedom of approach, or for contrast of darks and lights. These drawings are discussed and illustrated in the section on sequential drawing. Selecting and arranging prints on the basis of preferred formal qualities was a means of sensitizing myself to desired qualities prior to the drawing act.

Visual Survey of Previous Work as a Means of Self-Sensitization

One difficulty in any effort to categorize human behaviors according to particular qualities is that categories tend to isolate factors which are not really isolated from one another in the process of living. In talking about one of the persistent behaviors of painters,
the visual survey of previous work prior to painting, it seems impossible to separate the visual seeing from the felt qualities of the seeing, or from the quiet, reflective analysis and comparison which takes place before their decision to act. However, since a canvas cannot be evaluated without being seen, this aspect of self-sensitization is treated primarily as a visual act of preparation.

The painter looks thoughtfully at his past works, not only to decide which canvas to continue, but to sense what level of activity will be required to work on a given canvas. It is a matter of matching the sense one has for his energy level on that day with a canvas which is at the stage of development fitting his own inner state. From my observation, one of the persistent habits of painters is to visually survey their work prior to painting. This is done in order to sense where he is and in what direction he should act. While this occurs previous to painting, it also occurs at the end of a studio day. Then it is aimed at discovering what one was doing and where he has been. Obviously, these verbal terms are metaphorical and try to describe the painter's effort to understand the qualitative level of his actions, both in anticipation and in retrospect. The following entry demonstrates my awareness of this behavior:

Gradually, I became aware of what I did when entering the studio. At times, I would approach the act of painting slowly, first turning all my previous canvases away from the wall, setting one at a time on the easel, trying to decide which one, if any, I felt ready and able to rework; or if none seemed right at the time, going ahead on a new canvas.
Figure 13, Page 81, and Figure 14, Page 82, show the appearance of the studio at two different times when I surveyed my previous work. Both photographs include finished and unfinished canvasses. One value of viewing unfinished pieces alongside of completed works resides in the visible contrasts between them. Canvasses of higher intensities or stronger formal qualities often reveal the weaknesses of unfinished canvasses, suggesting directions for reworking. A survey of many works together can reveal the persistence of certain painting habits which one may be stimulated to change. For example, a canvas may be too complex, or it may contain a preponderance of the same kind of shape. Visual survey of the works can suggest to the painter what he might do to change these habits.

**Importance of Kinesthetic Activity in Warming up to the Act of Painting**

One notion that was new to me when I began studio work was the necessity for "warming up" to painting. The importance of getting oneself physiologically in tune before painting I learned from my own experience, but the idea was derived from observations and conversations with other painters. I discovered that each painter has his own manner of "warming up," whether he does brush drawings, or collage, or attacks an old canvas directly, feeling free to destroy it with rapid and
FIGURE 13

VISUAL SURVEY OF WORK
PRIOR TO THE ACT OF PAINTING
FIGURE 14

VISUAL SURVEY OF WORK
PRIOR TO THE ACT OF PAINTING
vigorous marking. An early journal entry reveals my awareness of this behavior:

K---- was the first to talk to me about "warming up" and, at first, I did not understand him. But, as I watched him work, marking, marking, marking, for several weeks on a number of panels, increasing the intensity of his activity, and the gradual emergence of form from these markings, and his turning aside to make small water color sketches as a relief and a stimulus to painting, I began to understand what he meant.

This entry suggests that one can be made aware of a behavior by observation, but only through experimental action can he discover whether his experience confirms or denies the efficacy of the behavior he observed. In painting, the test of validity is in experience.

Most amateurs understand the use of a number of small sketches in establishing a composition, or the value of studies which may be combined into a larger painting. However, the kinesthetic activity referred to may be unrelated in form, content, or technique to the canvas which develops subsequent to it. It is different from making studies to be translated into a painting, even though, at times, kinesthetic marking may eventuate in forms or content usable in painting. Basically, it meets the need for acting in order to become sensitized to action itself. Such action may take the form of drawing in a variety of ways in rapid succession, or it may even take the form of destroying earlier canvasses with rapid markings. It was not until I had experienced the effects of such preliminary action that I began to understand
its value, as this journal entry indicates:

Until I heard N--- describe how she warmed up to the painting act, I thought K--- a bit foolish. I thought he was wasting time making indiscriminate marks on that huge canvas! She related how she worked on a large abstraction kept on the wall in order to get in tune with the act. She then moves to the canvas opposite and begins to paint. The abstraction on the wall is a practice field and its appearance changes every day. She might also do several quick landscape sketches and move on to her large canvas for the day. She made it clear that everyone has his way of warming up.

It is as if a painter, quite like a boxer, cannot afford to trust himself, his responses, or his actions when he is "cold."

Warming up is both a precaution and a preparation which gets the painter in tune with developmental level of the canvas upon which he plans to work.

The Relationship of Kinesthetic Activity to Flexibility and Productivity

I found that the shift from a deliberate, planned, or literal approach in drawing to a more spontaneous exercise of the muscles increased my productivity and gave my drawings more character. This shift also encouraged flexibility in my thinking and in choice of techniques when faced with a model. During the first summer of this kind of work, I experienced considerable elation in doing a series of twenty or thirty different drawings in a morning. Often, several drawings in a sequence had certain qualities that the others lacked. I also became accustomed to starting three or four canvasses in a single day. This was a way of warming up to the painting act. It was easier for me to start several and put each aside, than it was to develop or finish any of them. I warmed up by beginning one canvas after another, usually
without predetermined content in mind, and without the ability to move any of them beyond this initial stage of development. The discovery of flexibility, however, was rewarding despite the fact that I wanted to function at a more disciplined level of painting. My initial excitement about this discovery is recorded in the journal as follows:

It was novel to get so many things started in a variety of approaches, and to have several panels to choose from each day. Formerly, a painting was done in one sitting, and it was good or bad, and nothing could be done about it. I experienced considerable good feeling with the ability to move from a non-objective approach in one canvas to abstracting from nature in another. For a time I started work on canvases I did not care about, then moved to a fresh canvas or two, following it with work on a canvas already in process. My working methods would vary with the canvas under consideration.

Part of this good feeling resulted from a new freedom from dependence upon the objective world or the use of literal content. This is one value of a non-objective approach; it encourages independence and greater flexibility of action in a painter. It was my sense of increased flexibility and autonomy that was the best indication of my growth during this study. The practice of various methods of warming up played an important part in developing greater flexibility in my approaches to painting.

State of Active Awareness Necessary for Creative Drawing

Changes in my approach to drawing during the first year were due to teacher influence, combined with my desire to do drawings which freed me from dependence upon a literal approach to the model. Habitual practice of drawing prior to painting became a source of stimulation
in overcoming poor marking habits and nurturing the ability to generate ideas or images which could be developed into paintings. I became sensitive to the active, often intense, state in which better drawings were done. During the first year I did a series of thirty-two drawings from the model, even though she moved only three times in three hours. The following journal entry describes my state of awareness:

I have noticed when I draw best, I get set before acting, having made a tentative decision of medium or approach, such as attempting to convey mass, or use of a single focal point. I take a firm stance, placing one hand firmly on the board as an anchorage during the act of drawing. I am in a state of tense awareness, an alert state of readiness, an aggressive state, and find that this kind of drawing consumes much energy. After an hour or two, genuine physical fatigue sets in. Good drawing would seem to result from an active and strenuous process, as would good painting.

At times this kind of drawing activity, generates a kind of physiological tone which carries over into the painting process. The following entry illustrates the organic need to draw, regardless of available stimuli, and the subsequent transfer of this activity to painting:

Went outside in response to a felt need to draw, to make shapes, to respond actively to visual stimuli. I did not care what I drew or whether it was literal or abstract. The sketch served as an exercise to get me into the feeling for making shapes. I satisfied this need with about twenty minutes of rapid drawing. Using a barn as a model, and charcoal as a medium, I did several black and white sketches. I came back to the studio sensitized to the drawing act, transferring this excitement into the second stage of my work on an abstract panel.
Value of Kinesthetic Activity in Sensitizing Oneself to Qualities of Form

The journal reveals that drawing was often used as a means of sensitizing me to the distinctive formal qualities of objects, or to the form itself. This kind of drawing seemed to follow muscular preferences for aggressive movements or angular forms at one period, to rhythmic movements or curvilinear forms at another. The following entry demonstrates this use of drawing at a time when I had no particular content for painting in mind:

Nothing I looked at appealed to me. Was undecided about what to do. Roamed around the studio. Finally decided I needed to draw, to discover new shapes, so took charcoal outside and went shape-hunting. Did quick drawings of bricks, boxes, and canvasses on easels on my return. Followed with a series of twelve abstract drawings based on rectilinear forms, derived from the sketches, without looking at the sources until I finished. Now that I reflect on this desire to draw rectilinear shapes, the memory of a drawing by John Hultberg comes to mind. It was in wash and ink, composed totally of rectilinear forms, and I liked its sharp, crisp lines and clarity of form.

Another component of artistic consciousness appears in this entry; a residue of visual forms in the mind, with their remembered qualities, available for activation or recall when a stimulus occurs in the present. The fact that I was concerned with rectilinear forms, and had been drawing them, set up the neural connections which brought to mind the visual image of someone else's drawing which had similar rectilinear qualities. Obviously, empathy or the feeling for the quality of a given form, is important here. While an artist may be familiar with certain forms, it is through the act of making them
with the hand and the eye that their qualities become known to him.

Figure 15, Page 89, shows nine of the drawings referred to above.

Value of Repeated Kinesthetic Activity (Sequential Drawings) in the Discovery and Development of a Visual Image

Several times I had the experience of watching an unpremeditated visual image emerge during the drawing process, even though, at first, my intention may have been to be non-objective. It is an exciting happening, since the image seems to come from subconscious regions beyond the range of accountability. Once objectified in visual form, however, the image is open to critical evaluation. A similar thing happens in the painting process, when a new visual idea emerges from a formative, non-objective pattern. Often, one perceives these images during periods of quiet reflection, and following this intimation of form, develops the painting toward a clarified statement of the image.

The kind of visual image to which I refer, however, relates to kinesthetic activity, especially a series of drawings made in rapid succession. While the transformations taking place in a visual image during the drawing sequence are unexplainable, the drawings leading up to the appearance of the image and those that follow it are visual evidence of the manner in which it occurs. This implies that engagement in kinesthetic activity, without preconceived visual intentions, allows residual, unconscious images to become activated. Under such conditions, an unpredictable image appears at some point in the drawing process. The use of sequential drawings in order to clarify a visual idea is
FIGURE 15

DRAWINGS ILLUSTRATING USE OF KINESTHETIC ACTIVITY IN SENSITIZING ONSELF TO QUALITIES OF FORM
still another value of this kind of activity. The following journal
entry describes my surprise at the appearance of a series of visual
images during the act of drawing:

Wanted to express death on the battlefield, a theme I did in
water color from a poem in 1949. The idea changed as I worked
on the first drawing, and I called it, "Tribute to a Dead
Soldier." It looked like an illustration for Remarque's
novel about World War I. The second drawing looked like a
live soldier. I named it, "Ode to a Live Soldier." The
third figure, a thin soldier with vacant eyes standing in
front of a graveyard with uplifted rifle, I named, "Sentin­
el." I don't know where this idea came from or what it
means. The fourth drawing, named "American Abroad," reminded
me of a story I heard told by a G.I. who heard the Moonlight
Sonata being played while he stood in the rubble of a German
city.

Figures 16, 17, 18, Page 91, and Figures 19 and 20, Page 92,
are five drawings which show the variations on this theme and the order
in which they appeared. Only upon later reflection did I arrive at some
clues concerning the experiential background for the drawing of the
sentinel. However, this experience suggests that the act of drawing has
the power of bringing to conscious awareness experiential material from
one's past, making it available for transformation into visual form
in unpredictable ways during the process. Figures 21 and 22 include
six drawings and show the emergence and clarification of another visual
idea through a sequence of drawings. This image, like the one already
mentioned, I was unable to interpret until I had finished the painting
and attempted to relate it to my past experience in order to discover
its personal significance. (See Page 93, Figs. 21 and 22)
FIGURE 16
"TRIBUTE TO A DEAD SOLDIER"

FIGURE 17
"ODE TO A LIVE SOLDIER"

FIGURE 18
"SENTINEL"

USE OF SEQUENTIAL DRAWING IN
THE DISCOVERY AND DEVELOPMENT OF
A VISUAL IDEA
FIGURE 19
"AMERICAN ABROAD"

FIGURE 20
"SOLDIER PLAYING THE ROLE OF DEATH"

USE OF SEQUENTIAL DRAWINGS IN THE
DISCOVERY AND DEVELOPMENT OF A VISUAL IDEA
USE OF SEQUENTIAL DRAWINGS IN THE
DISCOVERY AND DEVELOPMENT OF A VISUAL IDEA
Value of Repeated Kinesthetic Activity (Sequential Drawing) in Discriminating Quality in a Visual Image

At times I discovered sequential drawing helped me to develop a drawing that was superior in quality than the rest in the sequence. I discovered I could not predict when this drawing, which seemed better than the rest, would occur; the thing to do was to keep drawing, working with an idea through a series of drawings, until fatigued. At that point, by examining the series, one could make a judgment concerning which drawings were preferable. Van Gogh seems to have had a similar experience with drawings in sequence. He wrote:

When I have a model who is quiet and steady and with whom I am acquainted, then I draw repeatedly till there is one drawing that is different from the rest, which does not look like an ordinary study, but more typical and with more feeling. All the same, it was made under circumstances similar to those of the others, yet, the latter are just studies with less feeling and life in them.29

I recorded a similar observation in the journal concerning the subtle qualitative changes that take place between drawings done in a sequence as follows:

It interested me that as I started each drawing, it felt like I was doing the same drawing over again, since they were all of the same theme, but when I put them up on the wall, I was surprised to see how different from each other they were, despite the fact that all were based upon rectilinear shapes.

CHAPTER VI

CULTIVATION OF SENSITIVITY TO LEVELS OF
BEHAVIOR IN THE ACT OF PAINTING

My own experience and conversations with other painters taught me that it is necessary for the artist to discriminate among components of the creative process and to be sensitive to different levels of behavior in the act of painting. The quality of one's behavior during the painting act is dependent upon numerous factors, such as, (1) characteristics of the medium as it functions in painting, (2) physiological state or energy level before and during the painting act, (3) sensitivity to different levels of behavior during the painting process, (4) cultivation of habits calculated to stimulate sensitivity to different levels of painting behavior, (5) cultivation of habits calculated to stimulate changes in painting behaviors, (6) artistic intentions before and during the painting act, (7) past experience available for present use, (8) sensitivity to the function of visual cues, visual memory, and kinesthetic responses during the painting process, and (9) sensitivity to aesthetic experience. All of these factors are described and illustrated in this chapter.

Studio work impressed me with the necessity of being aware of these conditions in order to capitalize on positive factors when they
arose, and to avoid actions unsuited to a given set of conditions on a given day. I learned that there is a time for building up a painting and a time for destroying an image, a time for aggressive attack on a canvas and a time for disciplined refinement. Sensitivity to these factors insures greater control of one's behavior, and comes with cultivated awareness of qualities in one's own mutable behaviors.

**Frustration Due to the Medium in the Act of Painting**

Frequently, a medium is not suited to the qualities one wishes to attain in a painting, resulting in frustration. An early journal entry reveals my dissatisfaction with a medium which did not fit my artistic intentions at that time:

I was frustrated with casein because I could not get the coverage I wanted, mainly because it hardened so rapidly, and it took too much time to get enough pigment on the brush, and because it had to be diluted with water. Also, my brushes were too small. Only last week, using soybean paint, did I get satisfaction from covering a surface with think mixtures of rich color.

