

THESIS

PAINTING: A TRANSITIONAL PROCESS

Submitted by
Christy L. Rezny
Department of Art

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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR
SUPERVISION BY CHRISTY L. REZNY ENTITLED PAINTING: A
TRANSITIONAL PROCESS BE ACCEPTED AS FULFILLING IN PART
REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS.

Committee on Graduate Work

David J. Cietymann
Ray Hargrave
Ronald W. Kuntz
David M. Gill
DAVE MIST

Adviser

James T. Dorman
Department Head

ABSTRACT OF THESIS

PAINTING: A TRANSITIONAL PROCESS

These paintings bring my personal experiences to canvas. They are paintings about the painting process itself. Although they may have had arbitrary beginnings, they eventually evolved into cohesive compositional wholes.

Christy L. Rezny
Art Department
Colorado State University
Fort Collins, CO 80523
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These paintings bring my personal experiences to canvas. They are paintings about the painting process itself. Although they may have had arbitrary beginnings, they eventually evolved into cohesive compositional wholes.

I would like my paintings to impart a sense of the transitional process in which they were created. During the painting process, I continually respond to changing visual forces, that is, the composition as it evolves. For me, the painting process is an internal experience wherein each mark is an intuitive response to the previous mark. I paint spontaneously, in other words, I act on my immediate impulses and subjective feelings, for the purpose of creating a fresh momentary quality.

I developed these paintings at the easel and on the floor. While painting on the floor, I poured fluid washes of paint onto the canvas, and although I tilted the canvas and directed the flow, the paint usually pooled and dried in exciting unpredictable ways. I took risks with these paintings because I value a dynamic process that allows for the unplanned and unexpected rather than an entirely preconceived course of events.

Painting for me, however, is not an entirely random process either. At the easel, I used drier paint which

resulted in more controlled deliberate painting. I moved these paintings from the easel to the floor, back and forth, until I felt that they were ordered, yet not too logical or predictable.

My paintings, therefore, changed or evolved during the painting process. Although they may have had arbitrary beginnings, they eventually evolved into cohesive compositional wholes.

These paintings have a variety of colors, forms, and textures that contrast and interact in a unified composition. For instance, I contrasted shifting organic forms against a more stable architectonic structure, soft edged forms against hard edged forms, small forms against large forms, high chroma colors against low chroma colors, high value colors against low value colors, cool receding colors against warm advancing colors, and opacity against transparency. Although these contrasts are used by many painters, one identifying characteristic of my paintings is the frequent use of opacity against transparency.

I developed color relationships that were based on my personal responses to hue, value, chroma and temperature. I did not restrict myself by consciously working from established color schemes such as complimentary or analogous. My color decisions depended on how color reacted to surrounding color. I used a full palette of colors and then I tuned and glazed these colors until they worked together.

Rich overlays of transparent color give these paintings the light quality of iridescent gems (Fire Opal), illuminated stained glass (Stained Glass), cool deep water (Deep Water), and impermeable atmospheric space (Low Ceiling).

My paintings have a variety of contrasting forms. One predominant form is organic and shifting. These forms have delicate varying edges and the seeming potential for change. Against these organic forms is a more stable architectonic structure.

Although there are colors, forms, and textures in these paintings that suggest architectural forms, such as arches, windows, bridges, and other recognizable objects from the tangible world, my ideals came less from the tangible world and more from the painting itself. That is, these recognizable forms were not intentional but were discovered as I painted. Once I became conscious of them, I enhanced them. I became interested in these emerging forms because they had metaphorical implications for me. For example, the sharp bright fragmented forms in Potsherds remind me of buried pottery pieces and represent the fragmented parts of a dynamic whole. The architectural structure in Low Ceiling resembles a bridge and suggests cohesion or a linking of the parts.

One of my objectives was to create a wide range of sensuous textural surfaces. These paintings have not only flat textured surfaces that allude to tactile surfaces, but actual tactile surfaces with physical peaks and valleys, as well as flat untextured areas that counteract the active

textured areas. Furthermore, the technical process in which these paintings evolved has metaphorical meaning for me. Technically, these paintings were built up and then eroded, not unlike organic processes in nature. During the additive process, I built up an active paint surface with multiple layers of paint and modelling paste. During the subtractive process, I scratched and sanded these surfaces.

