





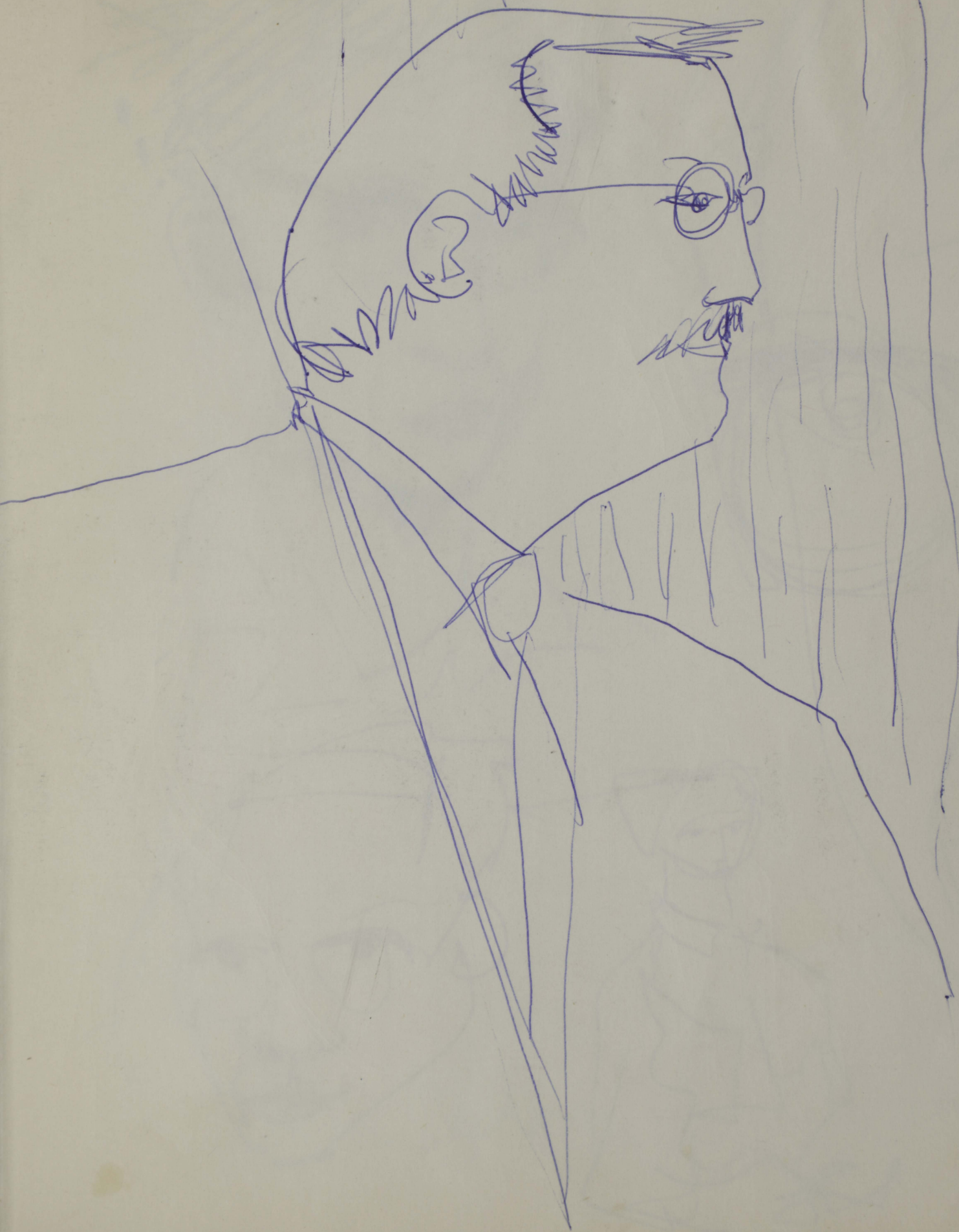
TA