I used casein for two months without realizing it was not suited to my purposes. The thicker medium allowed me to work faster, to work over, to transform a painting until a satisfying solution was reached. It demonstrated to me that the qualities of the medium must fit the artistic intention one has in mind.

**Elation Due to the Medium in the Act of Painting**

The next summer, I discovered enamels. My sense of elation in using it was caused by its marvelous fluent quality, allowing rapid
coverage of large areas with heavy, intense pigment. This new freedom due to the medium was exhilarating because it gave me the capacity to make an immediate statement having the qualities of a given moment, and to engage in continuous and rapid changes during the painting process.

I described this feeling in the journal as follows:

The feeling was one of release and elation, since the color came up fast and naturally, without the necessity for too much thought. The feeling of self-confidence engendered in covering a large area in a short time with satisfying form and color was considerable. Colors were relating and the fluent quality of the paint covering the flat plane resulted in a good feeling. For several weeks, I experienced some elation by starting paintings, working fast and freely, with considerable amounts of paint on my brush.

Increased Productivity Due to Fluency of the Medium in the Act of Painting

It was apparent that the medium used affected the pace and character of the process, and I had to choose a medium fitting for a given purpose. I discovered that enamels suited me in warming up to the painting act, or in setting up the basic structure on a canvas, while oils were more satisfying for resolving a painting. My elation with the increased productivity was recorded as follows:

Using enamels, I experienced sensations of emotive release, of productive power, and kinesthetic pleasure in its use. I was delighted with the intense hues. It was satisfying to work rapidly, covering large areas with patterns of color. On several days, I was able to start as many as four canvasses in a period of three hours.
Sensitivity to Different Levels of Behavior When Beginning or Developing a Painting

While this initial acceleration of productivity and the increase in the speed with which I worked was exciting, other journal entries reveal a growing awareness that a different kind of behavior was demanded when it came to developing or resolving a painting. The following entry reveals this awareness:

I was able to make successful starts on paintings, but was aware I was in no position to develop them. I did not work on any one painting more than once or twice during the first five weeks. I did not know what to do with them after they were begun. Often the start of a canvas seemed complete to me; at other times, I knew it should be taken further, but I did not know how, either in terms of color or form.

While this entry describes my feelings of inability to develop paintings, another entry shows I was becoming aware of the difference in behavior needed to do so:

The process of beginning several paintings on one day suits a kind of feeling peculiar to itself which is quite different from what I feel when wanting to develop a painting, or work over an old ground. One is a free release of energy, an expansive feeling, while the other is an integrated, an organizing, an aesthetic feeling.

These entries indicate that the creative act is both a vehicle for the release of tension, and the disciplined ordering of means and materials into artistic form. It suggests that theories which split the creative act into therapy or artistic quality, at opposite poles, neglect the unitary character of the act, and its transforming of energies. At the inception of the creative act, energies may be chaotic, but at the resolution of the act, they are harmonic.
Sensitivity to Physiological State Prior to the Act of Painting

After resolving several paintings, I was more sensitive to the demands of a given day, to my state of tension or relaxation, and to my available energy for work. Comparing canvasses at different stages of development helped me choose a painting which fit my physiological state, and one which I felt capable of reworking or developing. The following journal entry reveals the effort to be aware of what state of mind and feeling fit the demands of a canvas chosen for work:

Wanted to use oils, to work heavy, slowly, to develop a canvas. Looked at several, sensing whether I had overcome them. When finished, they looked complete, but a day or two later, deficiencies appear and I want to carry them further, either to develop (build up) or destroy (re-work and re-order) them. Today I do not want to start anything new, but need to develop one already begun. Very strong, this feeling. Wanted to start on one that would be easily developed or destroyed. Selected a panel which was no more than a ground. Planned to develop a figure in it.

I tried to record my energy level or feeling state prior to painting. Canvasses, as visual records of a day's work, revealed the energy I exerted at different times, and on days when my energy was low, I worked in a quiet, more methodical manner. The following entry referred to my energy level and the different pace required to redefine a form or harmonize hues, as compared to the energy level required in beginning a painting:

Reworking abstraction for an hour. It is a slower process than starting a painting because of the need to be sensitive to existing tones, the choice of hues that relate, and what areas to define or cut out. Afterwards, I felt fatigue. Looked at another abstract which needed reworking, but felt I could not go on acting at the same level. I wanted to start another canvas but did not have the energy.
Use of Canvasses in Different Developmental Stages in Discriminating Levels of Behavior

One value of having a number of canvasses to choose from is the opportunity it affords the painter to select the canvas in need of an approach fitting to his present feeling or energy level. A number of canvasses in process allows for flexibility in moving from one kind of painting problem to another. The need to be sensitive to the developmental stage of a canvas before reworking it is described as follows:

In contrast with the collage, the soldier needed reworking. It was most current in terms of my feeling for it. It is interesting that these canvasses done at different times represent individual color schemes and, I assume, individual feeling states, and the hesitancy one feels before working back into any canvas is that one's feeling state is changed. Having been subjected to other influences, including color, it is difficult, if not impossible, to regain the color sense or feeling state one had when working on the painting previously. Perhaps this is why I have tried to finish them in one day in an effort to maintain the same color feeling throughout.

Sensitivity to the Level of Painting Behavior Demanded by Unfinished Canvasses

I learned it is necessary, in some cases, to live with a painting for a period of time before a direction for reworking suggests itself. I have kept unfinished canvasses in the studio for a year before I tired of them, and reached a point at which I was able to restructure it to a more satisfying resolution. With some canvasses, this change was in a different direction from what I had in mind when they were begun. I had to be careful not to destroy a canvas set up in
one direction because of impulsive action stemming from needs different from those indicated by its state of incompleteness. An entry describes this habit as follows:

I need to be sensitive each day to my organic state, and the painting approach I plan to use, so that I do not unnecessarily destroy canvasses moving in a coloristic direction because, at that moment, I do not feel like building with color. For example, I almost cut back into my landscape with black lines yesterday when I was in an aggressive mood, whereas today I may be able to add color to it slowly with pleasure.

Techniques for Stimulating Discrimination in Levels of Painting Behavior

Sensitivity to the color quality of different canvasses taught me the need of techniques for stimulating my color responses in order to rework a canvas at a proper level without transforming it. This need differed from those times when I completely restructured a painting, so that the former ground disappeared, and no longer functioned as a formal component of the finished painting.

An increased use of color sketches, collages, and prints to increase my sensitivity to a color range or value contrasts, gave me more control over this aspect of self-awareness. The result was less subject to spontaneous generation. An illustration of my use of color cues directly related to color quality in a painting is shown in Fig. 23, (p.102). The use of visual cues is a means for sharpening one's awareness of the visual level of his work. An observation of the
FIGURE 23

USE OF COLOR CUES IN THE STUDIO

TO STIMULATE COLOR QUALITY

IN THE ACT OF PAINTING
value of contrast in the studio follows:

The importance of contrast came to me as I realized often I have a canvas or collage at maximum intensity, or maximum value contrasts, within my visual field, so I can compare them to the canvas as I work, sensing the level of intensity or the degree of contrast in the painting. It is a reference point for sensing the visual level at which I am operating.

An observation of what happens when a sense for contrast in the visual field is lost is recorded as follows:

It is possible, without contrasts in the environment, to be operating at a dull level of intensity, the hues becoming muddier and believe you are getting hue and value contrast in the work. What is really an underpainting when compared with a finished work, may look finished after the first attempt, if there are no objects in the environment with which to compare it.

The Role of Feeling as a Guide to Levels of Behaviors

A number of journal entries exemplify the delight experienced when I sensed a certain level in my actions, which I knew was leading me to the completion of a painting. One such entry records the completion of a canvas as follows:

Since starting, I have had the curious feeling that this is one I am going to carry through to a finish, building it up without hurry, without anxiety.

After photographing the completed canvas, I recorded the satisfaction one feels after resolving a painting, knowing he has reached a new level of behavior in the process. The entry follows:

I feel avenged on the week now, since it yielded nothing but sketches and many false starts, and nothing at the level of color or organization I wanted. This canvas culminates a persistent drive to attain a level of color operation which I sensed in other paintings. I had the feeling from the beginning that I had been building up to this, that I would finish it today, if my energy held out, and I would bring it to the level I anticipated. I feel good about it.
Early and later stages of this canvas shown in Figs. 24 and 25, (p.105) are indexes of the differences in the energy and level of behavior required at different points in the painting process.

Sensitivity to Breakdown of Harmonic Processes in the Act of Painting

If an aesthetic feeling is experienced at those high points of harmonic functioning which involve thinking, feeling, perceiving and acting, then an unaesthetic feeling occurs when one is aware of frustration or a breakdown of the process, with its consequent effects on the art object. As I became aware of those brief periods when all my perceptual processes seemed to carry me forward with freedom and assurance, I became sensitive to those points when this process begins to break down. I wrote:

Have been thinking about what happens in painting when I have been moving along smoothly, organizing tones and shapes on canvas and, suddenly something seems to be out of character, and I concentrate on one area, trying to correct it, and it gets worse, until the spot stands out like a sore thumb, destroying the total effect.

This happens when I am careless about the color I pick up from the pallette not fitting the colors on the canvas. It happened on my landscape when I put a warm brown spot in an otherwise cool set of hues. The spot assumed importance out of proportion to the rest of the canvas and became one of those dead and troublesome areas which became worse the more I tried to improve it.

It happens also in drawing when I try to redraw a part of the model or concentrate too long on getting one section correct. The effort is self-conscious, and frustration is a consequence when that portion of the drawing looks overworked, ruining the harmony of the drawing.
EARLY AND LATE STAGES OF A PAINTING ILLUSTRATING DIFFERENT LEVELS OF PAINTING BEHAVIOR
This phenomenon can probably be explained by the loss of peripheral awareness or a grasp of the total visual configuration resulting in a self-conscious figure-centered attention. In use of color, it is explained by the imperceptible change in mode of working from an unconscious and emotive harmonization of hues in a rhythmic sequence of application, to a literal and self-conscious approach to color. I confirmed this observation in conversation with other painters, one of whom stated that he tried to be aware of the change as it occurred, and left the painting, returning to it at a later time. In my experience, some paintings in this state should be left unresolved for some time, and often have to be destructured before a new level of color harmony is achieved. An index of artistic control would be a painter's ability to overcome such frustrations and move to a level of harmonized experience at will. In short, it involves the ability to concentrate one's actions at harmonic levels for longer periods of time. In lieu of this control, certain techniques may have to be resorted to in order to shift one's attention to levels of behavior.
Sensitivity to Qualitative Changes of Behavior During the Act of Painting

As I gained experience with various approaches to painting, I reflected on the need to be sensitive to qualitative changes in one's actions during the act of painting. One such observation occurs in the following entry:

During the act of painting, there may be a period of long or short duration in which one's approach, his use of color, his movements and the shapes that emerge on canvas have a consistency and harmony, so that the painting progresses well. But, at certain points, the experience changes, and a painter needs to be sensitive to the moment when this begins to happen, so that he can put that problem aside and turn to another canvas demanding another approach or energy level, different marking activity or a different color range.

Awareness of these subtle changes in painting behaviors prevents one from making mistakes, such as unconsciously regressing to poor painting habits, or losing a sense of color relationships. Such awareness is necessary if one is to respect levels of energy or fatigue in order to enable the selection of the proper canvas for work because it fits one's present state of being.

Sensitivity to Retrogression to Former Habits During the Act of Painting

I found that it was easy to regress to habits of marking and perceiving which I had tried to overcome, if a sensitive awareness of my painting behavior was not maintained. The following journal entry reveals
my sensitivity to those times during the process when I resorted to bad
habits or old techniques which inhibited the creative process:

One needs to be aware of the unaesthetic feeling that arises
when you repeat yourself, resorting to tricks or old habits
for effects, or when you perform actions neither expanding
nor exploratory in nature, but fruitless, and the approach
becomes frustrating, tiring or boring. At that point, one
needs a change of pace, or a new problem to break the habi-
tual action. Otherwise, one should stop painting immediately.

This happened today when, after the first few drawings, I
realized I was being too figure-centered and was using some
linear cliches. I deliberately changed my marking to get out
of that behavioral rut, and to arrive at a fresh approach, a
different pace, another manner of acting which would allow
fresh insights to occur.

Need for Changes in Activity to Stimulate Changes in Levels of Behavior
During the Act of Painting

I have mentioned the value of having canvasses available at dif-
ferent stages of development as a means of making a painter sensitive to
possible changes in his painting behaviors. Similar to this is the need
for fresh painting surfaces, allowing movement from the finer, more dis-
criminating development of a painting to a fresh, spontaneous attack on
an unmarked surface in order to generate a new idea. The value of action
habits, such as switching from painting to drawing, the construction of
collages, a change of brush marks or brush sizes, or a change in the char-
acter of one's arm movements has also been referred to. The use of vis-
ual cues and visual contrast in the environment discussed in the section
on visual sensitization can perform a similar function during the paint-
ing act, as can a switch to a different kind of kinesthetic activity.

The difference between the use of such devices in warming up and their
use during the painting act is one of timing and purpose, since in painting the purpose is to counteract a frustrating tendency, once its effect has been realized, and the time for a change of activity has been recognized. A change of medium or material often helps a painter change the character of his responses also.

**Changing or Mixing Media as a Means of Changing Levels of Behavior During the Act of Painting**

The ability to switch media or to use various media in unexpected combinations during the act of painting is important in sensitizing oneself to new levels of behavior. The following journal entry reports my use of various media in different combinations, and varied approaches to their use, during a morning when I was trying to break my dependence on a literal image:

In figure drawing, I was interested in varying my techniques, mixing a variety of wet and dry media in different combinations, one of which was suggested by a print—conte on wet paper. I worked fast and intently for three hours, perspiring and feeling fatigued by noon. My impulse was to find means for getting away from dependence upon the model, and to invent fresh approaches to drawing. I used brush and ink, tempera, soybean, chalk, charcoal, conte, all in various combinations, as the impulse came to me. Frequently, I used the brush in a crude and spontaneous manner. I did this to avoid dependence upon either literal depiction or previous facility. My need was to be inventive, rather than to try to capture the visual field today. Once I used conte to capture the movement and direction of planes, rather than the outline, which often detracts me.

Each medium or material has its particular qualities, and an artist responds to these qualities in different ways, in relation to different problems. Moving back and forth from painting to sketching, from ink drawing to chalk, for example, was a means for maintaining sensitivity
to fresh qualities of behavior appropriate to changing visual problems.

**Sensitivity to Methodical and Spontaneous Uses of the Medium During the Act of Painting**

I observed that some painters like to construct or build up a painting in a logical, step by step procedure in contrast to others who prefer to develop a painting in a series of continuous, unpremeditated or spontaneous actions. From such observations I derived clues for experimentation, and discovered in myself times when the desire for a slower, more methodical manner of working took precedence over the need to be flexible or spontaneous in my actions, and vice versa. My experience suggests there are times when any painter feels like working in one manner rather than another, and he needs to be sensitive to his preferences at a given time. I also found that in working on a single painting I could satisfy both impulses for two distinctive modes of working if I was sensitive to the stage of the painting's development which demanded one or the other approach. I responded to one quality in my uses of a medium on one day, or in working on one painting, and to a different quality with another day or another canvas.

