



A personal journey : objective and subjective realities
by Lynn Wiley

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts
Montana State University
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Abstract:

When I am walking in areas of foliage and vegetation, land that has been touched but not controlled by man, I see particular organic forms that appear to stand out. These forms demand recognition and acknowledgement of their existence and specificity in the midst of the myriad of other substances about them. I see, especially, those forms that are bent, broken, impaired and parasite ridden. These small parts of a larger forest speak to me of the ongoing process and paradox of life feeding death and death begetting life. Precisely in their apparent weakness do they display their stature as distinct, individual forms and reveal the perennial tension between the individuality of a specific, unique form set in contrast with its existence as an unseparated part of a larger, harmonious and integral environmental unity.

With this specific information, sometimes recorded by drawing or photographing from life, or sometimes remembered, I return to the studio with the intention of painting the essence of this experience.

Discarding the drawings and photographs, the remembrance of the forest that remains in my mind has become the generalized, yet simplified, essence of what I observed. I recall that the alienated organic form, in its natural setting, had its own unique identity, so that it appeared to stand out and dominate over other botanic life; and yet, at the same time, it was but a small part of a larger ecosystem on which it depended for its very existence. In like manner, I want this simplified form in my mind, when portrayed on canvas or paper, to reveal both the characteristics of dominance/confrontation and dependence/harmony.

Process: Expression Turning to the canvas or paper, I seek a means to present the simplicity and essence of this objective phenomenon which I subjectively have perceived. In the process of developing the canvas, I place a main image of expressive, imaginative power on the surface -- an image which in its directness and force expresses the basic definition of the pertinent organic form. This main image often determines the rhythm and direction of successive, supportive shape additions. Exhibiting the same paradox of confrontation/harmony, these supportive shapes cut into the object itself or specially exist behind the main image in congruity with it. These images, taken together, appear in an environment/ground frequently interlocking with the shape/figures. Many of these forms are tree-like, tubular growths which vertically are projecting in space, limited by the life they receive from the sun. The compositions have a sense of isolation and strangeness.

My intention guides my desire to make as strong a statement as possible within any given set of variables; these variables being the formal elements of art, such as color, form, composition and emotional mood. The color primarily is low in key with small areas of brightness, this all being in accord with my intent to portray an emotionally muted and diffused forest light.

A PERSONAL JOURNEY: OBJECTIVE
AND SUBJECTIVE REALITIES

by
Lynn Wiley

A thesis submitted in partial fulfillment
of the requirements for the degree

of
Master of Fine Arts

MONTANA STATE UNIVERSITY
Bozeman, Montana

March 1986

Approval

of a thesis submitted by

Lynn Wiley

This thesis has been read by each member of the author's graduate committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

Date

2-27-86

Chairperson, Graduate Committee

Approved for the Major Department

Date

2.28.86

Head, Major Department

Approved for the College of Graduate Studies

Date

March 3, 1986

Graduate Dean

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Date

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A PERSONAL JOURNEY: OBJECTIVE
AND SUBJECTIVE REALITIES

Process: Concept

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time, it was but a small part of a larger ecosystem on which it depended for its very existence. In like manner, I want this simplified form in my mind, when portrayed on canvas or paper, to reveal both the characteristics of dominance/confrontation and dependence/harmony.

Process: Expression

Turning to the canvas or paper, I seek a means to present the simplicity and essence of this objective phenomenon which I subjectively have perceived. In the process of developing the canvas, I place a main image of expressive, imaginative power on the surface -- an image which in its directness and force expresses the basic definition of the pertinent organic form. This main image often determines the rhythm and direction of successive, supportive shape additions. Exhibiting the same paradox of confrontation/harmony, these supportive shapes cut into the object itself or spacially exist behind the main image in congruity with it. These images, taken together, appear in an environment/ground frequently interlocking with the shape/figures. Many of these forms are tree-like, tubular growths which vertically are projecting in space, limited by the life they receive from the sun. The compositions have a sense of isolation and strangeness.

My intention guides my desire to make as strong a statement as possible within any given set of variables; these variables being the formal elements of art, such as color, form, composition and emotional mood. The color primarily is low in key with small areas of brightness, this all being in accord with my intent to portray an emotionally muted and diffused forest light.

My preferred images are those that portray organic form but which also have power in and of themselves. They are derived from my observation and drawing of nature. These primary images often change and become modified as other structural elements are added. A specific image may be abandoned as a different shape takes compositional precedence.

Most often, my paintings or prints will evolve through a process in which overlays and transparencies develop the essential wholeness of my statement. Monoprinting lends itself to this way of working due to the ease of change, the luminosity that can be achieved by transparency and by the immediacy of the medium. Painting in this manner also leaves tracks of the changes which enhance the total color and compositional effect when these tracks are allowed to remain.

Conclusions: The Completed Dialogue

In presenting a view of a complex reality which has been edited by my inner vision and represented in its simplicity, I seek to present to and draw from the viewer a participatory and empathic response. I desire to elicit this empathy by using organic forms that are of the disrupted, the broken, the unusual. In composing these forms, I acknowledge their uniqueness within the mosaic totality of nature, by giving them non-proportional sizes and painting them with emotionally muted color. The viewer can share with me a response to the unique form which is broken and alienated and whose power comes from these very afflictions.

LIST OF SLIDES

1. "An Exterior Confrontation"
1985
60" x 72" (oil)
2. "Sheltered"
1985
58" x 70" (oil)
3. "Interrupted Pose"
1985
60" x 72" (oil)
4. "Looming"
1985
60" x 72" (oil)
5. Adversary I
1985
44" x 60" (oil)
6. Adversary II
1985
44" x 60" (oil)
7. "Red Dividing the Stone"
1986
16" x 20" (oil)
8. "Another Way of Tree"
1986
16" x 20" (oil)
9. "Natural Enemies/Natural Friends"
1985
16" x 20" (oil)
10. "Parasites"
1985
16" x 20" (oil)
11. "Protesting Parasites"
1985
16" x 20" (oil)

12. "Dominating Limb"
1986
16" x 20" (oil)
13. "Blue Mountain"
1986
22" x 30" (monoprint)
14. "New Growth Takes Precedence"
1986
22" x 30" (monoprint)
15. "The Season In Between"
1986
22" x 30" (monoprint)

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PICTURAL PAGE
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1 DUPLICATE
TRANSPARENCY



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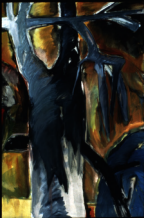
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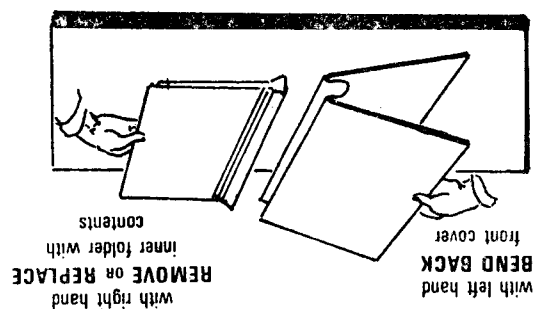








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