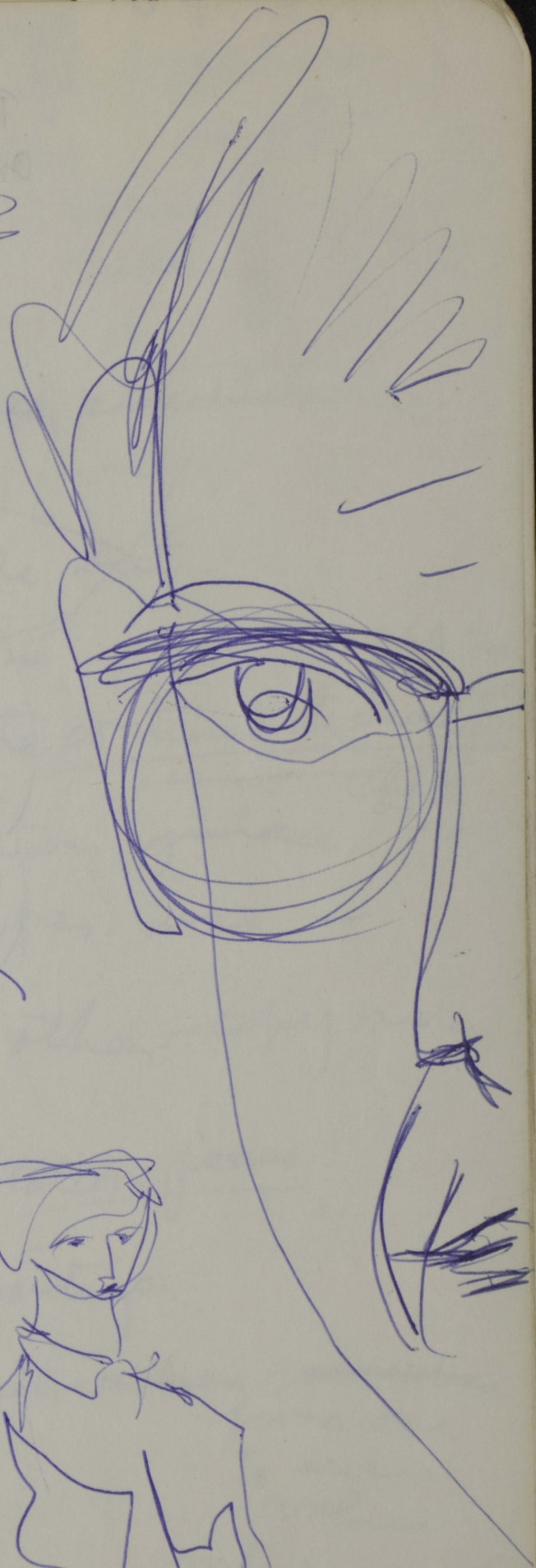
Kenny.

WATCH OUT FOR B.L.!