At times, the medium chosen did not satisfy the purpose or need I felt for doing a painting. Selection of a medium which seemed to fit the method or the symbolic intention in the painting act became important. I recorded characteristic differences which I felt in working on different paintings at different times. The qualitative intention determining the selection of a medium was often stimulated by sensed qualities in the medium as it functioned in the work of other painters.
Methodical or Controlled Use of a Medium in the Act of Painting

At one time, I worked on a panel which evolved slowly in a series of deliberate steps from beginning to end on a single day. At the end of the day I recorded the manner in which I used the medium:

This morning I have enjoyed the feeling of the smooth, thick enamel covering the flat surface. Also, the process of mixing the paint slowly, putting it in place without hurry, very deliberately. I enjoyed the feeling of the large, flat brushes against the flat plane of the panel, including the cutting to a sharp, straight line. In mood and intent my approach has been quiet, disciplined, thoughtful and contained.

The painting completed in this deliberate and methodical manner was non-objective. See Fig. 5, (p.59). While I do not care for the finished work, the journal records that it filled a genuine need and was therapeutic at the time it was done.

Flexible or Spontaneous Use of a Medium in the Act of Painting

This desire to fit the medium to a slow, logical application of pigment in the gradual development of forms is in strong contrast to another need to have the medium function as the vehicle for a spontaneous, unpremeditated, flexible and aggressive attack on a canvas, including the rapid generation of forms in the painting. The following journal entry reveals my sensitivity to a flexible use of a medium:

I did two abstract enamels on paper by slashing in blacks over whites, dripping enamels on this ground, and adding spattered color for accent. Worked with both papers on the floor. As I worked, I thought, "Why are these spontaneous lines intriguing to painters today? Listen to them as the paint hits the paper. Watch the lines flash into existence."
I was flicking a wide brush, getting a myriad of thin lines on the paper, when an answer came to me. "Because they represent energy, like lightning, and we are preoccupied with energy today, in all its forms." I listened to myself working—breathing, walking around, physically struggling to get as much actual energy into the lines as possible—as well as listening to the sounds of the pigment streaking across the paper's surface. I worked very fast, walking on all sides of the paper to get the drips and spatters to land at the desired angles.

This entry not only records my actions during an aggressive and spontaneous mode of working, but it also illustrates how a painter can attain a state of alert self-awareness interacting with a medium. Being aware of one's thoughts and actions while working is a distinctively human quality, and it can be cultivated through discipline to higher levels of refinement. It seems that this heightened self-awareness differs little for creative people in different disciplines, whether they be artists, teachers, or students. An important part of this awareness is sensitivity to the manner in which the medium is working, so one can stop acting in time, if it is unsuited to one's artistic purposes. Figure 26, (p.113) shows a painting done with this rapid and spontaneous manner of working.

Destruction of a Stereotype Image as a Means of Changing Levels of Painting Behavior

Beginners often have a precious attitude to their work which makes it difficult for them to move to new levels of behavior or fresh modes of perceiving. The persistence of stereotype images or themes, as well as overemphasis on acquired techniques, inhibits growth. It takes an act of courage to symbolically destroy past work, in order to move to
FIGURE 26

PAINTING ILLUSTRATING RAPID AND
SPONTANEOUS USE OF THE MEDIUM
new levels of insight into artistic processes. In painting, such an act of courage means destroying or transforming a visual image in the faith that through the process of changing what one already knows he will make new and unexpected discoveries. The journal records a feeling of elation when I was first able to destroy an image and bring it to a higher level of formal quality. The entry is as follows:

I had a canvas begun half-heartedly, using a trite theme, one which I had reworked several times in various media. It was Motif #1. It was saccharine in concept and literal in color. During my second working on it, I experienced a good feeling from destroying symbolically a conception which was nauseous to me, and arriving at a more positive statement in color and form. The canvas sat around for a year and I obviously did not know how to change it, or I did not want to. It now looks unresolved, but it does not bore me. I am not ready to change it further, but suspect that in the future, I will.

This prediction was correct since I reworked it again a year later. Then it suggested a new image of a king and queen. I realized in this experience how difficult it is to give up or change habits based on past successes. I had successfully depicted this theme a number of times over the years. Changing the medium had not helped me overcome my attachment to the idea or the literal level of its formal organization. Only after this image was physically destroyed through repainting did the idea disappear, and with it went a stereotyped mode of representation. See Figs. 27 and 28, (p. 116).

With more studio experience, my efforts at symbolic destruction of past works dealt less with content, than with the discovery of interesting formal relationships. One abstract canvas sat in the studio two years untouched before I reached a stage in my thinking which allowed me to
rework it in order to achieve a more interesting visual statement. There seem to be two phases in such an action: (1) the initial attack on the old image with its subsequent disappearance and (2) the discovery, redefinition and construction of the new image or formal idea with subsequent modulations, adjustments and refinements. Figures 29 and 30, (p.117) show two stages in the destructive transformation of a formal idea in order to bring it to a higher level of development.

Value of Calligraphic Brush Work in Symbolic Destruction and Transformation of a Visual Image

As I experimented with different approaches to painting, especially those calculated to overcome a given visual image, I discovered the value of scribbling or the use of calligraphic brush manipulation as a means for both changing an image and building up a tone on a canvas. While working to change one canvas, I wrote:

When I found I was drawing around shapes, I stopped. Felt the need for using a panel on which I could scrub, scribble and mix tones to get away from the habit of delineating shapes, instead of making them with hues. Scrubbed into paper to get going. Could not seem to. Decided to draw with chalk. Worked at table. Put sketch on wall. Started into it with vigor, doing much streaking until shapes became curvilinear. Finally got into it and it was pleasurable.

The chalk sketch in Fig. 4 (p.58) illustrates the kind of drawing I was doing at the time. Figure 31, Page 118, is a small completed canvas which resulted from this rapid, scribbling approach to
SYMBOLIC DESTRUCTION OF A STEREOTYPE IMAGE IN ORDER TO ATTAIN NEW LEVELS OF PAINTING BEHAVIOR
FIGURE 29
FIRST STAGE

FIGURE 30
SECOND STAGE

DESTRUCTIVE TRANSFORMATION
OF A VISUAL IMAGE
FIGURE 31

VISUAL FORMS WHICH EMERGED
FROM EXPERIMENTATION
WITH A CALLIGRAPHIC
APPROACH TO PAINTING
painting, with an emergence of clarified forms. Another journal entry at this time follows:

I was amazed that scribbling without any formal intention could help me build up a tone both in drawing and painting. This makes understandable what D---- has been doing. Several weeks ago I asked him what he was doing, not seeing much sense in his continuous abstract brush drawings. Now I appreciate it, as I can Mark Tobey's repetitive calligraphy, since it is a way of building up a tone and arriving at an image which I have experienced in recent drawings and my large abstraction.

Figure 32, Page 120, shows a canvas in a state of transformation as a result of this calligraphic-destructive approach.

Function of Visual Cues and Visual Memory During the Act of Painting

The photograph and the painting juxtaposed in Figs. 33 and 34, (p.121) show how a visual cue which was chosen for its suggestive content was transformed into a personal statement on a similar theme. A journal entry at the same time, however, reveals that the original photo was not the only visual cue relied upon, but others were in the visual field for intentionally different reasons. This entry follows:

Started on "Jazz Player." Had a Picasso portrait on the studio wall in primary reds and blues, and an abstract figure in a boat by Cremonini. These were to suggest angular break-up of the figure, which I wanted, and subtle variations within a single hue. The Picasso was to help me get a clear color statement. I held the small photo in my hand, using it to paint the shirt folds and the light accents on the face.

It is obvious that an interaction among several visual stimuli was planned in my perceptions in the hope that an image would emerge with
FIGURE 32

PAINTING IN STATE OF TRANSFORMATION
FROM THE USE OF A CALLIGRAPHIC
DESTRUCTIVE APPROACH
TO PAINTING
FIGURE 33

USE OF A PHOTOGRAPH AS A VISUAL CUE
FOR SUGGESTIVE CONTENT
some of the qualities of all three, but resembling none of them. While it testifies to my overt use of a visual image, a subsequent entry reveals how my awareness of visual components from past experience entered into my thinking as I painted. This record of intentions and thought processes during the act of painting was written shortly after the canvas was completed. It suggests the efficacy of the journal as a self-reflective device that can furnish valuable information about processes for subsequent analysis. The entry, describing as many components of my thinking as possible follows:

While working, I thought of various components of my past experience coming together in this canvas. I could still visualize D----'s jazz paintings seen a summer ago. As I cut the face into angular patterns, I realized it was what I had done on "Ecce Homo" six years ago. It occurred to me I was bringing a stained glass treatment to a secular subject which I had used on religious content in the past, and that this was not accidental, but the natural outcome of several kinds of preoccupations I have had for a number of years. My recent interest in similarities between mystical and aesthetic experience and my affection for the blues—melancholy, yet sweetly harmonic, the sublimination of misery into art—these were blending in my thinking. The feeling I had for this idea was close to that I had for "Ecce Homo." Christ as a symbol for the suffering of the negro. Also present were overtones from a recent conversation with D----, for whom each canvas is a religious statement in color. My visual memory of B----'s "Trumpeter" included my dislike of the face and the missing hand. I put the hand holding the trumpet in fulfilling some kind of wish. The shape of the eyes is derived from African sculpture, a device used also in a canvas called "Buddy Bolden" which I can recall clearly. The fact that I had seen the Timex All Star Jazz Show last week, doing quick sketches, was probably influencing me in my choice of subject. I was emotionally aroused by the final jam session, all the bands playing together, a truly democratic art. I had also looked at my older canvas, "Jazz Combo," before painting. All these experiences from the immediate present to the distant past were active as I worked on "Jazz Player."
The complexity of interaction among relevant components in this exposition of the creative act surprise me, partly because I was able to record them, and partly because I was unaware of some as I worked. Only upon reflection did the interpretation come clear. Emotively charged with memories of past experiences, visual stimuli in the immediate environment, visual memories drawn from the past, the catalytic action of suggestive stimuli, convictions and present purposes, the desire to complete a symbolic and harmonious work, a consciousness of technique, are all evidently present in the creative act on the basis of this account. It begins to suggest the complexity of the human mind and body which stores, recalls and transforms all these experiences into a symbolic object through the activity of an artistically oriented agent.

Description of a Process Showing the Interaction of Visual Sensitivity, Visual Cues, Kinesthetic Activity, and Sensory Response to the Qualities In Media and Materials

The following journal entries and the accompanying photographic record are a detailed account of the painting process including the beginning of a single painting to its point of resolution, and including some factors which led up to it. This account demonstrates the interaction among various components of painting behavior including: (1) visual memory, (2) visual sensitivity to qualities in another painting, (3) sensory response to a given material, (4) use of visual cues in the environment, and (5) kinesthetic sensitivity to a way of working suggested by a material, thus determining the character of the final visual image. It is one attempt to keep track of a cluster of components involved in
the creation of a given painting, and the interaction among them in the process of developing the painting. Using a method of reflective analysis, this account demonstrates the degree to which one can recall and discriminate components of what otherwise might remain a unified, complex process. The recording of these components is useful both for later evaluation and as a form of behavioral memory. The entry is as follows:

Picked up odd cardboard pieces, stapled gun, a board intended for a woodcut, a drawing done last fall, "Knight in Armor." I do not know why, unless I thought I might work on a woodcut as R---- is doing, prior to painting. Looked at K----'s collages, full of rectilinear shapes of cut paper. He showed me an abstract canvas he has been working on called "Vikings." His work impressed me for color subtlety. He has used neutral tones, warm browns and grays for some time now. We talked about the collages at the international show influencing their work.

I am very much aware of who and what influenced my work today and have underlined a few of the components involved. Arrived at studio at 10:30. I had picked up three old boards painted white, one of them with hinges on it. Having seen B----'s heavy, nailed collages of wood scraps, I decided to use the board for a collage. If yesterday my interest was in torn paper shapes, today I wanted to cut all my shapes. I did so, cutting all the shapes from gray cardboard and wood, stapling them to the board. I had no subject in mind, but worked purely with abstract shape and positions. I was conscious of the influence of K----'s shapes which are angular, rectilinear, even in his paintings.

The first collage referred to above was completed and is shown in Fig. 35, (p.127). Between this collage and the next, I gave myself time to reflect on what direction to pursue. There is an obvious relation between the kind of work (collages) and the kinds of shapes (angular and rectilinear) which I had seen just prior to coming to the
studio. There is also a relation between the materials I chose to use (cardboard and wood) and the method needed to give the kinesthetic response I desired in order to achieve the effect, cutting and overlapping. The second collage shows how visual memory of a particular content, "Vikings," and the visual cue in the environment, drawing of a Knight, lead to the inclusion of similar content, "Knight in Armor," appropriate to the method and materials used. This entry is as follows:

Coming over, I thought to myself, the collage, no matter how interesting, remains a means of saying what I want to say. I put the collage on the wall and thought that the "Knight" because of the nature of armor, pieces of overlapping metal, and because I had a drawing, might afford a theme for collage treatment combining paste-up, paint and subject matter.

Next, I cut rectilinear shapes, glued them to a masonite panel, looking at the drawing for shape clues. Although I did not at any time make a literal shape, they were qualitatively similar to shapes of armor, but more diverse. In glueing, I paid attention to the ways in which they related abstractly, watching the places where overlapping occurred. I knew, in painting, I would suggest the figure in line and tone, and I found the cardboard shapes guided me into making more complex shapes in color and line, than if I had limited myself to shapes representative of armor. The shapes suggested metal armor, but were not imitative.

I tried intentionally for subtle, neutral color today. To help I shuffled paint chips on a gray cardboard, putting color families together, selecting the browns, grays, and greens. I arranged them in three groups with interesting overlapping relationships on the floor by my easel. This, in addition to the collage, sensitized me to overlay and flat shape, and the variety of mixtures possible within a single range of hues.

Once the panel was covered with overlapping shapes, I painted suggestive dark brown lines representing the knight which I wanted to emerge from the abstract collage. I was anxious and working for flat color, for neutrals, even mixing opposite hues in most of my colors, and using the paint ships as color cues. As I look at the finished painting, I can see the relationship between the color chips I selected and the colors I wanted.
Figure 36, (p. 127) shows the second collage before the addition of color, and Figure 37, (p. 127) shows how the panel, Knight, looked when completed.
INTERACTION OF VISUAL SENSITIVITY, VISUAL CUES, KINESTHETIC ACTIVITY AND SENSORY RESPONSE TO MATERIALS
Awareness of Autonomous Movement from One Qualitative Level to Another During the Painting Act

The level of autonomous control over my actions which I experienced near the end of this two year period of studio activity is seen in an entry referring to my work on two canvasses. These were quite different in character and I worked on them in alternating fashion during a single studio day. The entry is as follows:

I worked on two canvasses again yesterday, but with this difference; I was using two very different approaches on each canvas, a free, calligraphic approach on the first, and a formal, slow arrangement of shapes on the second.

My use of two different visual cues, two drawings, which had a direct bearing on the qualitative level of the two paintings being worked on is recorded in the following entry. The drawings and the paintings can be seen in Fig. 38, (p.129). I wrote:

I was deliberately using two different types of drawings as visual cues for each painting. I worked with both types of sketches on the studio wall, and with both paintings always in view.