These paintings, therefore, are about the painting process itself. The colors, forms, and textures express my personal responses to the painting as it evolves. My choices reflect my momentary feelings toward the unfinished painting, and the finished painting is visually exciting to me because of the arrangement of contrasting forms, colors, and textures in a unified composition.

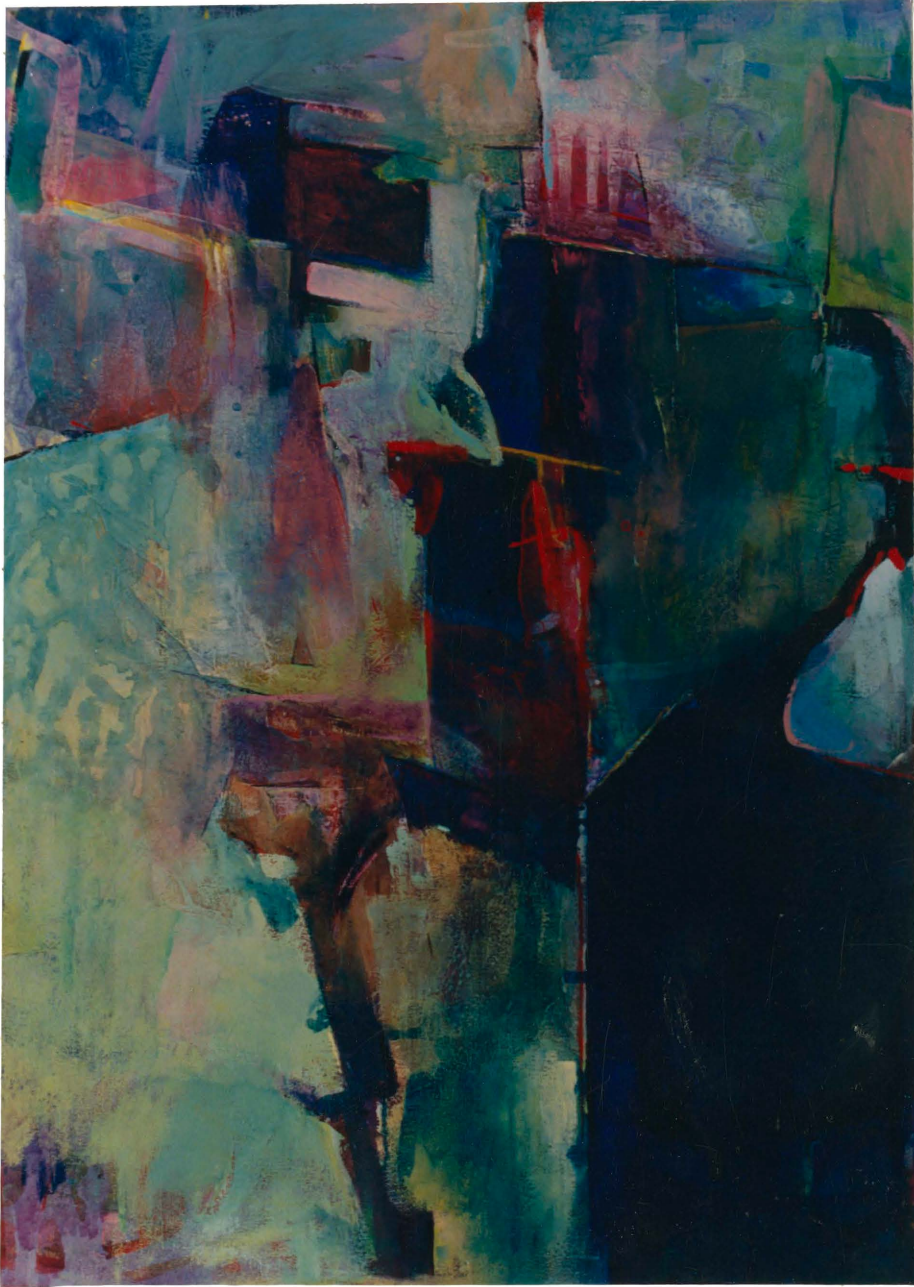


Plate 1. Blue Pear



Plate 2. Window Painting



Plate 3. Potsherds