Jack Baranero





Thurs
Apr 17

~~Speedball or stick pen.~~

Union paper

brush. Newshaker ink

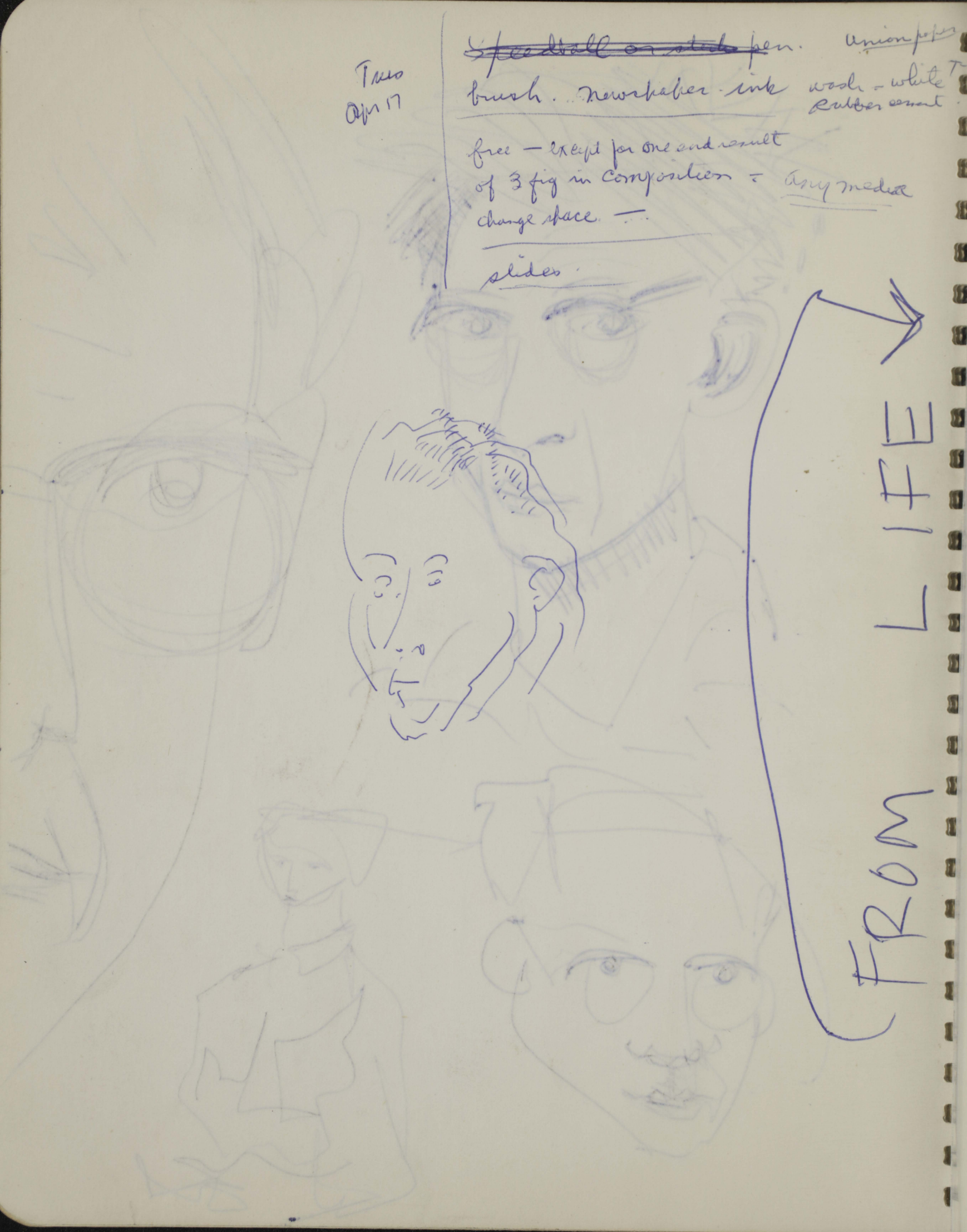
wash - white
Rubber cement

free - except for one end result
of 3 fig in composition - any media
change space. —

slides

LIFE

FROM



* Free manipulation of planes about figure
& merging of figure into these planes...

IMAGINATION and MEMORY

Art is !

to some - Art is anything the public wants
 " " " " " " doesn't want

" " " " " " doesnt want

To some - " " a mission of one facet of
a personality.

To some - art is anything new
" " " " " old.

To some - if you don't re

Assumption -

The ~~spatial~~ integration of the old masters emphasized the "reality" of the form in space....

form - apparent "solidity" through detailed adjustment of edge forms to each other by their relationships in size shape position (direction) and overlap.... Values used ~~as~~ as "shading" (to creating illusion of roundness) also to emphasizing ~~the~~ the movement (direction) relationships of the forms....

The spatial integration of the "moderns" emphasizes the ^{reality of the} pictorial field of vision.

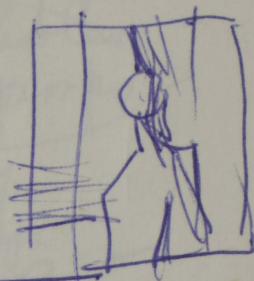
Single form -

The changes within this
are the same as



form in space. -

..... within this —



The confusion lies in the ^{variable} values we
attach to the "Drawing" and "nature".

As an ^(substitution for nature) image its values are solidity,
volume, shades and shadows... These
are valid values. Some old masters valued
these more than pictorial values.