This observation of my work on qualitatively different canvasses, from different selected visual cues, with both cues and canvasses in view suggests a level of control and a selective reaction quite different in character from my earlier dependency on cues which affected my work against my will because I was unable to control them consciously. This account attests to the necessity for the painter to structure his visual environment in terms of specific purposes and desired qualities. He needs to control his uses of environmental cues, rather than accept his environment as a given one to which he must invariably react.
FIGURE 38

ILLUSTRATION OF AUTONOMOUS MOVEMENT
FROM ONE QUALITATIVE LEVEL
TO ANOTHER DURING THE
ACT OF PAINTING
Aesthetic Experience: Transformation of Indefinable Impulsions Into Harmonized Interaction with an Artistic Medium

The canvas in Fig. 39, (p.131) is a record of an early experience in bringing a painting problem to aesthetic resolution. It is evidence of an integrated functioning of thinking, feeling, perceiving and acting which is often referred to as the aesthetic experience, and which I call harmonized experiencing. This integrated experience furnishes one of the primary drives of the artist for creative activity. While an artist habitually derives pleasure from the use of his tools and materials, these are those infrequent periods when all he has been struggling with falls into a necessary free-flowing, rhythmic pattern. This is a time when his purposes, his actions, his thoughts, his feelings and his perceptions of what is forming on his canvas flow together in an unconscious order and harmony of direction toward anticipated culmination. It is at these times that the aesthetic experience occurs. A number of journal entries reiterate my delight with this experience:

I want to think about that aspect of felt growth, that unmistakable, yet difficult to define feeling one gets as a painting develops nicely under his hands, and due to his actions. Suddenly he realizes he is acting, seeing, sensing, and reacting in some slightly more refined manner than previously, and the difference gives qualitative satisfactions with the process as it happens to him. There comes a point in the experience when he knows he has made a step forward, has grown in insight or capacity, or what you will.
FIGURE 39

EARLY PAINTING BROUGHT TO A LEVEL

OF AESTHETIC RESOLUTION
Occasionally an entry refers to the process in relation to a particular painting. Following is an example of such an entry:

In the act of working, I had completely forgotten about wanting it to look like anything and saw it only in terms of color, value, shape, movement, and organization. I think the feeling I have had, in the last five minutes working on this one is aesthetic, the few moments when you realize and see the new thing forming itself under your hand, about to take its final shape. At that moment of harmony, the feeling of pleasure mixed with accomplishment, of discovery mixed with containment, of disciplined control of the medium is truly aesthetic.
CHAPTER VII

CULTIVATION OF MEANS OF SELF EVALUATION

Analysis and Comparison of Early and Recent Records of Behavior

Continuous recording, analysis and reflection upon my studio behaviors over a two year period have served a twofold educative function: (1) they have clarified essential components of the creative process for me; and (2) they have given me important insights into changes in my own behaviors and indications of growth. In a sense, this entire study is an attempt to discover means for continuous self evaluation in studio activity. Consecutive reading of journal entries reveals how problems which were important at the beginning were superceded by other problems, and how levels of behavior to which I aspired have, in many cases, been reached and understood. The reporting process in this study is itself evidence of the self-evaluative function of the journal.

Comparison of My Own Work With That of Others

This study teaches me that one natural means of learning consists of cultivating the habit of comparing one's behavior, his level of competency, and the quality of his work with those of other painters. From this mode of social comparison an artist derives a sense of direction, or he discovers clues to his own level of development. He continually finds models of work and behavior which inspire him to reach higher levels
of achievement. One test of his success is the quality of the outcome in relation to other works. The following entry reveals this habit:

As a painter, like most other painters I know, I am constantly feeding my imagination and testing the quality of my work against the work of others. Such comparisons have often led me to discover what needs to be done in my work, to discern in what ways I may have regressed, and indicated when and in what ways I have moved ahead.

Comparison and Contrast of Works With Each Other

Evaluative behavior in relation to one's past and present work is continuous among studio behaviors. As the painter surveys the gamut of his work from a given period of time, comparing one canvas or approach with another, deriving intimations for the next attempt, he is engaged in an act of self-evaluation. The same effort at the end of a day to discover the character and quality of what he has done in relation to past canvasses, is a self-evaluative behavior. Evaluation by comparison of one work with another in one's own development is continuous. It is because of this natural activity of the painter than most of them can tell in what ways their work has changed over a period of years.

The canvasses, if they are available, as in a retrospective show, or in a publication, are an index of the changing methods and preoccupations of a given artist in his development. The value of a photographic record of drawings and paintings over long periods of time is obvious if the painter sells, destroys, or gives paintings away. One can look back on the visual evidence and detect changes in the works.
A survey of my own works revealed that in a period of two years, I changed in a number of ways: (1) from predominant concern with figurative subject matter to predominant concern for formal relationships, (2) from emotional excitement over what a painting contained to aesthetic excitement over how it was done, (3) from small canvasses to large canvasses, (4) from dependence upon known techniques or skills to experimental approaches resulting in techniques fitting the demand, (5) from dependence upon use of a narrow range of media and materials to exploration of a wider range, (6) from the use of approaches to artistic problems in which I felt secure to use of approaches in which I was insecure, (7) from literal representation to abstract symbolization, (8) from a dependence upon images given in nature to a search for emergent images during the act of painting, (9) from a more deliberate handling of artistic media to more spontaneous handling, and (10) from a desire to preserve the first effort or effect to the habit of destroying and transforming the first image into new levels of formal relationships.

Analysis of Individual and Unique Painting Transactions

While the analysis of the journal yielded awareness of quite a number of components of studio behaviors, the problem of evaluating and comparing the particular transactions which took place as I worked on a single painting was more difficult. Evaluation of process changes during a single painting act depended on my ability to record the transaction for subsequent analysis. Analysis was possible when I was able to record
detailed behaviors in relation to certain paintings, as they developed from beginning to end, and when I obtained a sequential photographic record of a painting's development. By analysing both the written record and the photographic record, I arrived at a few case histories of individual paintings. These yielded new insights into my painting behaviors. I include two of these records as examples of the efficacy of the methodology for making multiple process components available for analysis.

Case History of a Painting: "Mountain Landscape"

Canvas started in state of psychological indifference and physical fatigue. This description of a transaction was recorded in the journal, August 18, 1958, the day on which the canvas was completed. It refers to my state of mind when the canvas was begun just a week earlier, at the end of the day:

Feel good at the moment because I more or less completed another painting, a large canvas started a week ago. It was set up in half an hour as a non-objective design after my first attempt at concentric drawing that morning at the quarry. I was fatigued and did not see much sense in painting but started late in the afternoon anyway, mainly because I had a large piece of upsom board ready for use, and I did not feel like going back into any previous work.

This canvas is evidence that the artist's habit of working, even when he is not in the mood, can often lead to discoveries worth the initial effort. Many painters testify to the value of habit and discipline in their craft. This uninspired beginning, in comparison with its outcome, tends to support this view.
Reworked in a state of psychological freedom to preserve or destroy the painting with no particular feeling for direction. The journal shows I had kept this painting in mind as one needing work, because it was unsatisfying in color, but pleasing in basic shape structure. I had an idea that I would keep the basic movements already set up. The entry continues as follows:

I started while fatigued, with chopping strokes, but not in the kind of frenzy some painters use in setting up a canvas. I had a half-hearted feeling there was value in setting one up this way, without any preconceptions of what it is to be, without recourse to nature, relying on whatever the subconscious demanded, moment to moment, by way of action, color and shape.

This entry reveals my acceptance of an unpremeditated approach and a faith that something worthwhile would emerge if I kept acting in a sensitive manner on the painting. It also reveals my awareness of the way other "action painters" set up a canvas, a method I often used later.

The process follows my intention to respect the basic shape structure up to a point at which an image emerges. Since the underpainting was composed of warm brown, I thought about setting a color limitation prior to working, but decided not to do so, beyond my general sense of wanting blues in the painting. The entry continued:

I wanted to deepen the dark tones and bring the lighter tones up in intensity. I began by putting in more intense color, bringing saturation and contrast up gradually, adhering generally to the basic shape structure.
Rearrangement of the canvas in terms of position restructures my perception. This entry shows how I tried to change my perception of pattern by turning the painting on its side. I frequently changed my viewing distance to see if a tendency toward unity was emerging:

I was working in the alcove, in daylight, and walked out the door to a distance of ten feet to look at it, often closing one eye. I started working on the darks, moving them from nondescript brown, to blue-black, to blue-violet.

The projection of a figurative image in perception stimulates a new direction. At a sudden point in the process, the emerging structure on the canvas organized itself into a new gestalt and led me in a figurative direction:

I looked at it from a distance and it suddenly suggested a landscape to me, nearly complete as far as formal structure, but lacking the clarity of a figurative image. It was still non-objective and I had been thinking of it as such. I had begun to use dark lines to break up the structure, but from the moment I saw the idea of a landscape with a dark mountain jutting up in the center, I deliberately set out to capture this image. I began to delineate in a suggestive, rather than a conclusive manner, land forms, rock-like shapes, a lake, tree-forms. Finally a man and house suggested by the red near center and a yellow in the left corner.

Sensitivity to the qualitative level of my behavior leads to a resolution of the painting. This entry reveals that, within the limits of my experience at the time, I sensed the need for balance between a strong tendency to delineate and the need for keeping the
fundamental abstract organization which gave unity to the painting:

I had the feeling all along that I wanted to finish this one, to bring it to some kind of closure, and this intention guided my line-making, color-mixing, interwoven with the subtle feeling that at any time it might slip away from me, that I might revert to describing things rather than imitating them, that the wrong color would be put down and I would get stuck on a mistake. But I kept at it, slowly, tentatively, until I felt it was at a relative level of completion, somewhat literary, but not too literal, so I stopped. I was a little afraid of getting too many lines in it, or too many shapes filled with lines similar in character, so I was conscious of trying to avoid monotony, of the need of resting-places or open areas to balance the cut up areas.

Qualitative evaluation of product and process in relation to my development. Upon completion of an object, one reflects on the experience with its sensed qualities, trying to evaluate its worth in relation to past efforts and achievements. This quiet self-evaluation, often comparing the present painting with previous work, often examining feelings in relation to it, is a natural aftermath of creative production. The evaluation made at that time was recorded as follows:

I felt that color moved along nicely, though at the end I had some doubt about the hue of several shapes in the light field. My feeling of satisfaction was no so strong in relation to the feeling I experienced in finishing my last non-objective painting in a similar manner. It may be due to reliance somewhat on a device learned in that experience, the use of colored lines as suggestive color cues. Or it may be because I was doing a rather literary or romantic thing of it. However, I thought it was my best completed canvas to date.

In looking back on these journal entries and the two photographs, Figs. 40, 41, (p.140). I see that despite the fact that I intensified the hues and clarified the image, I reduced some of the
CASE HISTORY OF A PAINTING:

"MOUNTAIN LANDSCAPE"
initial impact of the abstract formal structure set up at the beginning. This record shows the role of feeling in the act of evaluation, the sense when things are going well, and the awareness of the breakdown of process when it occurs. It also illustrates how the mind can project a structure on the basis of visual cues, and how the artist, like the person reading a Rorshach, has to accept or reject the same image he sees in order to continue the process. The case history of the next painting shows that in contrast to my choice of a figurative image, and my reliance on delineation, I rejected a figurative image when it appeared, and consciously tried to avoid delineating shapes.

Case History of a Painting: "Airscape"

Sensitization to qualities in the work of Japanese painters.

During the week of February 8, 1959, I saw an exhibition of Japanese abstract painting. I was impressed with their subtle colors, their respect for the flat plane of the canvas, and the heavy impasto. By contrast, my work lacked body or textural quality and tended to be thin. The qualities I admired in the Japanese work stimulated me and I kept these qualities in mind for a week prior to any attempt to develop them in my own painting. This was recorded as follows:

Since my gallery visit, I have been waiting for Saturday so I can go to the studio and try using thick oil on my canvas, scraping with a palette knife. The image of those canvasses has been in my mind all week. I want to get the feel of the flat canvas plane and thick swatches of pigment.
Release of tension in aggressive attack on the canvas to set up a dynamic pattern. I started a large abstract canvas that day, later recording my approach as follows:

Slashed black pattern in first. Then color, using both brush and palate knife, alternately slashing and scraping, mixing enamels and oils. The most aggressive manner in which I have ever started a canvas.

This entry shows how the initial impulsion or tension can be released through aggressive or spontaneous use of a medium, but that this state of activity is hard to maintain. Another level of sensitivity, leading to refinements and adjustments, has to set in.

Transformation of tension into good feeling in interaction with a medium and transfer of energy to another canvas. At the end of the first stage which lasted for about fifteen minutes, I wrote:

I felt great about this beginning. It was a real catharsis, an explosion of energy, a release of tension, ending in a spontaneous dynamic pattern on canvas. This wild attack on a blank canvas has given me impetus to slash back into other paintings.

Through examination of photographs of a number of canvases in stages of development, I found that I often used this aggressive approach in setting up a basic substructure, which I later developed and refined.

Sensitization to visual contrast in environment suggests a direction for further development. At this point, the journal reveals that I looked from my canvas to a black and white collage on the studio wall and noticed the blacks were much stronger in the collage, while on the canvas they were muddy. This gave me a visual cue for setting up stronger dark and light contrasts in the abstract painting.
**Destruction of another canvas: change of pace in use of the medium.** For the next twenty minutes I worked on a smaller panel, once begun as a landscape, covering the entire surface with paint, using the drip method as a relaxing shift from the palette knife method of applying the pigment to canvas. I wrote:

> Did not want to lose momentum, so after looking at a figurative canvas and thinking it would slow me down, I destroyed an old water color landscape started last summer. It was stretched on a frame so I kept the feeling of tautness similar to my canvas. Decided to kill it because I hated it. The color was muddy and unesthetic.

I destroyed this saccharine image by turning it upside down, slapping flat tones over it rapidly; then, putting in on the floor and dripping black and white enamel accents across its surface. When finished, it also suggested the need for visual contrast to my larger canvas, and I had to decide whether to use the drip method on the canvas too, or to continue working for the impast quality I sensed in the Japanese paintings.

**Decision to clarify shape and color.** Before working again on the abstract canvas, I wrote:

> As I looked at the abstraction, I liked it for its feeling of overlapping and interlocking planes, which I sense in Braque. It suggests working to clarify the shapes. I am also striving for intense color.

This entry shows how the visual memory of works of art, with their sensed qualities, enters into the transaction of painting.
Emergence of an unpremeditated image in perception and the decision to reject it. At one point during this stage I saw a configuration which my mind translated into a face, so I stopped working. After looking at this configuration for a considerable time, wondering whether I should develop it into a figurative image, I decided to turn the canvas upside down. Since this often changes the perception of an image, I continued to work on the painting in a non-objective direction. It is interesting to note that by turning the canvas described earlier on its side, a figurative image emerged and I chose to develop it in that case.

Breakdown of process due to fatigue and postponement of work. After eating and resting, I returned to work briefly on the canvas, but the energy expended in the first two stages had left me fatigued. I decided to wait until I had the energy to work back into it. This was one of my largest canvasses to date, and I found it took considerable energy to work all over that surface with brush and pallette knife, especially since I wanted a thick paint surface.

Resumption of the painting four days later due to surplus energy. Several days later, after a day of teaching, after playing with the children, and despite cold weather, I had the desire and the surplus energy to go to the studio to work on the large canvas again. In doing so, I was consciously trying to get back into a state of mind
similar to that which I had when the painting was begun. After a brief visual survey of my work, I had little trouble selecting the canvas for work:

Began with pallette knife and bright cadmium red, mixing oil with enamel. I liked the plastic quality of oil better with the knife than the enamels which were slippery, and lacked body. This is one of the first times I have had a sense for the flat canvas, and consciously put the paint on in heavy flat patches, one shape over-lapping another.

Consciousness of qualitative purpose guiding the process. Often the sensed quality one wants to attain determines the quality of feeling which directs the painter's actions during the process. This entry shows a heightened awareness of this factor:

I brought up the intensity of the hues, being conscious of wanting a total canvas covered with flat patches of color before leaving that evening. Using the pallette knife felt good. Had no thought about subject matter. I was primarily trying to get dynamic relationships of color and body in my paint surface. I did not decide on any color scheme or limit my pallette, but felt my way, reacting to colors as they appeared on the canvas, and sensing how they acted on one another.