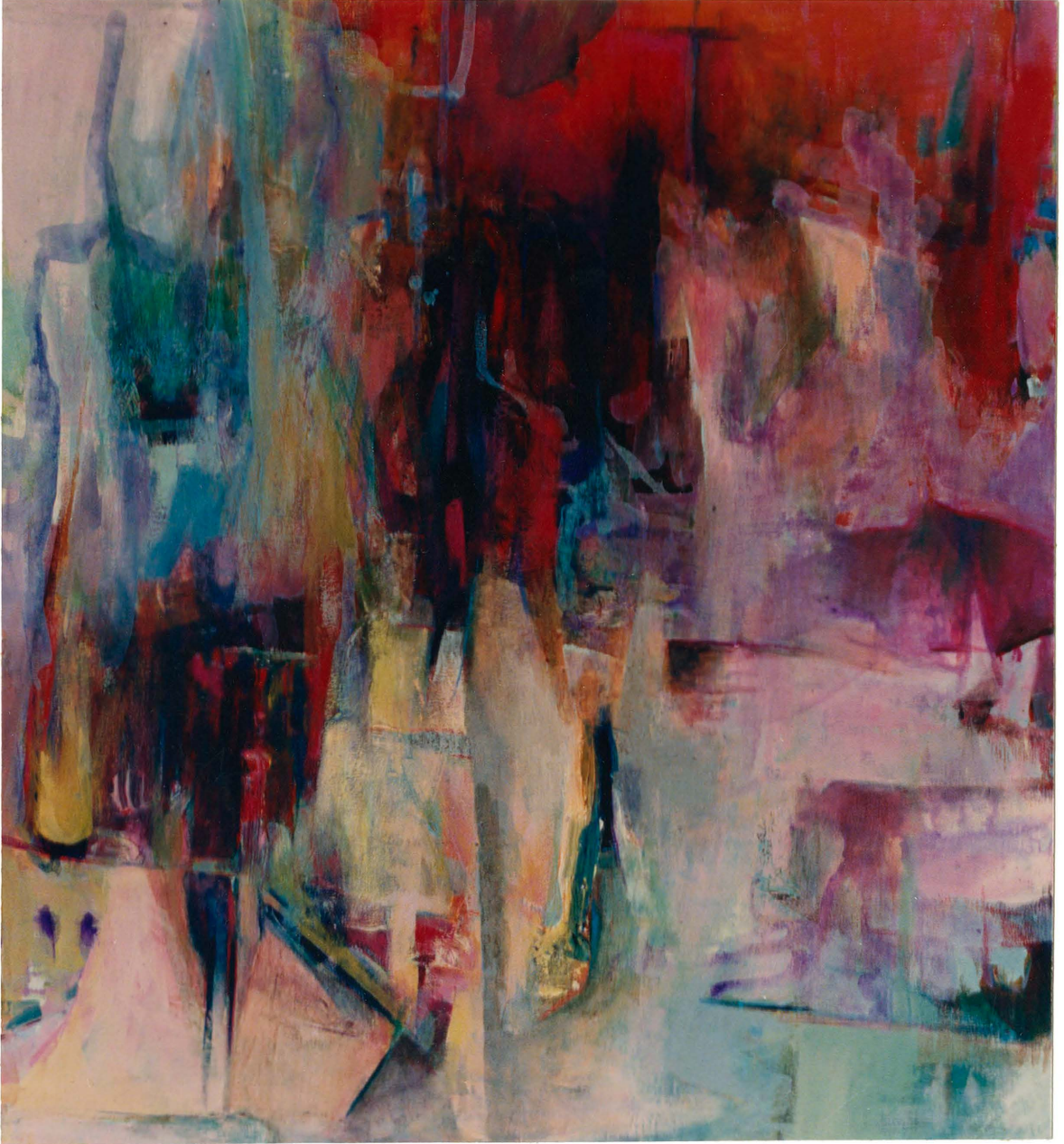


Plate 4. Fire Opal

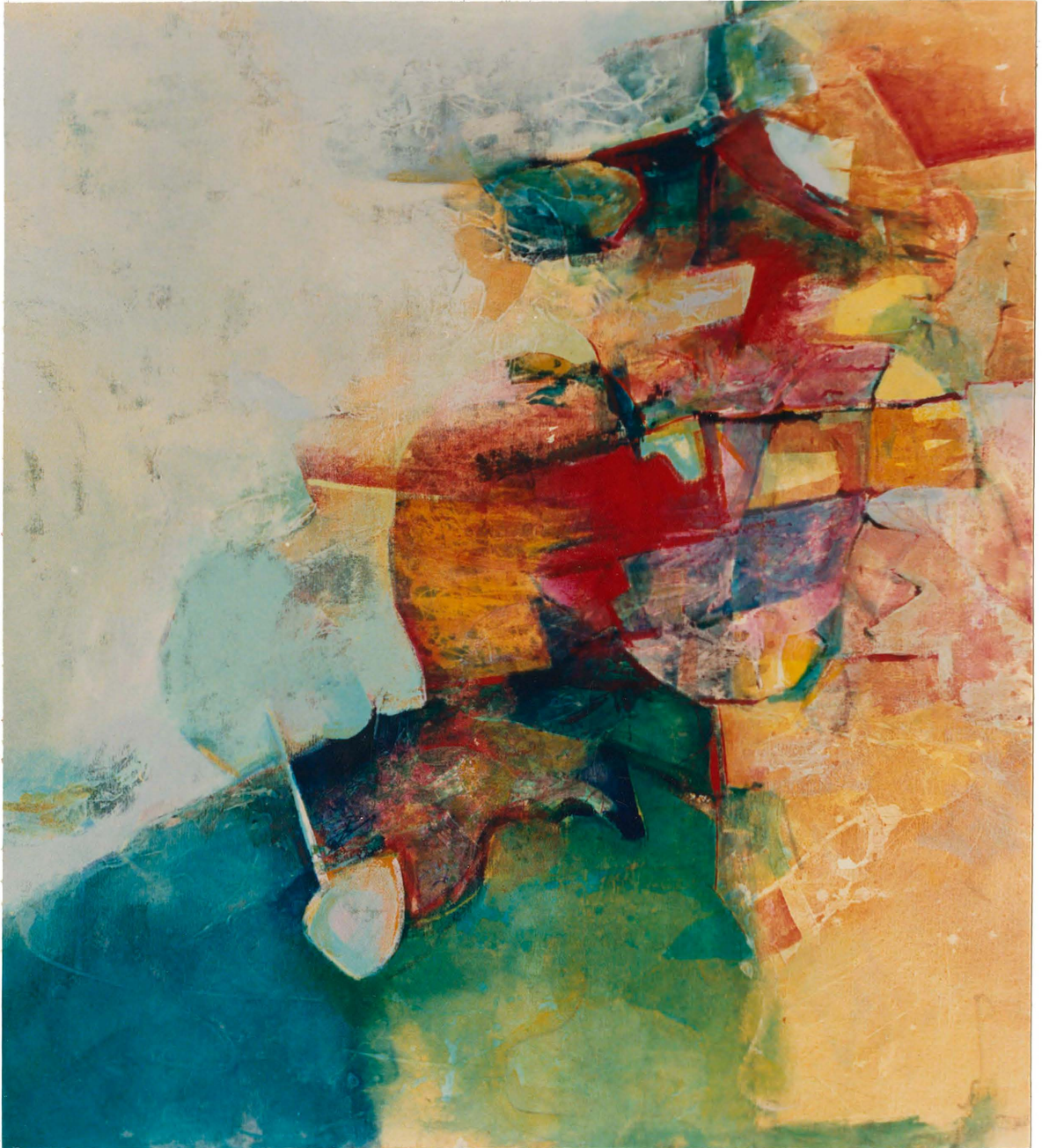


Plate 5. Tear Drop Shape