The implement ~~s~~ one uses to get these
values as well as those of the pictorial ~~field~~ are
size, shape, position, overlay, relationships. I
~~will use these terms even in the "most realistic"~~
drawing.

Let us compare 2 paintings to a Matisse
~~which generally emphasizes~~ the whose
modulations (changes are so big) that they
seem flat and all "on plane" —

El Greco ^{reality of painting.} deposition — full illusion of 3D.
but stays on plane — no holes —
no puns

Benton

Suzannah — ~~full illusion of~~
isolated 3D objects —
accords on edges —
unrelated. — organized
on a line. —

The El Greco has more in common with
the Matisse. Than the Benton. —

The emergent effects of "realism" in
the El Greco are a result of total relationships
of spaces

It is flat and in depth at the same time.
Maintains the plane...

Customary version
Aesthetic vs.

Terms we hear

Naturalistic — photographic — no
personal selection — all equal

Realism — selective naturalism.

Project is as a play an organization.

between the general and the particular
selective — personal

Abstract. — since art is not

Natural as is abstracting

Shock — An artist must feel shock to
communicate it. — It may be over
the general nature of things and be
expressed in localized, often ambiguous
terms — (Dada-Surrealism —)

Expectancy — Shock may be expressed or perpetrated,
by reversing expectancy (in the spectator,
much like the old smokers' trick of
"Watch smoke come out of my ears," The
expectant matches get a burn on the
arm instead —

Single pt of view -

perspective -
local pt - centering
hierarchy of perception
SIZE
CUE

The Renaissance.
Constitution of Natural
elements of nature - a space
system - (geometry) - anatomy

1860's
1870's
Historically

1880's
1900
Post impressionism
The effects of nature

The totality of nature - Cezanne.
The symbolic interpretation - Gauguin
The feeling of the
individual - Van Gogh.

Multiple pt of view -
Contemporary principles
Cubism
OVERLAY CUE

MEDIEVAL
PERSIAN
ORIENTAL.

The
Man
and
Nature
The
Visual
Tradition
A
Transmission

Value as a
pt of departure
1905-7

The attempt to
recreate color.
Fauvism
Artism
color -
nature.

1905
1915
The attempt to
recreate form
Cubism
The visual
tradition
1900
P. Cezanne
Gauguin

INCREASING SATISFACTION
WITH VALUES OF A
VISUAL (MAN-NATURE)
TRADITION.

PROJECTION INTO
ARCHITECTURE-- AND
DESIGN-- "THE LOGICAL
END (FINISH) OF PAINTING."

REDUCTIVE
PURIST.

ABRACTIONISM-

MONOPHAN.
1920-30.

PURE PAINTING
EQUATING ~~THE~~ MUSIC.

NON OBJECTIVISM.
Kandinsky.

RELIES
ON INVENTIVENESS
"COMPETE WITH VARIETY
OF FORMS IN NATURE."

MILD
SUPREMATIST
ABSTRACTION.

RE JOINING OF AESTHETICS
WITH CONTENT (changed by
Surrealism)

SUPREMATIST FORMALISM.

(SUPREMATIST CUBISM) 30's-40's.

"MAKING VISIBLE MANS
INVISIBLE EXPERIENCES."

KLEE.

AUTOMATISM

INVESTIGATION
LEVELS
OF ~~THE~~ CONSCIOUSNESS.

"THE ILLUSTRATED
FREUD"

SURREALISM

1925.

"HAND PAINTED PHOTOGRAPH
OF A DREAM"
DALI

SYSTEMATIZED
DEBUNKING

SOCIAL
HISTORICAL
AESTHETIC

DADA
1918

(REACTIONS)
MAN AND
TOTAL EXPERIENCE
(NOT VISUAL
ALONE.)

REACTIONS.

40's-50's.

AMERICAN
ABSTRACT
EXPRESSIONISM.

ACTION PAINTING
DRIP SCHOOL (POLLOCK)

AUTOMATISM.

"SPACE CAPETS"

NO CONSCIOUS
CONTROL

"THE NEW"

RE EMERGENCE
OF THE IMAGE.

DE Koonings
NO MAN.