Breakdown of process due to fatigue: failure of attempts to "fix" or resolve the painting. Because my capacity to operate at a sensitive level was limited, the process which went well for over an hour, finally broke down. I became conscious of the futility of
efforts to overwork a bothersome area, and I decided to stop. I wrote:

I felt good about the way it went along, until the last few minutes when I found myself struggling with the color and shape of a small section near center which seemed ready to hold it together or destroy its color feeling completely; I tried several hues here, changing them back and forth, pink, tan, dark brown, olive green, even working into the darks with streaks of white. Decided to quit and hang it on studio wall.

Evaluation of product and process in terms of felt qualities.

While I knew the canvas was not resolved, I was pleased with it. I was happy that I had decided to follow the impulse to paint. I felt that this painting ahead in my color usage, my use of thicker enamels and pigments, and my use of the palette knife. I had relative success in my effort not to use lines to close off color shapes, a habit I was trying to break. The evaluation made at that time was as follows:

Am happy about what I did tonight. Feel it is a definite step ahead, and experience in which I did not resort to the use of line or the definition of shapes by delineating their edges. I was conscious of painting with tones. The feeling for the flat plane was the big factor. I don't think I used a brush on it all evening, and very little enamel.

This is another example of self-evaluation at the completion of a process, an attempt to measure growth in particular directions. One index of the value of a process is the harmonious feeling resulting when things go well, or in contrast, the unesthetic feeling accompanying disjointed activity, (Fig. 42, p. 147).
FIGURE 42

CASE HISTORY OF A PAINTING: "AIRSCAPE"
Transformation and resolution of the canvas four months later.

A number of times a canvas destroyed by overpainting is judged to be better than its final resolution. This is why it is important to be sensitive to the developmental stage of a canvas and one's feeling state prior to reworking it. This canvas lost some of the stronger qualities of the underpainting in its transformation. I began working that day on a smaller canvas as follows:

Felt like destroying. Started in light blue field, chopping it up with a chisel-shaped brush, turning it around, but when it was finished, one way was up. I knew it was going well, I was getting dynamic color, and I kept acting fast, stepping back often, squinting, getting rid of aggression. When I stopped to write these notes, I was pleased with it, and felt like working on.

My impulse to keep working made me decide to work back into the abstract canvas started four months previously. My feeling about working on it is recorded as follows:

Since I thought it successful in color and the feeling for flat planes, it took some resolution to decide to go back into it, since I was not sure what I would get today would be any better than what I already had, but decided to go ahead anyway.

I took the blues already there as a cue for a blue ground, and held pretty much to the formal structure set up. Note that I had worked in blues just before this on the smaller panel. I proceeded to finish it in various values of blue with red and green accents. The final
journal entry in this sequence shows how the painting suggested a content to me after I had finished it:

It made me think of a view of landscape from the air, and although I had thought of it as an abstract problem, both today and from the first, evidently my flying experience since then, and my working on two other air scapes were entered subconsciously into my perception of it, and that is what it most calls to mind.

In comparing the two case histories, it is interesting to note that: (1) one painting was begun in a state of fatigue and indifference, the other in a state of aggressive tension-releasing activity; (2) in both, the basic structure which appeared during the first stage was respected; (3) in both, a figurative image emerged from a non-objective canvas because of changes in my perception, but in one case it was accepted and developed, in the other rejected; (4) one was stimulated by perceived qualities in the work of other painters, the other was an emergent from kinesthetic behavior; and (5) one canvas was resolved within a short time span, the other was left unresolved to be restructured or transformed much later in time.

Cultivating Sensitivity to Changing Patterns in Studio Behavior

Any painter knows that there are days when things seem to go well, when problems are resolved, when production is at a maximum, when his energies sustain him through long periods of work, and when the resulting feeling is satisfying. Then there are days when nothing seems to work, when he makes many false starts, when his energy level is low and keeps him from working, when he spends time trying to decide what
to do, when he takes in perceptions and does much thinking but little painting that is rewarding. While there are different kinds of days in the life and work of a painter, these days can extend themselves over periods of weeks and even months. Some periods are productive, while others have few experiences to relieve the frustration, hard labor, or ennui. I suspect that these differences in productivity are especially true of the learner, since he does not have the richness of experience or the habitual self-stimulating resources of the more mature painter.

The journal is an effective method of keeping track of a given day's transactions. It is a means for comparing one's behaviors from one day to the next. A painter, having collected numerous journal records, would have some rich material from which to derive insights into changes in his studio behaviors, over months, or even years.

With time and increased awareness, it became clear to me that each studio day had a character and pattern of its own and no one sequence of activity was quite like any other. The success or failure of a day depended on many factors such as a state of mind, energy level, the previous day's work, recent visual stimulation, specific intentions, the problem selected, the qualities of the medium, and numerous other factors. I often approached the studio with anticipation only to be thwarted by my own actions, the choice of inappropriate materials, my own premature fatigue, or various unavoidable interruptions.
Some things a painter must do regularly. He arranges a pallette, prepares canvasses, or surveys his work before making a decision as to what to do next. However, the journal record clearly indicates that not all of these activities occur each day, nor do they occur in the same order. One day might have begun with conversation, another with the perusal of reproductions, another by drawing, and still another in personal reflections upon particular experiences or meditation on the memory of visual images. Other days had their inception in frustration with an aggressive release of tension through immediate interaction with the selected medium. A condensation, for the sake of brevity, from detailed records of two different studio days follows to illustrate some of the differences which were apparent.

Pattern of a Day: March 31, 1959

Physiological state. I was frustrated at not having painted and came to the studio anxious to work. For some reason, I had surplus energy after a full day of teaching.

Reaction to visual stimuli. I felt I did not want to look at any of my past work, especially one canvas which I immediately removed from the wall. I covered another canvas with white paper and turned the rest away from my vision.

Preparation of materials. Since I had no canvas, I cut some masonite, and being in a hurry to paint, I did not prime it but worked on it directly.
felt qualities and formal intention prior to painting. Angry, because preparation for the masonite was hard work, I was anxious to act without further preparation. Decided I did not want to record anything, nor take photographs, or stop to look around, or think about what I wanted to do. Above all, I did not want a subject, but to work abstractly. I thought of overlapping shapes, rectilinear forms, flat color. I had in mind contrast between positive and negative shapes, one within another. I had no predetermined wish for content, although my thinking was influenced by previous ideas for a decorative panel for use as a backdrop in a student jazz show. My intention was to use the canvas as my sketch, as my experiment, to work over, to change and destroy forms, to build up forms, not caring whether I finished it. I wanted to enjoy the act of painting for its own sake, without reflection. I did not want to interrupt the process with photographs or verbal recording.

Description of the process. Deciding not to draw first, since this might consume time and energy needed for painting, I put a large red rectilinear shape in first, then a darker shape around it, and so on. I worked continuously and at a fast pace for about an hour and a half. When the panel was covered with hues which did not please me, I cut back into shapes with white lines, noticing how the white picked up some of the pigment underneath it, making a tint. Liking this effect, I repeated it on most of the panel. Finally, I added dark purple lines
for contrast. Starting the lines while the panel was on the easel, I next put in on the floor to add final accents, soon deciding it was finished. While making lines, I recalled seeing another student two years before using lines in much the same manner.

Subsequent evaluation of process and product. Looking at the completed panel, I observed that while it lacked body, it looked well organized for a painting done at a single session. I recalled that on arrival I wanted to work vertically, not horizontally, and I wondered why a painter often has a feeling for working within different forms on different days. The feeling for a square field or a square mark is subtly different in quality from the feeling for a vertical field or a linear mark. Thinking back on my teaching day, I realized I had suggested something to a group of students who were working on a design for a set. I had visualized a series of abstract panels hanging behind the dancers on stage which would symbolize both the harmony and dissonance of jazz. I acknowledged that my excitement about this idea had given me the impetus to work as I did on my own painting. I also noted that the excitement about an event in my teaching had given me the stimulus for my own creative work. This exemplified my early hope that studio work would feed enthusiasm into my teaching, and teaching would feed back into my studio activity.
I also noted that if I had not used a fresh panel, I would have destroyed some other canvas. I was tired of the careful manner in which I had been working during the previous week. I wanted to paint for the sheer joy of painting. I felt that in order to do so I had to eliminate content entirely.

Subsequent interpretation of the object's meaning. Having finished I sat down to relax, looking quietly at the painting. Suddenly I was aware of my environment, how warm it was, and I heard a bird chirping outside my window. Up to that time, I had been unaware of environmental factors such as temperature or sounds. Thinking the painting was too low in intensity, I half-heartedly put two yellow spots into it. Then I realized that to change it under yellow light when it had been done in daylight would change its character, so I stopped. (Fig. 43, p.155)

Resting, I had time to muse on the meaning of what I had done. It occurred to me that perhaps it was the complexity of relationships which an artist can gather into a single order that determines whether a thing is a work of art. Then the panel symbolizing jazz, which attempts to fuse a wide diversity of sounds with individual musical ideas into a harmonic whole, might have the qualities of a work of art.

This panel, begun and finished in a short period of time, had the intensity and brilliance which I was able to attain in others only after second or third workings. I attributed this fact to my use of rich brush loads of color, and my mixing of hues on the panel itself, rather than on the pallette.
"JAZZ IMPROMPTU"

FIGURE 43

PATTERN OF A DAY: MARCH 31, 1959
Visual survey and comparison with other work. While resting, I looked at other canvasses, comparing them with my latest in terms of intensity, contrast, form. I decided I did not have the energy to work on another canvas that day.

Recording of pertinent data. It was during this relaxation period that I wrote down my recollections of my intentions, process, evaluation, and physiological state for the day. I also photographed the canvas. As I have already indicated, in response to my intense desire to act without thought or interruption and to avoid becoming over-conscious of what I was doing, I chose not to do any record-keeping until the process was over. The relevance of the materials which I wrote immediately after the painting act suggests its richness when used as a means for becoming aware of what is happening in one's own experience, without affecting or distorting the experience itself. The power to recall feeling components of an act, immediately following painting was just as possible as the tendency to forget details when time intervened between process and reflection. Previously, I found considerable loss of detail about an experience if I did not record observations at the time of action. The value of immediate recall of process components for future analysis is one of the important points to be noted. It has been a source of genuine self-enlightenment.

Pattern of a Day: May 23, 1959

Selection of visual impingements. Before coming to the studio, I looked at the work of two painters, holding the formal qualities in
visual memory to keep my formal intentions clear for the day. In order to maintain this visual memory, I deliberately avoided looking at my own work or any other canvasses.

**Rationalization of formal intention.** The journal indicates that I consciously selected a formal problem stimulated by senses qualities in another's work. My intent was to work for large, open shapes, for overlay. I wanted to work from inside shapes rather than on the edges, and to allow the work to change as it progressed.

**Conversation with another painter.** Casually undertaken, it dealt with his interpretation of color symbolism in his work, and did not seem to affect my thinking about painting for that day.

**Conscious selection of theme and recollection of past experiences.** Looking at a sketch made from an airplane in flight, I recalled the experience, including a poem I wrote about it in the past. This thought made me recall the work of another painter to visual memory, a landscape seen from the air. At this point, I understood why he had been interested in such a problem.

**Preparation of materials.** I constructed a frame, stretched and primed a canvas, repainted my palette white. Tints appearing on it due to accidental mixtures suggested priming the canvas with a tinted ground.

**Arranging the visual environment.** I selected a drawing from which to get my basic visual idea and drew a similar image on the canvas. I put this drawing on the wall and put the others out of sight.
All my previous canvasses were turned to the wall in a conscious effort to prevent any influence from the sight of previous color, form, imagery, or themes.

**Breakdown of process due to frustration with the medium.** After ten minutes of painting, I noticed that the canvas, inadequately primed, soaked up the paint. The visual effect was one of thin washes and it was unsatisfying in terms of my intentions. I stopped painting on the first canvas.

**Relaxation, conservation of energy and second attack.** I left the studio, relaxed, looked at other work, sensed flat paint quality, came back, used a palette knife for five minutes, changed to brush and enamels, working fast for a few minutes, then quit. Again the canvas soaked up the paint, causing frustration and change of intent.

**Sensitivity to breakdown of process and change of material.** Aware of the unsuitability of the canvas to my original intent, I selected a hard masonite panel with a non-objective image at a low level of intensity on it.

**Third, fourth, and fifth stages and resolution of the second panel.** After three attacks on this panel, followed by an hour and a half of careful painting in the final stage, I completed the second panel to my satisfaction, naming it "Airscape" in keeping with my original intent. (Fig. 44, p. 160)
Recording the process and evaluating the product. Writing observations in the journal gave me the chance to reflect upon the order in which actions occurred; also, changes in my intentions, use of environmental cues, frustration due to limitations of materials, and satisfaction experienced when the second panel was resolved through somewhat of the original intent with which I started the first canvas. I recorded my evaluation of it at the time, being pleased with its general organization, shape character, and color quality.
"AIRSCAPE"

FIGURE 44

PATTERN OF A DAY: MAY 23, 1959
CHAPTER VIII

CULTIVATING SENSITIVITY TO THE CHANGING EFFECTS
OF STUDIO ACTIVITY UPON THE SELF IMAGE

Early comments in the journal indicate the effects which entry into the graduate painting program had upon my self-image. I first conceived of myself as a teacher who liked to paint, and as a student who wanted to learn about painting for reasons of personal satisfaction and understanding, as well as extending the efficacy of my teaching. The effect on me of an environment in which others conceived of themselves as painters, and in which there was visual evidence of many works, impressive in size, complexity of organization, and diversity of styles, was to make me feel diminutive. Yet this environment became an imposing challenge to me to raise the level of my own performance. It was inevitable that I would compare my own level with that of others, and this comparison tended to challenge my personal security.

Such self-doubt was due in part to the fact that I had not painted seriously for any continuous period of time, and I had ceased active education in studio work some sixteen years before. Further, because I had been educated primarily in techniques of naturalistic representation, I did not comprehend the wide range of abstract and non-objective approaches to painting which were evident in current works. It was obvious to me as I observed the studios, paintings, and behavior of artists that I had much to learn about studio activity. The size of the canvasses and the speed with which certain painters worked impressed me particularly, since
I could not conceive of working in such a manner. Similarly, the ability to begin a canvas aggressively, without a predetermined subject manner in mind, and with a series of amorphous, non-objective forms to gradually develop an image or an organized visual structure impressed me. I had no idea that I could work in such a manner, or that I would get any satisfaction from it. Nor did I understand the philosophy behind such an approach.

Only after much observation and much experimentation with many approaches to painting over a long period of time, did I come to perceive myself as one who is capable of working similarly, and capable of understanding why I did so. Because I had not used oils since an unfortunate experience occurred with them in art school years before, I was unfamiliar with their properties, disliked them as a medium, and was unsure of their potentialities. I had never used enamels. Watercolor and pen drawing were my main media for sporadic painting activities during many years. Having depended mainly on the figure, still life, or landscape as sources for painting, observation of the various influences painters used in studio activity suggested how limited my own approaches were. My drawing had been primarily literal, and the various kinesthetic approaches used by other painters were beyond my understanding and experience. In brief, I was unsure of myself. I could appreciate how any student might feel in a situation in which the level of other student's skills was so far beyond his own that he felt inadequate.
Change in the Self Image Due to Growth in the Size of Canvasses

It took several weeks for me to get the feel of studio activity. During that time I managed a few small chalk sketches and several small oil panels, relying largely on behaviors or techniques I had learned in the past. A comparison of the sizes of my earlier and later canvasses reveals a gradual change from small to large. With the capacity to cover and develop large canvasses came an increase in felt power and self-confidence. I soon realized the importance of the size factor in relation to self-concept, and how one's perceptions of what is small or large change with time and experience, with growth in personal confidence and skill.