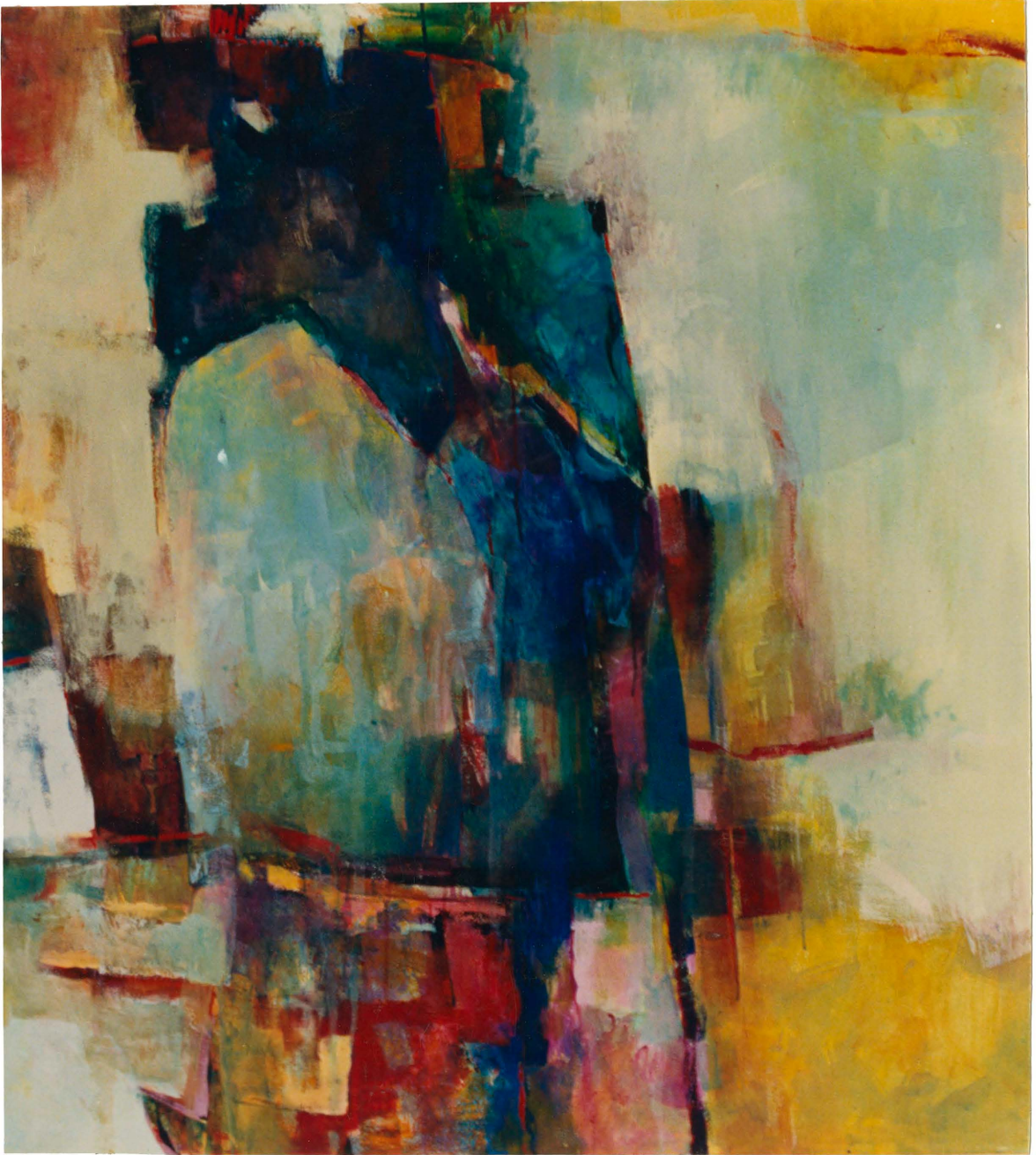


Plate 6. Blue Arch

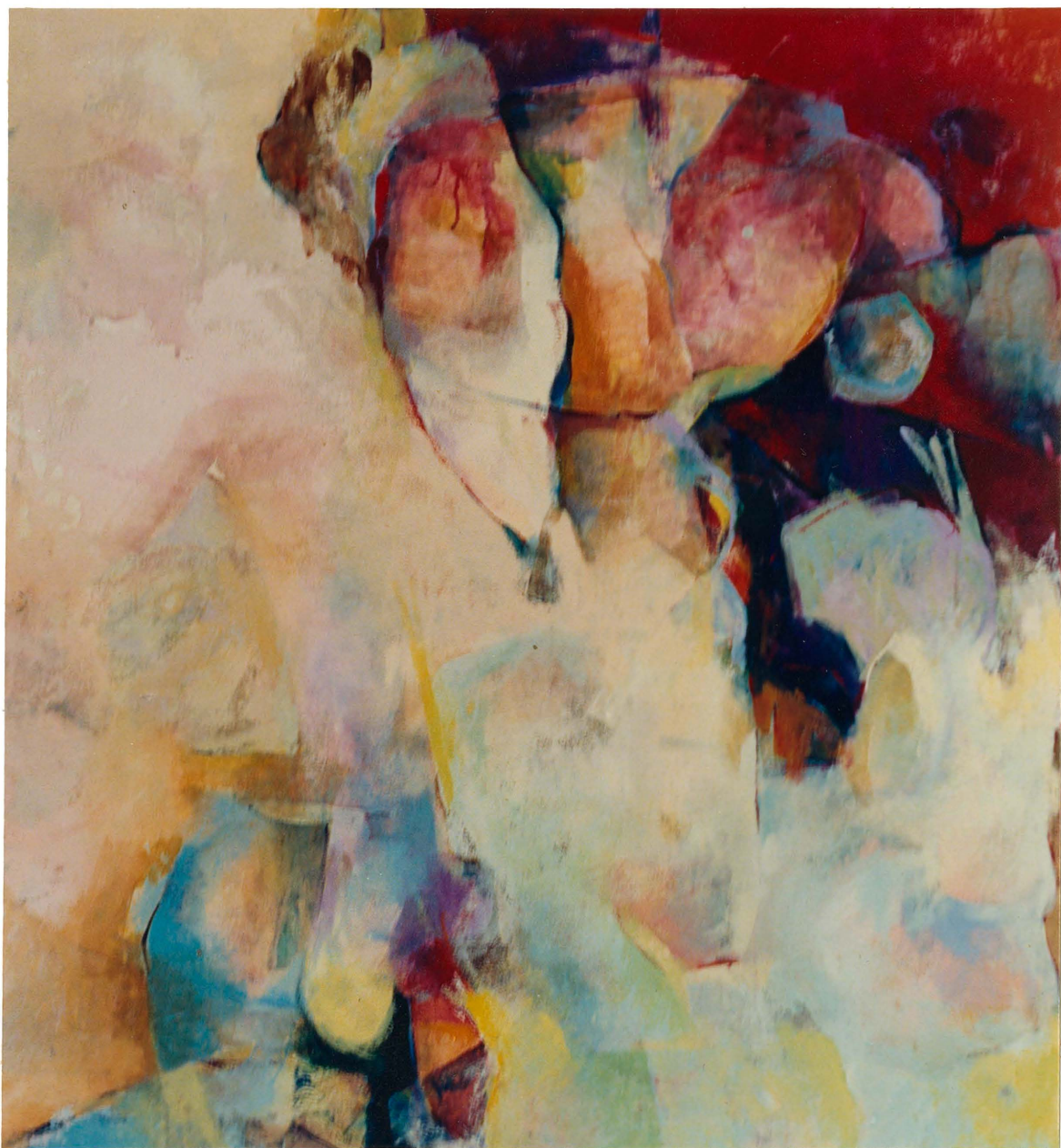


Plate 7. Untitled