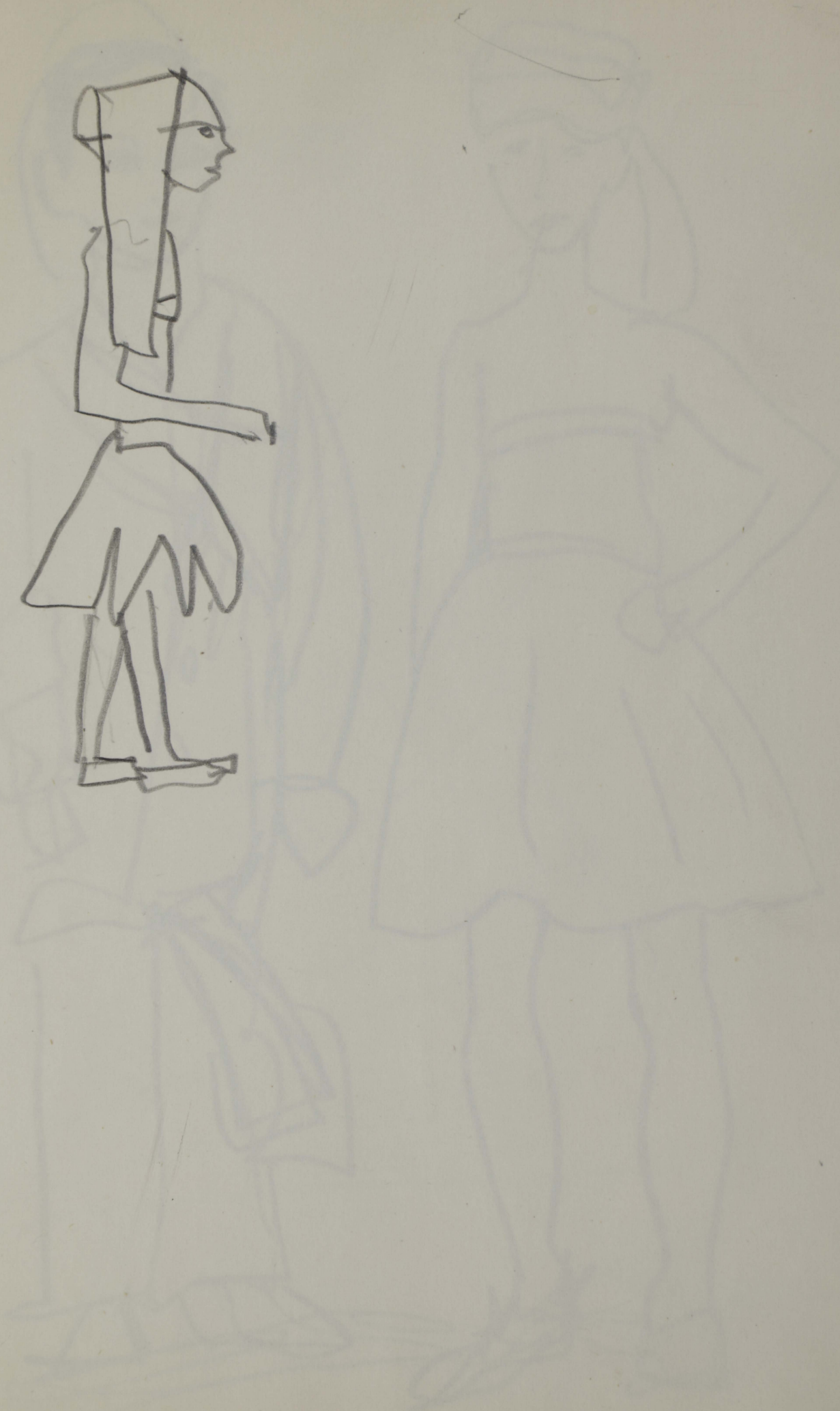
RETURN TO
THE "CLASSICAL"
RENAISSANCE.