Canvasses which I thought were huge when I worked on them two years ago now appeared small, due to the intervening experience of finishing canvasses much larger in size. With a decrease in size difference between the canvasses of others and my own, came an increase in my self-confidence. This is not to be taken as an indication that size is the only factor in the growth of self-confidence, since there are many others. It does suggest that the size of the area one feels free and capable of ordering is an indication of a painter's feeling of self-adequacy. One also learns that there is a difference between the conscious selection of a canvas delimited in size in order to overcome a technical problem, and the unconscious fear of working on a large canvas due to feelings of personal inadequacy.
Change in the Self Image Due to Increased Productivity and Variety in Approaches to Painting

The discovery that I could start several canvasses in a single day, or produce thirty drawings in a morning had an exciting effect on my conceptions of my capacity and modes of working. Having the energy to draw all morning and paint all afternoon, or to work from one canvas to another were indications of productivity which I had not experienced previously, and which enhanced my self image.

At first, I could neither work in ways similar to the painters I observed, nor could I understand the reasons behind their productive capacity or the range of their behavior. This incited me to use all my powers to learn from them. Working side by side with other painters, I began to use observation, conversation, reading, note-taking, role-playing, and private reflection as a means of increasing the range of choices in my painting behaviors. Thus, I began to gain understanding and control of other approaches to painting. Initially, I had to strike out on faith, acting involuntarily in new ways and often not knowing what I was doing or why. Gradually, I found myself able to assume more conscious stances toward the problems of painting. I was able to select methods of working which I could control, and which fit the demands of a particular situation.

I watched others at work, talked to them about their processes, and experimented with their approaches to painting, in order to discover those which were satisfying to me. At other times, I acted
blindly, attacking a canvas in ways unfamiliar to discover what happened, and what new awareness or discipline might evolve.

Gradually, my self-concept changed with each new mode of working which I attempted, even if it was only partially successful. It was especially satisfying when the attempt was accompanied by the good feeling one enjoys with a new discovery or when the range of one's understanding is extended. One such experience occurred the first time I symbolically destroyed a stereotyped image. Another such experience occurred when, for the first time, I saw an unpremeditated symbol emerge in my perception from an amorphous set of disordered marks.

Experimentation with different ways of warming up to the painting act and my realization that the state of mind helps one to evolve unexpected visual forms through the physical manipulation of a medium without the exertion of conscious will; this, too, was an experience of self-enhancement. The ability to generate new visual ideas using a variety of approaches, and the ability to return to a canvas already begun, reworking it to a higher level of refinement also affected my self-confidence. With the testing of each approach came some slight change in my conception of my capacity to work in various ways, with a gradual positive effect upon my self-image.
Change in the Self-Image Through Use of a Wider Range of Media and Techniques

The use of media and techniques which were new to me, the use of mixed media and experimental handling, when satisfying, added to this feeling of self-confidence. At first, the capacity to rapidly cover a panel with rich layers of enamel was exciting. The discovery that in drawing from a stationary model I could produce a series of drawings different from each other in technique or speed of execution was a relief from past habits of meticulous rendering. By change of pace, by mixing media, or by shifting my point of view, I discovered techniques for breaking old habits of seeing and acting.

Much of my early excitement in the studio resulted from fascination with different uses of media and materials. My first collage, composed of a wide range of seemingly unrelated materials, became the exciting visual stimulus for a different image in a painting. With use and control of each new medium or technique came an enhancement in my conception of myself as a painter. Along with the use of these new media came a new understanding of the importance of various materials for stimulating visual ideas, for cultivating sensory responses, and for their ability to affect the kinds of forms which evolve from their use. This became most evident to me when I first cut cardboard shapes and glued them to the canvas as an initial activity and as a visual stimulus prior to painting. Familiarity with a wide range of media, techniques and materials increases the possibilities for action in different directions. It explains, in part, why the command of a range
of media can affect the image one has of himself as being either limited in his capacities or having the capacity for flexible, inventive and free behavior.

Change in Self-Image Due to Increase in Control and Depth of Behaviors or the Effects of Artistic Autonomy

At first I acted without knowing what I was doing. By keeping track of what happened, I became aware of what was lacking in my work. This challenged me to use techniques for stimulating new behaviors, so that gradually my control and ability to select among desired studio behaviors increased. With this ability, a more satisfying self-image developed.

With hard work, one learns to be more discriminating in the use of his time and energy. One learns how to conserve and utilize his powers at their height, and to recuperate when fatigued. One realizes that he does not have to depend too much on the accidental or on the first quick success in a painting experience. There is a gradual gain in powers of observation and concentration of actions over longer periods of time and at higher levels of discrimination and complexity. One learns to cultivate states of being conducive to creative work and to arrange an environment to support his purposes. He learns to control the media and tools of his craft to serve deeper ends of self-discovery and self-enlightenment.

I soon realized that I was not compelled by any single set of factors to work in a certain way, but that I had the freedom and capacity to choose among a wide variety of actions. This feeling of
relative autonomy is analogous to the idea that man creates or makes his environment. It is contrary to the deterministic notion that a man is made by his world. With each gain in the direction of artistic autonomy, there is a gain in the integrity of the self and an increase in the feeling of self-worth. If involvement in the arts has any general educative value for living, this, in my opinion, would be most important.

It was one of my purposes to discover how an artist goes about structuring his studio environment and his perceptions so that maximum learning occurs. Over a period of several years I have experienced what selective control over the self and the immediate environment can mean. One can surmise what the effects on children might be if more teachers viewed themselves as autonomous persons. Such conviction can grow only from disciplined and deep experience. It teaches one that if it is good for the teacher to be free, it is good for students to acquire freedom. The task is to find as many ways as possible for inducing this kind of self-concept. What I learned from my own studio experience has given me new insight into the values of artistic activity and will enable me to help students realize similar values in their experience.

**Change in Self-Image Due to Aesthetic Experience Resulting from the Ability to Resolve a Painting**

It is now difficult to conceive how a teacher who has not known the discipline struggle necessary to harmoniously resolve complex needs, tensions and aspirations in a painting experience can be sensitive to
the need of educating for such experiences in students. After my initial discovery that I could start several canvasses a day, cover large surfaces rapidly, or use various media and techniques, came the sober realization that I could not develop a painting through a series of transformations to an aesthetically pleasing resolution. Only after concentrated efforts were one or two of my early paintings resolved.

It was exhilarating the first few times a painting evolved through a series of stages and fell into harmonious organization, almost without my being aware of it happening. Such occurrences aroused my interest in those mysterious short periods of time when one's actions, thoughts, perceptions and feelings seem to move toward a vivid, orderly and perceivable end in the painting. Such moments made me want to capture these high points of aesthetic resolution more often. They were what I prized most when they happened. Naturally, the first few objects resulting from such experiences were overestimated and childishly prized. With the conviction that I could reach these levels again, and again, at deeper and more complex levels of realization, came a feeling of power and self-confidence, a genuine joy in the painting act.

A curious aftermath of the aesthetic experience, I found, was a feeling of sympathy for the human condition. It seemed to engender compassion for all conditions and circumstances of life, even to kinship for the least consequential manifestations of living which one otherwise might not see. The aesthetic experience often resulted in the perception
of new relationships among things, and the discovery of new meanings derived from past experience. What seemed unclear or ambiguous at the beginning, emerged into a clear, symbolic formulation at the end. This is what the writers mean when they say art is a form of integration. The result is what for centuries has been called insight. It became clear to me that a catharsis takes place in the artistic act. What originates as a state of frustration or tension moves through a series of actions which, at first, are aggressive, then orderly, until a final integration of ideas, energies, feelings and actions occurs. Such experience infuses life with meaning, convincing one that some ordering and intelligent principle is at work in all life. It is in union with these sources of order that one experiences the true exhilaration that occurs during after the creative act.
CHAPTER IX

IMPLICATIONS FOR TEACHING

Educational Significance of Continuous Studio Activity in the Education of the Teacher

A primary value of continuous studio activity is that it allows the teacher to experience what it means to be an artist and a learner. With studio participation comes increasing awareness of all the conditions, sensitivities, controls and problems which are part of the complex process of studio learning. Knowing this at the experiential level insures wider capacity to identify with students as they encounter problems, uncover abilities, search for new techniques, and look for guidance in becoming sensitive to artistic processes themselves.

Educational Significance of Teacher Sensitivity to the Potentials and Limitations of the Teacher-Student Relationship

If, in his own learning habits, the artist-teacher has been sensitive to the ways in which others taught him, reflecting on which methods were effective and which were inhibiting, he has a source within his own experience from which to select teaching behaviors with promise for success in his relationships with his students. Having had teachers with the capacity to release his creative potential, he has models of teaching behaviors to exploit in his efforts to release creative potential in students. If he has cultivated the habit of observing the ef-
fects of different methods or different teacher-student relationships in his own education, he may be more observant of the effects of his teaching behaviors on others. Having found the observation of his own teachers valuable, he may help students observe the effects of various teaching behaviors upon them. He may also see the need for helping his students reflect back to him what some of these effects may be. He may do this for his own self-improvement.

Bad timing in criticism can interrupt and inhibit the creative process. Knowing the disturbance such a teacher criticism can cause, he will be alert to similar behaviors in his own teaching which may lead to damaging results. The same would apply to compulsive interference by a teacher, if he has experienced it himself. Knowing the value of an expertly timed teacher remark which led him to new discoveries, he may try to fit his criticisms to those times when he recognizes that they may do the most good for individuals with specific problems and sensitivities. Being able to recognize different stages in creative activity, he will save his comments until that time when a student is ready to receive them, without destroying the inner quality of the student's experience. However, having been challenged for his habitual modes of thinking, acting and seeing by teachers with the capacity to maintain esthetic distance while respecting him as a person, he may offer similar challenges to students when the need is evident. He will know the need for and the distinction between both challenge and support.
Educational Significance of Teaching for Student Self-Evaluation and Self-Teaching

One means of self-education a teacher can encourage in his students is to sharpen their observation of what he is doing and how they are reacting. Such student self-awareness can be cultivated by a teacher who is aware of his own behaviors, since he has the valuable habit of observing, analyzing and controlling his own actions in order to reach productive levels of creative activity. Such a teacher will encourage students to observe and reflect upon their learning experiences, clarifying assumptions, determining expectancies, and deducing from the teacher's behaviors what is of value for future teaching experience.

One kind of self-teaching for the artist is the observation of other artists and conversations with them about their work. If an artist knows the value of observation and conversation in his own education, he will recognize its value in the teaching of others. Even the very young child needs to see artists at work and hear them discuss their processes. Supplementary to hearing an artist talk is reading what artists have to say. Numerous collections of artists' statements are now available. If young students cannot read or understand what mature artists say, they can still watch them at work. Further, they can watch each other work, and they can discuss processes with each other.

One value of watching a disciplined artist at work is that it helps students overcome such misconceptions as the myth that art is
easy, or merely play. Through opportunity for observation, they can
discover that studio activity is a mode of inquiry, a legitimate and re-
warding form of labor. If local artists are not available, films of
artists at work a valuable educational means. The teacher who has been
able to learn from observing other artists will sensitize students to
the potential value of learning from each other. All this suggests the
educational value of continuous teacher involvement in studio activity
as a means of maintaining his sensitivity to the ways of learning which
artists use naturally in educating themselves. Studio experience has
taught me that cultivated sensitivity to the works and work habits of
other painters in my immediate environment is a rich educational re-
source. Students can be taught to refine the habit, especially since
they do it naturally.

The teacher who has made a disciplined attempt to understand
his studio activity, and to discover means for self-evaluation has
clues for ways of encouraging it in the behavior of his students. A
few of the techniques he may use are (1) sensitizing students to con-
trasts between their own work or work habits and those of other stu-
dents or other artists, to encourage diversity of approaches and to
teach wider appreciations; (2) encouraging students to continuously
evaluate their work and behavior, past in relation to present, and to
analyze habits, recognize trends, understand changes and discover cues
for future directions; (3) encouraging student record-keeping and anal-
yses of these experiences for deeper understanding of their own pro-
cesses, the discernment of changing patterns of artistic behavior, and
the clarification of behavioral components of which they are not aware; (4) encouraging observations of ways in which they, the artist and the teacher arrange the environment to support artistic activity, thus refining their habits of self-management and environmental control; (5) encouraging them to keep records and to reflect upon the sources of their ideas, and the transformations which take place in order to discover which are sustaining and which are the least rewarding.

An almost unexplored teaching technique is the use of visual records of student works in process. Its value as a teaching aid and as encouragement for students to become sensitive to aspects of their experience can hardly be overestimated. While it may not be used by many teachers, due to the necessary expense, skill and equipment required, films of students at work can contribute greatly to the self-awareness of a student. Works in process or works in series are a valuable means for stimulating the habit of self-evaluation.

Another means for self-teaching used in this study is the conscious adoption of another artist's role or methods in order to extend the range of one's own behavior. It is important for the teacher who has used such means in his own education to clarify for students the purposes and limitations in adopting another artist's approaches, whether these are derived from other students or great masters, living or dead. He must make clear to the student that he is adopting approaches temporarily in order to expand his understanding and to discover new directions. The student must not be
allowed to imitate unwittingly, or be unaware of his dependence upon others. The educative aim is to help him find various means for educating himself and for attaining personal autonomy in artistic expression.

Educational Significance of Teacher Insight into Conditions Which Support Creative Activity

A characteristic of the studio way of learning is the use of private space and flexible time for arranging the tools, materials, and environmental conditions to support artistic activity. The value of private space is that it allows the artist to shape an environment to fit his personal needs. The value of private and flexible time is the opportunity it affords him for preparing and sensitizing himself for the particular actions he plans to take. Having experienced the values of solitude and reflection, in his own development, a teacher is apt to provide similar conditions conducive to private work and time for reflection for his students. If he has worked in situations which give artistic activity maximum social support, he will realize the need for creating a supportive climate in the classroom. Knowing the educative value of observation and conversation among artists, the teacher is apt to be sensitive to the need for educating students to use both as a means of self-stimulation at higher levels of critical refinement.

The artist-teacher who recognizes the importance of selective control of the physical and visual studio environment will be aware of the need for arranging similar conditions in the classroom. He
will recognize the need of students to gradually assume control of the conditions which support artistic activity. Since he has experienced the necessity for organizing his state of mind, as well as his environment, to support artistic intentions, he will allow more freedom to students for self-preparation prior to artistic activity. Being sensitive to the impact of visual and other sensory impingements on an artist, he will provide varied and visually stimulating room environments for students, and encourage them to arrange suggestive environmental settings for themselves. He will know the value of seeing his own growth reflected in his works, seen in relation to each other, and in comparison with the works of others. He will use various exhibition techniques to aid students in this self-reflexive process, and to sharpen their powers of visual analysis and self-evaluation through critical discussion.

A teacher who is discriminating in his interpretations of the visual evidence of his own growth should sharpen his powers of deduction and analysis when surveying the visual evidence of student work as an index of processes, problems, behavioral changes and different levels of development. One characteristic of a good art teacher is his discrimination and sensitivity in judging works of art. He must be able to interpret visual symbols as evidence of aesthetic attainment and individual student behaviors. The ability to do this with his own work sharpens these powers. Similarly, a teacher who is aware of the effects of changing studio settings on behaviors, will be aware of the effects upon students in his classes.
of such factors as harmonic or disjunctive color, visual order and disorder, and over-used or dull exhibit materials.