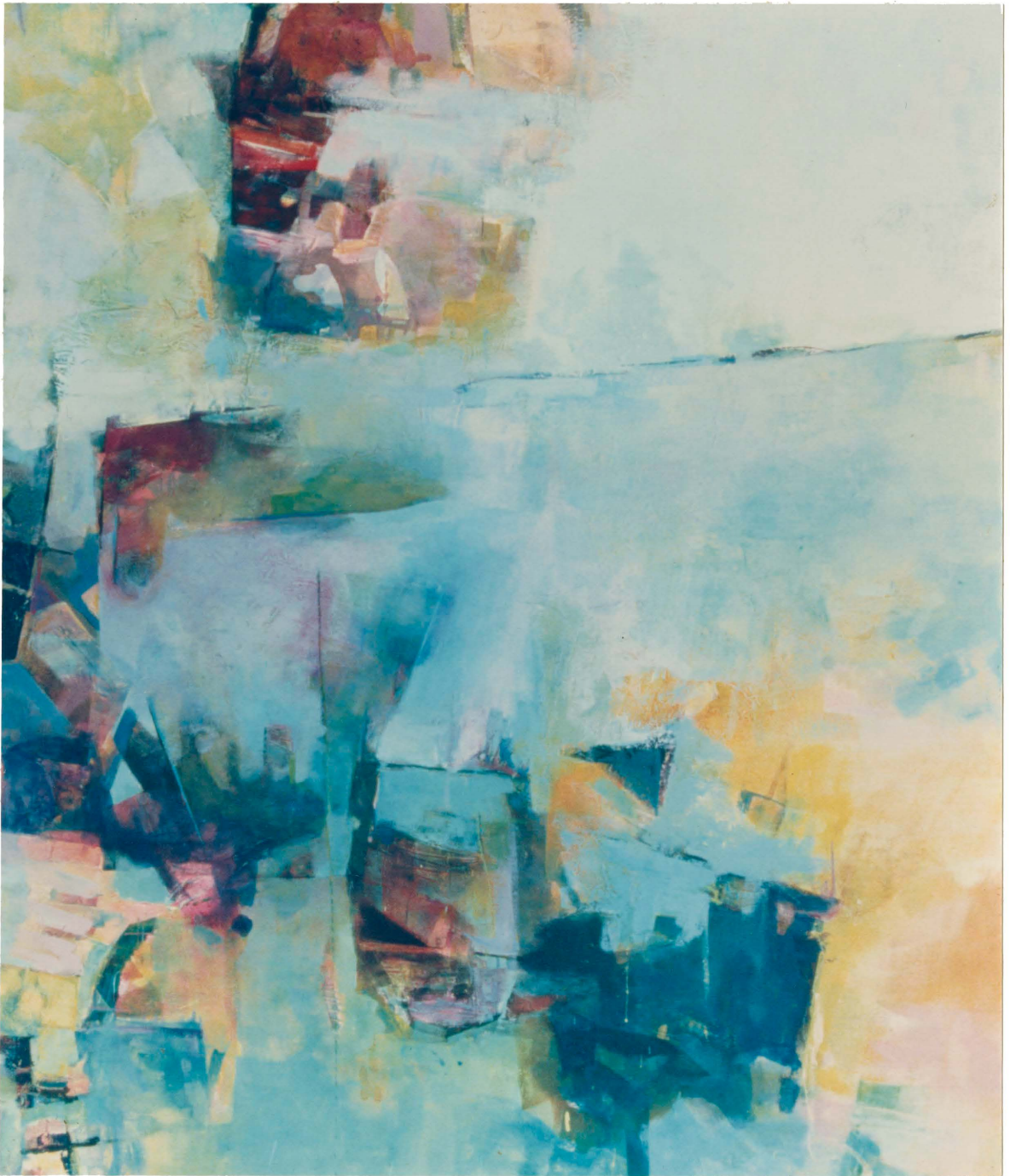


Plate 8. Deep Water



Plate 9. Low Ceiling

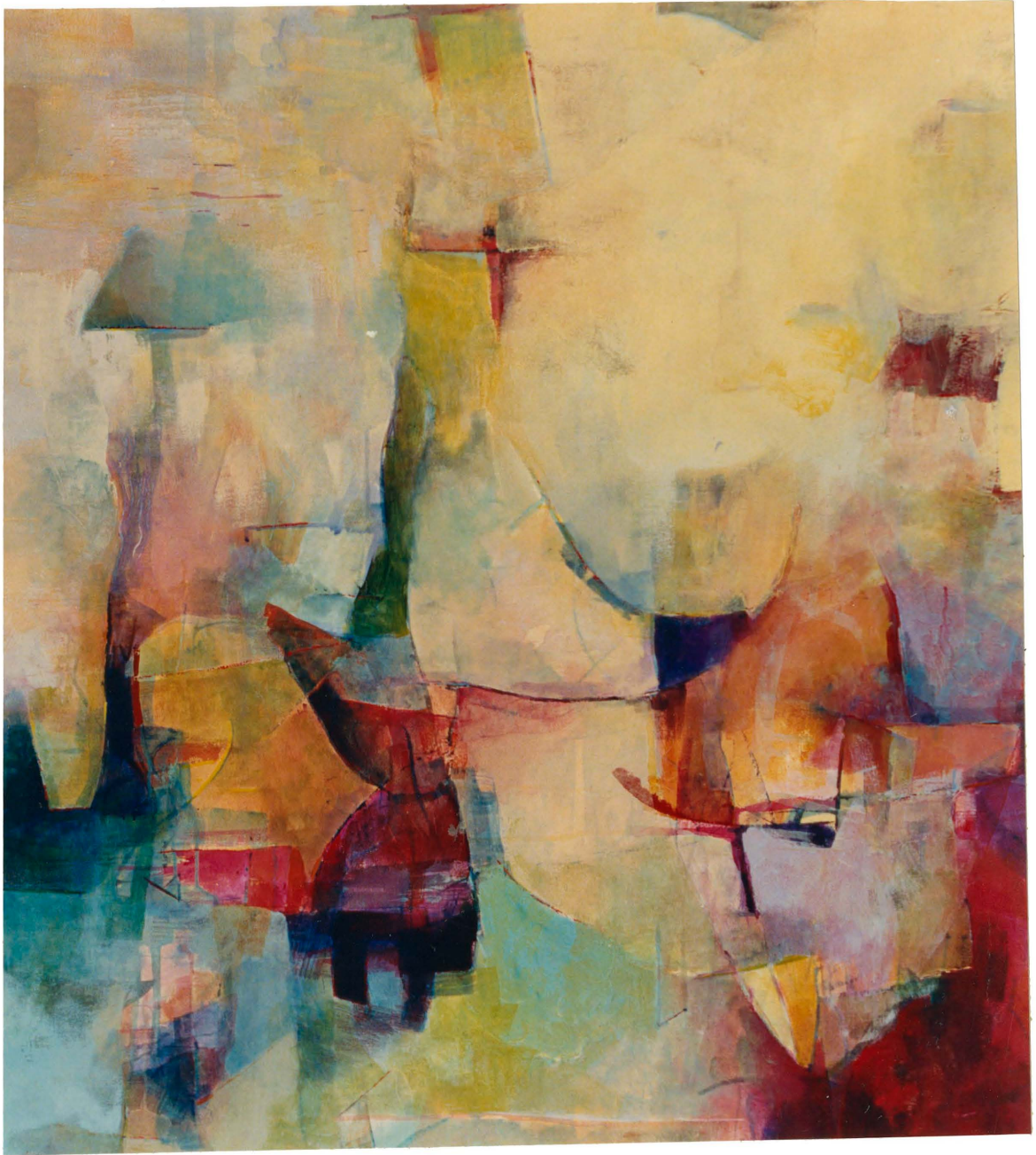


Plate 10. Untitled