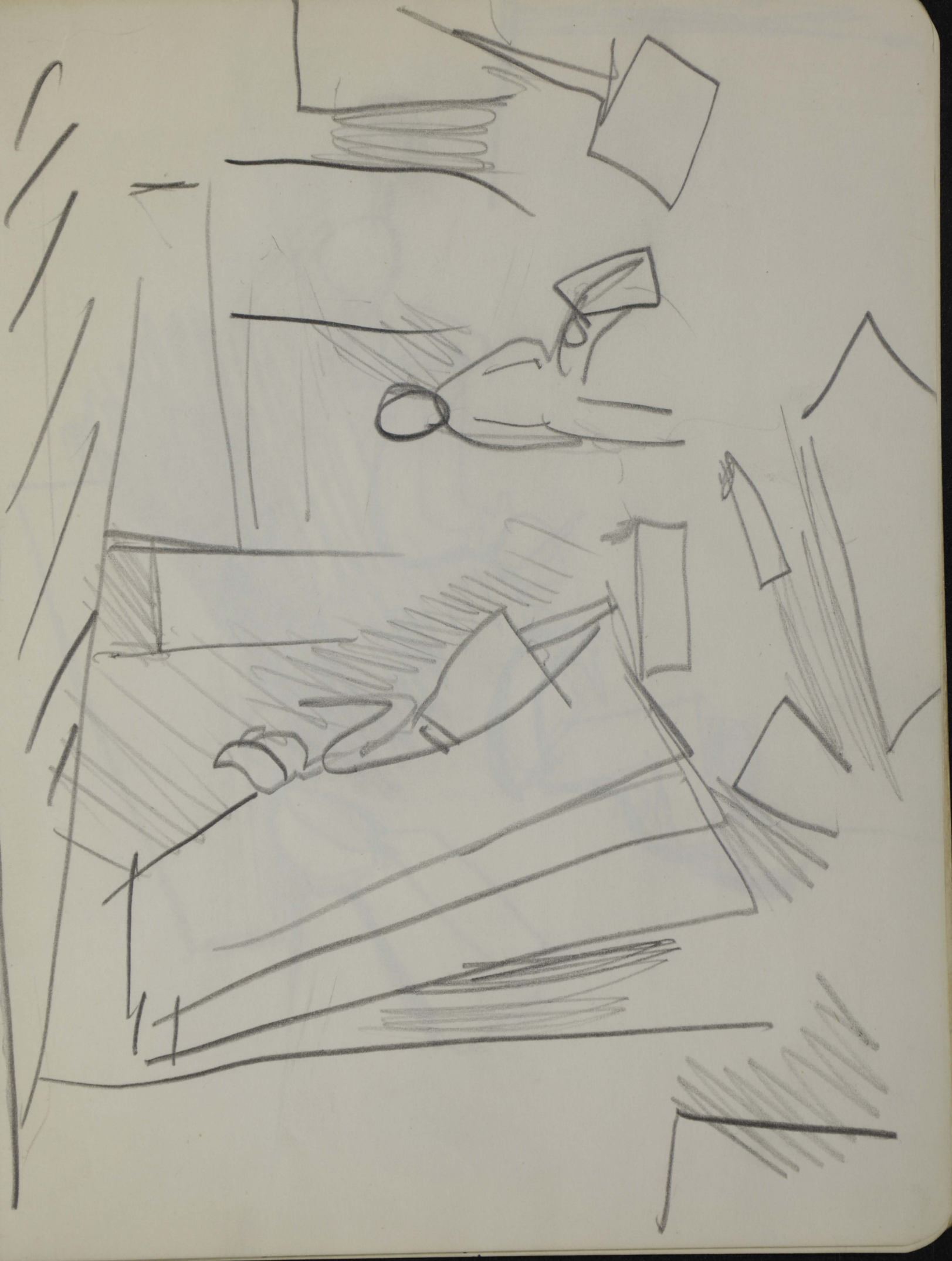
INTIMATE
REALISM.