The teacher who is aware of the suggestive power of different media, materials and visual cues in artistic activity will be sensitive to the need for providing a wide range of media, materials and visual cues in the classroom, and encouraging his students to explore and experiment themselves. He will allow students time for manipulating materials, for experimentation, for reaction to visual stimuli before arriving at a specific need for expression. Being sensitive to the ways in which visual cues influence a painter and the quality of his work, he will point this out to students, so that they may select and arrange visual materials to support their purposes or chosen qualities in their work.

The teacher who is sensitive to the artist's need for self-preparation will not demand continuous production from students, but will provide time for browsing, for self-sensitization, for looking at visual materials before he expects them to select a course of action. He will encourage the kind of observation, listening and reading that expands the resources a student needs for acting in an artistic manner. Once the student has indicated his purposes, the teacher can help him select suitable media and materials, or to discover approaches which might help him accomplish artistic ends.
Continuous studio activity and the reflective analysis necessary to bring components of his behaviors to a level of conscious awareness gives a teacher valuable insights into the creative process from the artist's point of view. It gives him an experiential base for the development of conceptual models of creative behavior which function as indices for recognizing components of the creative process in student behaviors. It makes imperative the acceptance of each student's pattern of selection and rejection of influences or sources of inspiration, including teacher suggestions.

If the teacher realizes that the creative process has its inception in deep inner stimuli and experiential sources which are often unknown to him, he will respect each individual's manner of finding and forming his ideas, of developing techniques, and of solving artistic problems. The artistic act is a matter of unique personal involvement and unique patterns of development. The art teacher will appreciate diversity in the ways students prepare for creative activity, whether it be actively drawing or quietly reflecting upon past experiences in order to arrive at a visual idea.

The teacher who has known both the frustration and the elation that comes through working with a medium will be able to detect when a medium is appropriate to what a given student is doing. He will recognize the need for helping the student shift media or his approach, in order to reach new levels of fluency and flexibility in his use of media and materials. The teacher will encourage frequent
visual surveys of the student’s work, since he knows that this is a means for locating the level of his behavior before, during or after the painting act. He will teach students to be discriminating in their efforts to sense when the act seems to be going well, when they are repeating bad habits, and when the process seems to break down. He will encourage dependence upon feeling as well as vision in helping students to control the quality and duration of their creative work. Having discovered techniques for stimulating new perceptions and new modes of behavior in the studio, the teacher will see the need for students to find similar means of breaking frustrating behavior patterns and inventing new ones.

The teacher who knows that he can, at different times, work at different levels and in different ways, from a pre-planned, deliberate, controlled use of artistic media to a spontaneous, unplanned, or unconscious use of media, will be sensitive to these different ways of working in the classroom, and respect individual differences in this regard. However, since he knows the value of spontaneous or experimental approaches in freeing himself from compulsive or rigid artistic habits, he will try to detect when a student's deliberate handling of a medium is due to inhibition and rigidity, or when it is demanded by the nature of the chosen problem. Then he can decide when and how to introduce the student to more flexible approaches. He will encourage experimental approaches, since he has known the value of such approaches in his own experience. Similar to this is the need for students to grow in their ability to destroy stereotyped
thinking, acting, and seeing.

The teacher who has experienced the thrill of overcoming a stereotyped pattern of behavior and the discovery of new levels of inventive behavior will want his students to have similar experiences. The optimum timing and handling of such an approach, if it is within teacher control, can only grow out of long and sensitive experience in artistic teaching. Similarly, the teacher who knows how visual memory is stimulated, and how it functions during the act of expression, will be sensitive in his use of devices or approaches calculated to stimulate it. He will try to bring the function of visual memory to the attention of his students. If he knows that visual memory is often a mere stimulus to further development of a visual image during the transaction of drawing or painting, the teacher will not create situations which merely demand the reproduction of visual images. He will structure situations calculated to generate rich imagery, and encourage creative transformation of visual ideas as students work and change their visual forms.

The teacher who has experienced what it means to transform an ill-defined impulse to paint into a clearly formulated visual image through a sequence of orderly processes, will want to encourage the attainment of similar levels of aesthetic activity in his students. He will encourage them not to accept the first visual idea they can think of, since it either may be the worst, or it may be only the fragment of an idea. If worked on, this fragment may
emerge into complex and deeper meanings. Such a teacher will educate for the ability to abstract, not imitate; the ability to symbolize, not illustrate; the ability to imply, not merely describe. If he has known the changes that occur in his own development from disciplined attention to artistic problems, he will want students to grow in similar directions of increasing control and satisfaction. With disciplined artistic experience, he is not apt to be satisfied with less.

Finally, having experienced what it means to generate new ideas and discover new meanings in experience through the process of artistic activity, he will try to convey this rich value of the creative arts to his students. He will have the necessary faith that they will be able to reach cumulatively deeper and higher levels of artistic attainment. He will realize the vital humanizing function of the arts, rather than their mere practical, illustrative or recreational value.

Educational Significance of the Teacher's Capacity to Use a Wider Range of Media, Techniques and Materials

The teacher can hardly be expected to introduce students to a wide range of artistic media, materials and techniques, or to demonstrate different approaches to artistic problems if he is unfamiliar with them in his own experience. If he has not exploited new materials and struggled with some of the problems of the contemporary artists, he can hardly be expected to use new media and problems to encourage his students to make their own discoveries. A teacher,
like a doctor, can lose touch with new developments in his field. He may cause damage out of ignorance, misinterpretation or misrepresentation through lack of understanding in depth. Mere reading about new developments in the arts may engender appreciation at superficial levels.

The sense of mastery which attends the discovery of new ways of handling artistic media in the solution of new problems carries over into teaching, creating enthusiasm for similar discoveries in the classroom. A sense of inadequacy in the uses of media, materials and techniques, and ignorance of contemporary artistic problems, is a delimiting factor in the teacher which can retard the development and liberation of creativity in students. Direct contact with some of the problems and processes of the contemporary artist keeps the teacher familiar with the characteristic properties of different materials, and some of their uses in the solution of contemporary artistic problems.

**Educational Significance of Flexibility and Autonomy in the Teacher**

Gradual attainment of flexibility in approaches to studio problems due to direct involvement sustains confident and flexible attitudes in a teacher's approach to classroom situations. The feeling of autonomy and disciplined self-control one finds in studio activity can be carried over into teaching situations. This implies that one learns that a teaching day or a teaching experience, much like a studio day or a studio experience, differs from one day to the
next. Each day in the classroom can be seen as an adventure in discovery, a plunge into unknown territory, demanding risks similar to those taken with a new medium or a new artistic problem. One can learn to have faith that in both situations something novel and stimulating will emerge from the process. With increased self-awareness in the studio and control over means for self-realization comes a stronger self-image and, often, a release from compulsive behaviors which can have a deteriorating effect upon students. This is one of the educational outcomes of the health-giving effects of artistic activity in the life of a teacher.

With new insight into the various ways paintings come into existence, a teacher becomes sensitive to the evolutionary patterns and the differences in the ways student works evolve. Sensitivity to the variable and changing patterns of studio activity makes one sensitive to the uniqueness of each teaching day as it unfolds in a pattern quite unlike any other. With the capacity to allow one's own behavior to form according to natural patterns of rhythmic alternations between action and reaction comes another capacity—the ability to allow student experience to form itself according to individual rates, in different directions, and in unique patterns from day to day. Such a responsive flexibility in the teacher helps insure that his encounter with students will tend to foster increased freedom and disciplined control which cumulative creative learning engenders. The artist-teacher who attacks studio problems with vigor and confidence is apt
to attack teaching problems in much the same way, and to encourage a
vigorou and confident approach to artistic problems in his students.

Educational Significance of Teacher Understanding of the Effects of
Artistic Experience Upon the Self-Image

Teachers who have known insecurity in situations with others
working at much higher levels of proficiency have experiential bases
for understanding student self-perceptions as they enter unfamiliar
learning situations. Using an artistic medium or being faced with an
artistic problem for the first time, the natural tendency of any stu-
dent is to measure his efforts against what he can see of others. The
teacher who has known the growth in self-confidence accompanying dis-
ciplined control of tools and processes can also appreciate the self-
enhancing values of student participation in the arts. Having worked
in settings which provide social stimulation and support, he will
realize how the creation of a similar social climate can help students
gain a more healthy self-image through artistic endeavor. With the
security and sensitivity built up by his studio experience, the teacher
will present art with self-confidence, demonstrating the values of art
by contagion and example, rather than by mere verbalization or precept.
The teacher who has watched his canvases grow in size, his produc-
tivity increase, his freedom to work in different ways extended will
present a challenging image of an artist-teacher to his students.

Having known the excitement of watching an unpremeditated
image emerge in the process of painting, he will encourage students
to take risks in approaches to artistic problems so that they can know similar rewards in such discoveries. With the competency that comes with a mastery of different media and materials, he will encourage an experimental approach for the possible effects which new discoveries in the uses of media and materials can have upon the self-image. The teacher who has known the psychological release attending the destruction of old habits of seeing, thinking or acting knows the value of upsetting a student's equilibrium to move him to new levels of behavior. He knows similar satisfactions will come to students as they work longer with more skill, and become better able to control their actions for developing new solutions to artistic problems. He will generate an excitement for self-discovery found in experimental uses of new or unfamiliar materials.

The teacher who has known the times when an artistic experience rounded itself out into a harmonized event will look for similar aesthetic transactions in his teaching, seeking evidence in student behavior of renewed outlook, generosity of feeling, identification with a medium, sympathy for living things, and resultant good feeling. What is especially important, because he knows it from his own experience, is the function of art as catharsis. It is a means of releasing tension and transforming aggression into ordered and harmonious forms, energies and symbols. Since he has increased his own measure of freedom and has attained some autonomy in his work, he will want to educate for the extension of similar capacities in his
students. He will want them to overcome habitual self-deceptions, inhibitions, insecurities, inabilitys to act, and false assumptions in order to reach images of self-reliance, the concomitants of increasing the range and depth of artistic experience. Such teachers, having cultivated various means of educating themselves, will have a conception of a student as an eventual self-educator, as the selective agent in his own education. Such a teacher will gradually release his controls over the learning situation as students reveal a growing ability to direct their activity into more meaningful and rewarding directions.
CHAPTER X

IMPLICATIONS FOR RESEARCH

A Backward Look at My Reasons for Undertaking the Study

This study began with my original need to answer a few questions of vital importance for myself and for my teaching. It began with my need to experience what it means to behave and learn as an artist does. It was stimulated by my need for richer and more challenging studio experiences. It was undertaken in the hope that it would add new zest and insight to my teaching, and would yield a better understanding of the creative process. I assumed that direct studio experience would update my understanding of contemporary artistic processes, and would extend both my appreciation and my capacity to communicate these to my students. The study was basically an attempt to cultivate and refine my ability to observe, interpret and control my own studio behaviors, and to see if what I would learn could have carry-over value for the classroom.

A Backward Look at the Methodology

The methodology of the study was a means of recording, analyzing and conceptualizing about components of studio behaviors as ways of learning. It functioned as a means of sensitizing me to more components of my own actions by bringing them to a level of conscious awareness. If it had done only this, the method would
have been valuable, since I could translate what I learned into my subsequent studio activity. However, I hoped, through careful description and analysis of my own artistic experience, to arrive at some generalizations about the creative process which I would have confirmed in my own experimentations. In short, I could not accept the testimonials of others about the creative process because I had little experiential basis for understanding them. In order to test the validity of various conceptions of the creative process, I had to experience it for myself, in a disciplined manner, over a long enough period of time, and in a variety of situations so that I could draw some conclusions about it.

To do this, I was faced with the immediate problem of keeping track of subjective components of experience as part of the fabric essential to an accurate description of the creative act. I chose to record my intentions, reflections, feelings and evaluations of both processes and products, and of conditions, reflecting upon these components in order to understand more clearly what I was trying to do. So that I would not end up with a record of mere subjective reflections unrelated to specific objective events, I had to devise means for keeping careful observations of changes occurring in the environment as direct consequences of my actions. An artist has an advantage in this regard, since a painting is visual evidence of a part of his experience. The painting can serve as evidence of a transaction, especially if a record is kept of its development through time. A photographic record of canvasses in the sequential
order of stages in their production, and some records of steps in their development served this purpose. Similarly, since any act had to take place within a specific environment, I wanted to record the changes taking place in the studio day by day which might have an effect upon the way I would act. The record of such environmental changes would allow me to determine in what ways I was structuring my studio environment to challenge and support my actions. A photographic record of changes in studio settings, therefore, added another dimension to the analysis and comparison of objective conditions under which any given studio event took place.

Not being able to rely totally in the beginning upon my own background or ideas for studio activity, I had to use other behavioral means for adding to the range of my experimentations to furnish a more extensive record of experiences for subsequent analysis. To do this, I cultivated natural means of observing and conversing with other artists who were concerned with similar artistic problems. In most cases, they were functioning in studio conditions similar to mine. These observations and conversations suggested new directions for studio efforts, and gave a comparative referent for checking my studio behaviors and their outcomes with the quality of the work of other painters. This habit was extended by reading of what other artists had to say. All these behaviors were part of the role I assumed, not only in acting like an artist, but in furnishing the data upon which this study is based.
Since I had to rely upon myself as the instrument for not only selecting those behaviors which were important to observe, but also for the recording and analysis of my own behaviors, I was faced with the problem of alternating my roles. Periodically I changed the focus of my attention before, during and after my studio activities. What I learned through a process of trial and error, with cumulative modification and refinement of my observational and recording habits, was the necessity for respecting the quality of my involvement in the act of painting. I only attempted to record what had happened during those natural periods of rest or relaxation which occur during any studio transaction. In short, I had to learn the importance of timing in the shift from one role to another, and how to respect what seemed to be a natural alternation between activity and rest, of tension and relaxation which characterized the artistic act itself. I learned that it was during those reflective periods prior to painting, or during evaluative periods subsequent to painting that some of my most discriminating observations could be made. The problem of taking alternating roles in the methodology had to be resolved as I learned. Often I had to adjust the timing and character of my efforts at recording to the character of different studio days or different studio events within a single day.

What I Learned from the Use of This Method of Self-Inquiry

One thing I learned from this effort was that in attempting inquiry into one's own learning behavior, it is wise to allow the
method of inquiry grow and change along with the behavior being recorded. Once, for example, I found I was attempting to record the most minute details of my behavior, including each fleeting thought, each small change in a canvas, even to noting the order of the addition of each color to a painting, or the order in which each section was painted. I had to outgrow this phase, uncomfortable and disrupting as it was to the process, in order to finally discard it. It violated the integrity of the painting act and furnished an accumulation of observations which I found to be practically irrelevant to my interests. The discarding of unesthetic or unrewarding behaviors as a researcher was one way in which my methods of recording were clarified and refined through practice. The fact that certain observational methods disturbed the painting process was confirmed by the evidence of unfinished paintings and unesthetic reactions which I found in the journal records. This confirms the importance of being sensitive to what is significant in and respectful of the qualitative integrity of the artistic act.

The freedom of the researcher to allow his methods to grow and change according to his experience with the phenomenon he is studying is particularly necessary when such complex subjective behaviors as those involved in the creative act are under scrutiny. It is hazardous to close down too soon, to be too restrictive in one's observational framework. The researcher must maintain a feeling for what is important to leave untouched, and what must be found out by inference or indirect means, rather than direct recording. One can
not be overly conscious of what he is doing, especially in painting, and not change its direction, thus making the evidence suspect. Since this is a hazard of research in which the participant is also the observer, it is an element in any inquiry which attempts to record what the participant knows or is experiencing during any behavioral transaction. Since we cannot determine what is taking place within the experience of a subject without some kind of report, such reporting involves some awareness on the part of the reporter that he is being studied. This means that one may already have distorted the experience by merely asking it to be described. Thus there is the urgency for sensitivity and timing in the one doing the research.

In learning to perform in variety of ways as a painter, I had to be free to experiment in numerous directions in the studio. I also had to be free to experiment with my methods of inquiry in an effort to become sensitive to my behaviors. If I felt restricted or prematurely bound by my methods before I could be experimentally free in painting, my growth as a painter and the subsequent discovery of new insights into processes would have been affected. I had to accommodate my research behavior so that it would be fitting to my studio intentions.

I learned that it is possible to discipline one's habits of self-observation, and to become aware of many more components of studio behavior than one realized existed. I learned also that it was possible to bring many of these behaviors to levels of awareness, so that they could be analyzed, conceptualized, and communicated. The study was an
attempt in this direction. The very effort to transcribe and to communicate, and the effort to formulate conceptions about aspects of complex behaviors, clarifies one's understanding of them. The knowledge so gained then feeds new insights into subsequent behaviors and observations.

I learned that such a record of self-observations must be kept long enough and often enough to accumulate a sequential body of material which allows the discernment of patterns of behavior, repetitions of processes, and changes in behavior from the data. Once I could conceptually grasp some of the components of studio processes, I had a basis for understanding the testimonials and the works of other artists, as evidence of the kinds of behaviors they had experienced. In short, disciplined practice and attention to studio activity deepens insight and appreciation. It yields an experiential base from which to view varieties of artistic behavior outside oneself.

Ways in Which the Methodology was Productive and Rewarding

An important result of the methodology was an increase in my self-awareness, and the ability to observe my behavior even though I was engaged in painting. I became able to assume a given role for a specific purpose for a given time, committing myself to an action, and watching the results to see what they taught me. The habit of self-awareness increased my capacity to remain detached, yet committed, when acting as a teacher in classroom situations. I am more sensitive to the ways in which I am acting as a teacher and observant of the effects of
my behaviors as evidenced in the products and actions of students. The study has given me an experiential background for detecting patterns or changes in student behaviors which mean more to me in terms of what I have learned about creative activity myself. I am better able to clarify and interpret verbally to students the meaning and purpose, not only of my own teaching behaviors, but also their behavior in reaction to mine. This is possible because I help them bring components of their experience to levels of conscious awareness, making them available for verbalization and analysis. Trying to formulate conceptions about the studio way of learning has enabled me to better interpret it as a way of learning to students, and to interpret the testimonies of other artists, as well as their artistic experience.

Surely, in any research effort there are rewards to the research person. Since this study, I have overcome some of the anxieties and misunderstandings about research as a mode of learning which arose in my mind because of the assumed split between certain views about research and views about artistic activity as practiced by artists. For me, it has become one and the same, experimentation in the studio yields understanding of processes; clarification of processes yields stimulation and confidence for further studio experimentation; clarified understanding and formulation of studio processes leads to confidence in interpreting it to others; the effort to provide similar conditions and experiences for students, and the effort to help others interpret their experiences, leads to teaching; and the effort to teach generates new insights which feed back into my behaviors as artist, as teacher, and as researcher. At no
time during this study were the method, the content, the researcher, the
process or the rewards isolated from one another, since they occurred in
my own behavior and in my conceptualization of it. This research was an
inquiry into self-teaching. What I discovered at the experiential level
could be fed into the conceptual level, and what was conceptualized as
significant for attention was fed back into experiential behavior. In
a very real sense I was learning in numerous ways as I did this research.
One advantage of the methodology was that I did not have to wait to apply
my findings, since any new awareness of studio behaviors affected subse­
quent studio activity. Whatever was brought to awareness was used immed­
Iately in subsequent experience. An increase in my capacity to observe,
alalyze and interpret my experiences seemed to parallel an increase in my
capacity to order, control and evaluate studio behaviors. In both my
painting activity and in my research efforts there was a movement from
acting on faith toward more conscious planning and control of behaviors.
As time passed, both my studio activity and my methodology shifted in
emphasis; what was regarded as significant in early behavior, and recorded
in the journal, is disregarded or accepted as obvious or insignificant, in
many instances, later on. I learned to be selective in what I did in the
studio, as well as what I recorded. Those components of my behavior which
I could use in understanding the process for myself, and in enriching my
teaching proved most significant.

Ideas for teaching came to mind continuously during the study,
even during studio activity, as did occasional ideas for research. The
study seemed always to be forming itself in my mind. One evidently does
not put off the habits or the role of teacher when he enters the studio, or the role of artist when he enters the classroom, or the role of inquirer in either case. Rather, he learns to focus or direct his energies in first one direction, then another, allowing insights arising from any source to be cross-referenced, and suggestive of new behaviors or insights in one of the other roles. It was proven to my satisfaction that studio activity did feed insights and zest into teaching, making me more sensitive to components of student behavior in the arts, and furnishing me with ideas for variation in my teaching approaches. It was proven in my experience that one can become sensitive to a greater range of components of his studio behavior, and derive from such awareness, new insights into the creative process which have implications for teaching, and what can be done to bring students to similar levels of self-awareness. For me, this inquiry was a continuous education. What I learned in the studio furnished me with ideas for teaching and research; what I learned from the research effort furnished me with ideas for studio activity and for teaching.

There is one other way in which the study was productive. By engaging in studio activity I produced several hundred drawings, paintings and collages. While the works vary widely in quality and style, they are evidence of an increased capacity to produce, and to work in numerous ways, leading to a better understanding of contemporary artistic problems and techniques. There is evidence of an improvement in quality, as well as an increase in size, and, also, an increase in flexibility of approaches. The study was productive of aesthetic rewards, also, especially at those
times when a painting was resolved, or when a new insight into painting processes was discovered. The change in my conception or image of myself as a painter, and as an art teacher, was considerable, since I gained new confidence and self-esteem. Similarly, my conception of myself as someone who does research became comfortable at last, since legitimate inquiry was no longer separate from what I really wanted to do and find out. This was only possible as my notion of what research actually is, or could be, changed and evolved. With the increase in understanding of artistic processes and of studio behavior which this study gave me, came a deeper understanding of the whole problem of creativity in the arts, in education, and in my own life. These are important values to be derived from any inquiry, since they contribute to the competency and understanding of the researcher himself, in addition to what he can discover and communicate for use by others.

Suggestions for Future Research

A value of any research inquiry is the kinds of questions it opens up in the mind of the researcher for future investigation. Research activity should lead one to formulate new questions, and to see new problems for study growing out of present discoveries. This study leads to several kinds of questions which are suggestive of possible research directions for others. These questions revolve around the need for further inquiry into (1) studio behavior and creative processes, and (2) teaching behavior and learning processes in the visual arts.

Research into studio behavior and creative processes. This study is limited, as is any case study, to evidence based upon an individual
set of circumstances and a single point of view. The studio behaviors which I have described and distilled from my own experience may or may not have validity for others. It is hoped, however, that this study may serve as an example of one way in which an individual researcher set out to observe and refine his own artistic behaviors. One way to search out possible agreements is for other artists and teachers to attempt similar disciplined inquiry into their studio processes to see whether they find similar behaviors essential or significant in their artistic experience and development. A wide range of such studies, either by artists engaged in devising their own methods for self-observation, or by other observers, devising various methods for describing or inferring artistic experience from observable behaviors, would be a valuable resource for students, artists, and teachers in the field. Such studies would furnish valuable information for those interested in the interdisciplinary study of creative behavior, since they would involve more accurate, detailed, and legitimate evidence about processes than the usual testimonial.

Other artists interested in investigating their own processes or studio behaviors might well make use of such devices as the motion picture camera for recording studio behaviors on film, and the tape recorder for preserving the artist's verbal interpretations and analysis of his behavior subsequent to or during the creative act. On the basis of my experience, photographic records of paintings in process and of changing studio settings, along with written descriptions and reflections about my studio activity, have proved a valuable aid in self-education. It remains for other artists and researchers to discover how much value
these and other methods or devices have in their experience, and whether one might reach a saturation point, or actually inhibit spontaneous activity by too much or too extended observation and inquiry. It would be interesting to discover whether others, investigating the studio behaviors of other artists, would arrive at similar behaviors and processes as those described in this study. Undoubtedly, most artists engage in some kind of preparatory actions for painting, but additional evidence is needed concerning the variety of ways in which artists prepare and sensitize themselves prior to the creative act. The same need for additional and comparative evidence, based on other instances, would apply to all the other studio behaviors identified in this study. A more comprehensive conceptual model of studio behavior with more universal validity might then be possible.

Research into teaching behavior and learning processes in the visual arts. This study suggests a number of directions or questions for further research on teaching in the visual arts. Basically, the research questions have to do with (1) teacher behaviors, (2) environmental conditions in the classroom, and (2) individual patterns of learning and behavior. There is much room for further research and experimentation with different kinds of teacher behaviors and environmental conditions which affect student behavior and experience in the arts. This kind of research can be undertaken by teachers themselves, in settings where they work, in attempts to answer some of the questions which are important to them. Such questions may also be investigated by observers who select situations and teachers which promise to yield fertile results for analysis, and for the improvement of teaching.
One import of this study for other teachers is what it suggests as means for increasing self-awareness and deepening insights into one's own behaviors, whether in studio or classroom. It is a description of numerous ways for entering into actions or behaviors calculated to deepen and enrich one's experiences, and, as such, may serve as a model for use by other researchers. Teachers desiring to use similar methods for self-observation and self-analysis may get hints for future behavior from this study, but will, of necessity, have to ask their own questions, and set out to devise their own means of exploring them. A wide variety of case studies by teachers of their own teaching behaviors would be a valuable asset to the field. Such studies could take various forms. Any teacher can set out to update himself in the arts, becoming more familiar with contemporary processes and problems in the current cultural scene. One way of doing this is to become involved with studio processes himself, keeping track of the effects upon his teaching which result from this involvement. Case studies by teachers who set out to arrange, observe, analyze, control and assess their teaching behaviors, and the resulting effects upon student work and behavior are much needed. As an example, a teacher might set out to determine what effects his assumption of different artistic roles or teaching roles would have on his students, by attempting to observe and record changes in student work and behaviors subsequent to his use of each role as a means of teaching. Similarly, a teacher might set out to keep track of the different kinds of environmental conditions which he arranged in order to stimulate certain kinds
of learning, observing and recording the effects of these different conditions upon the work and behavior of his students. He might, for example, try to delineate changes occurring in student responses, products and behaviors resulting from the use of verbal teaching techniques in comparison with demonstration techniques. Another area of investigation is the possible effects upon student work and behavior resulting from the teacher's use of a wide range of artists and their works as models in the classroom, as a means of suggesting possible approaches to the artistic act. Comparative studies of teachers making use of contrasting teaching methods, such as a strict problem-solving approach with no reliance upon the work of other artists allowed in contrast to an active use of whatever visual materials are available from the entire history of the arts.

Some further questions for future research suggested by this study could be phrased as follows: what would be the effect upon student work and behavior if (1) a teacher provided the child each day with private space in which he could arrange his own conditions for learning, (2) if a teacher encouraged children to make active use of a wide range of visual materials from the history of art as sources of inspiration, (3) if a teacher consciously encouraged maximum observation of other students' ways of working as a means of suggesting directions for other students, (4) if a teacher played the role of different artists, demonstrating and dramatizing their styles or techniques as a method of teaching, (5) if a teacher cultivated the habit of verbalization about artistic processes, through self-analysis, reading and conversation about processes, (6) if a teacher allowed unlimited time for experimentation with a wide variety
of materials and processes without prescribing any task or end-result, hoping that the experimentation with the materials would suggest an approach to an artistic problem, (7) if a teacher used kinesthetic approaches to drawing and painting activity, rather than literal or illustrational approaches, (8) if a teacher arranged for multiple observations of different artists at work as a means of teaching artistic behavior to students, (9) if a teacher taught students to make maximum use of visual cues in their immediate classroom environment, selecting them for their own purposes, rather than relying upon the teacher to supply visual cues for them, and (10) if a teacher encouraged students to keep continuous and accurate journals of their problems and processes over extended periods of time, encouraging them to make continuous self-evaluations in regard to their changing artistic behaviors, their uses of media and materials, their feelings about their own self-image, and their comparative estimation of their work in relation to the work of others. All such questions are subject to further inquiry, and are the kinds of questions which are at the heart of teaching as a human transaction.

This study also suggests further use of such devices as the photographic record of works and behaviors as a means of discerning developmental patterns in artistic processes and behaviors, any of which can be used with students. The need for careful records of different ways in which children approach artistic experience as a means of suggesting appropriate teaching techniques is an area for further study. Similarly, journal, observational, or photographic records of child art work and artistic behavior might reveal much about patterns of individual growth
in the arts, as well as contrasting patterns in the sequential development of single art works. This kind of research evidence might suggest kinds of teaching approaches not now in use, or not adapted specifically to individual patterns of growth and development in the arts.

A point of view for other researchers. This study was an attempt to organize behaviors in order to become sensitive to more aspects of artistic experience. It seems that this is one aspect of inquiry which every researcher must learn to manage, namely, his own behavior so that it will bring the kind of clarity to his observations and his perceptions which he desires. This study was an attempt to take into account not only observable behaviors or evidence, but also of subjective experiences which might account for, or be a result of given behaviors. It seems evident, especially in the artistic experience, as with the teaching transaction, that no single factor can be completely isolated from all the others with which it interacts, and still have validity in the subsequent arranging of situations to stimulate creative learning. The teacher, no more than the artist, cannot be isolated from the learning environment, since he is the selector, arranger and interpreter of the environment as it functions in educative experience. Nothing can be accepted as given, either in the studio or in the classroom when there is either a teacher or a student present to react to or interpret it, since there is always an active agent of selection in any creative act. It is part of the teacher's responsibility to increase the range of student awareness to the multiple components of both his behaviors and his environment, and this awareness or the
lack of it becomes a significant factor in determining whether a specific behavioral factor or a specific environmental factor is operative in a given human event. One could hypothesize that disorderly environmental arrangements confuse and frustrate students, and lead to disorderly and disjunctive work. However, considerable experimental verification is needed before we can assume this to be universally true, even though some artists and some teachers find this to be true in their experience. Order and disorder have to be perceived and interpreted by the mind of the perceiver, and what seems disorderly to one observer, may be extremely orderly to another person, especially if he has it arranged in an order fitting to his purposes. The important thing about any research into artistic or teaching behavior is the sensitivity, the discrimination, the inclusiveness, and the experience of the researcher. For only what he chooses to see will be accounted for, only what he interprets as significant will be analyzed, and only what comes within the range of his selective attention at different times during his observational activities will be available for evaluation and interpretation when he sums up his results and tabulates his findings.
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I, Paul Edmonston, was born in Newton, Massachusetts, November 15, 1922. I received my secondary education in the public schools of Newton, Massachusetts. I attended the Massachusetts School of Art from 1940 to 1942. After service in the U. S. Navy during World War II, I received my undergraduate education at Boston University, which granted me the Bachelor of Arts degree, Cum Laude, in 1948. From the Florida State University I received my Master of Arts degree in 1954. While in residence there, I taught art at the University School. Subsequently I taught in the Center for School Experimentation at Ohio State University while completing the requirements for the Doctor of Philosophy degree with specialization in Fine Arts and a major in Art Education. At present I am teaching in the Department of Art Education at the Pennsylvania State University.