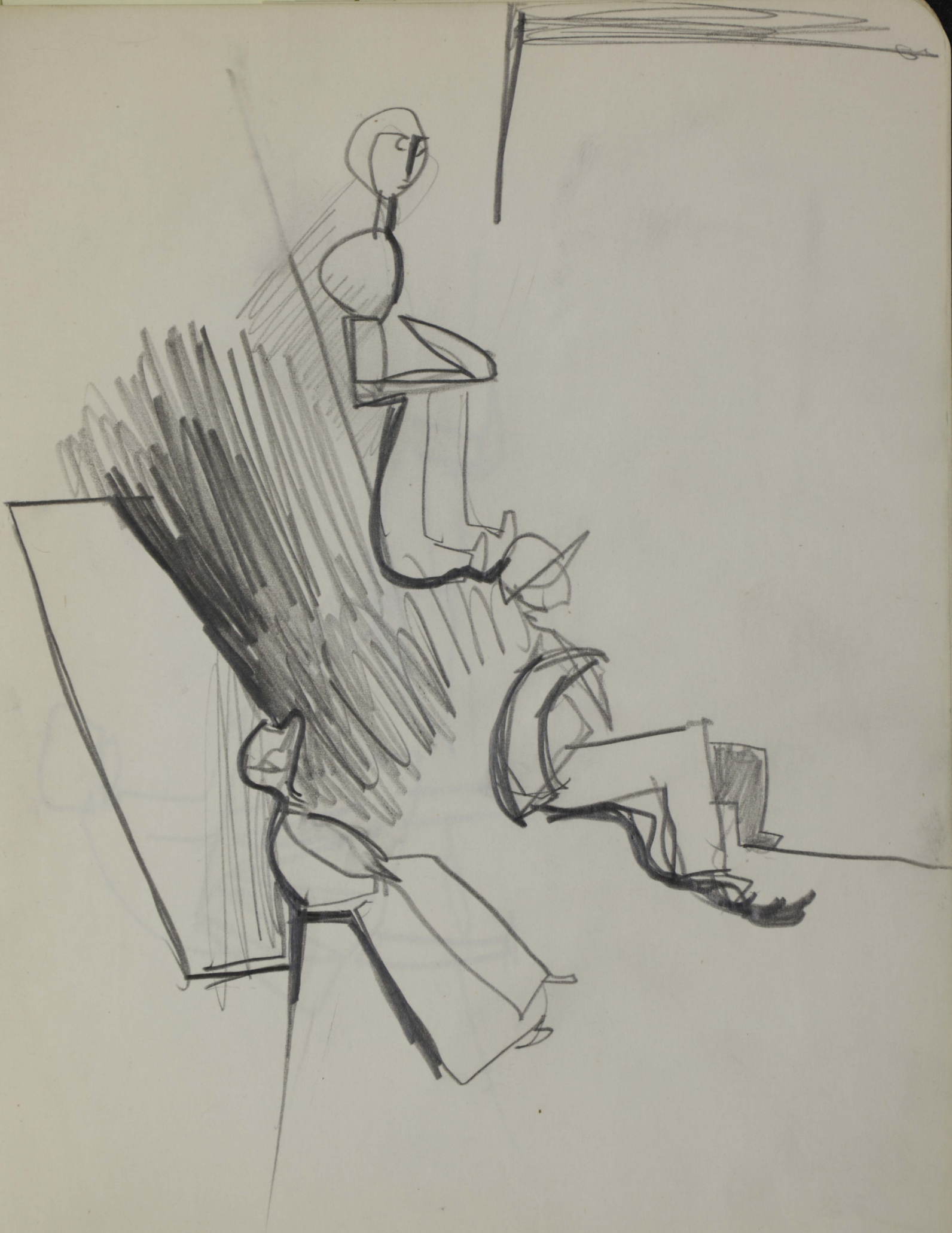
"KITCHEN
SINK"
SCHOOL

ATTEMPTS OF COMMUNICATION.











Etching.

WC

Oil

large gal plate 30¢

Bonnie -

Soft ground
line and texturesTry over and
over again

1 practice plate

1 zinc plate
left ground.1 copper plate
(larger.)

1 engraving

11 large gal.

palettes. (found)

stretch.

thin wet
drags.mix
scrub
overlay

Bonnie.

1 afternoon
drawing.1 figure
no face.get glue ready

Kids in dress up

Butch - Mary - Jan - Cathie.

Stretch

printer's drawing

warm - cool

dull - bright

dark - light.

Where is SteinbergBuy zinc
blotter.





