

A SEARCH FOR SELF

**A Paper
Presented to
The Faculty of the Graduate School
University of Minnesota, Duluth**

**Art Ed. 295
Problems
in
Art Education
Under the Direction of
Dr. Arthur E. Smith**

**A Requirement for the Degree
Master of Arts (Plan B)**

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PREFACE

The author felt a need to explore many types of ideas and techniques in painting as a means of finding a satisfying way to express on canvas those ideas which are of importance to him. At first, the matter of simplification, which is his direction, seemed to be the elimination of complex ideas of detail and imagery.

The words of Jean Charlot have come back many times in regard to searching for a "style." It is recalled that a classmate in the 1960 Summer Painting Workshop at the University of Minnesota, Duluth, asked how one could find a style that would be right for oneself. Mr. Charlot said not to be concerned with the development of a style as such but rather to paint and the style would evolve by the experiences. However, one cannot overlook the intense feeling of responsibility that comes with an assignment such as the one with which the author is presently confronted and the strong temptation to take someone else's discoveries as a speedy road to style. In this connection Mr. Hiram Williams states:

When the painter paints he is involved in a matter of ethics. We must understand that a painter's act is always a crisis; he is committed to the proposition that his work must be individual, that is original, and he seeks to arrive at a formulation free from copied elements. And while influences force themselves willy-nilly into a painter's consciousness,

it is in the creative painter's struggle to fend off influences, that the strength of his will to achieve integrity is revealed.¹

The first thought of the author was that there was a need for exploration of image shapes, color, and design and also of varied canvas shapes and surface treatments. Previous techniques of paint mixing and application seemed to be totally inadequate and a first liberation seemed to be at hand with the discovery and use of a medium mixture. It was at this point that the author fully realized the influence that his wider experience in water-color had had upon him. The fluid movement and rapid drying were greatly enjoyed and for the first time it was possible to work large areas rapidly and also to develop new shapes and relationships through the entire painting. Thus arose a new attitude: that of permitting the entire painting to congeal with a unity of thought and action as contrasted to the old idea of painting each part as an entity unto itself.

As one struggles creatively through to new discoveries about paint and painting, he has experiences that make him feel like a great explorer or inventor; experiences which to him are momentous but which perhaps already would seem obvious or trivial to a veteran painter.

¹Hiram Williams, Notes for a Young Painter (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968), p. 3.

CHAPTER I

EVOLVEMENT

Problems in Development

At any stage of development one has many moments of elation as well as many of dejection. An idea which seems to be of great merit can suddenly seem to be worthless. The idea can be vague enough that it veers from the original concept; a painting that appears to be working well can fall apart by a change in light and viewing space. It was learned fairly early in this project that an entire shift in studio facilities would have to be made in order to avoid these difficulties. The author's first experiences were in a basement room where the light was only good for half of a day and the space was not sufficient to move back for better surveillance of developments.

One can scarcely overlook the matter of a time for painting. It is a serious, draining work that is difficult to perform after several hours on another job. It was for this reason that the largest share of the paintings were done during the mid-winter holiday.

One of the most significant realizations in working remotely is the lack of guidance by an instructor. The artist must be his own "judge, jury, and executioner," so to speak, and it should be realized that many an attempt must be disposed of.

Mr. Ralston Crawford, in one of his lectures to his painting class at the University of Minnesota, Duluth, in 1961, related a symbolic story that still is most meaningful as well as helpful to the author in this regard. The story concerned a Japanese landscape gardener who saw the necessity and desirability of removing a tree in his employer's garden in order to perfect the design. The tree was of great sentimental value to its owner, and thus the gardener was denied the right under any conditions to remove it. It was only when the employer was away on an extended trip that the gardener proceeded to remove this obstruction to his design and thereby complete his plan. Thus it is also with the artist. He cannot leave obstructions within his painting no matter how sentimentally attached to them he may be. It seems to this author that he is better able to evaluate his work with greater objectivity after a certain "cooling" period has taken place.

Changes of Attitude

The author's background had been heavily laden with a concern for buildings and environments of a structural nature. It was felt that they offered a great number of possibilities for imagination and manipulation. Many paintings and drawings were done with overlapping patterns, as well as some with literal interpretation of sketch experiences.

It was only after the more intensive painting experiences of this search for self that a concern developed for the natural environment. It is believed that the discovery of a satisfactory medium previously mentioned went hand in hand with the more free

attitude and departure from the rigid structural paintings. A pleasing discovery was made just prior to the one-man showing at the Tweed Gallery in 1965 in that structural sketches could also be transposed in this fluid technique to something new and exciting. It is a stimulating experience to work freely and rapidly from a sketch and retain some of the image of that sketch.

It has been fairly well conceded that, up to the time of the one-man show, the author had been unable to work without an image or idea at some stage in developing a painting. However, there developed quite a degree of variation in the attitude toward the image. It is with some hesitation that the author mentions the thought that the experiences enjoyed while painting are as important to the painter as the end product which may or may not be successful in terms of display. If a painter is to develop naturally and freely a style which is satisfactory and honest to himself, he should pay little heed to the whims or fancies of well-meaning associates of the type who "know very little about painting but" Not since very early training experiences had there been any concern for doing something that will sell or that would please someone else. A word of warning on style is offered by Hiram Williams:

The painter's integrity is challenged when he continues to use a "style" he has created in order to reduce the possibility of failure. In no time he becomes his own mannerist, a kind of mimic of his former self. He stops growing as an artist.

What matters is your expression. What matters is that you must paint, for you have something to say through painting. What matters is that you are your talented self and any violation you perform against that self lessens that talent. In the area of art each of us is his own policeman, but each of us holds the potential of becoming his own thief.¹

¹Ibid., pp. 4-5.

At this point, as evidence of growth, it is felt that it would be well to mention that a closer feeling and understanding for paintings lacking imagery has developed. Further, there is a realization of the tremendous growth necessary for painters to achieve successful works of this type.

CHAPTER II

THE ARTIST'S VOICE

It is of utmost interest to the author at this time to look into the thoughts of various artists in an attempt to discover that which motivates them, to take a personal glimpse at the problems that they have encountered and also to see the reasoning behind their particular points of view. It is with this concern in mind that the following artists have been chosen. Also they seem to represent quite a varied approach to the matter of painting.

Edward Hopper

On the surface it would appear that Edward Hopper is very concerned with literal translation of subject matter but a look into his method of working reveals that he purposely stays in his studio with a series of composites as a means of stimulation. He states ". . . more of myself comes out when I improvise."¹ His paintings would also lead one to believe that he is searching for symbolism because of the lonely atmosphere that evolves with the placement of small human figures within the structural composition. However, Hopper denies that this is his

¹Katherine Kuh, The Artist's Voice (New York: Harper & Row, Publishers, 1960), p. 184.

purpose and states that he is basically concerned with the effect of light on buildings. The techniques of Hopper go hand in hand with his choice of a favorite painter of the past, namely Rembrandt, who is supreme in his estimation.

Another interesting point to be noted is that, in spite of his interest in Rembrandt and light, he denies having been influenced much by anyone. Special note was taken of this since there has been a concerted effort to not be over-influenced by any particular style.

On the matter of choosing a subject for a painting, Hopper states that it is a culmination of a thought process and very difficult for him to decide what it is that he wants to paint. This decision may take a matter of months and then, in the process of forming the idea, invention moves in and to various degrees takes away that which comes from within the painter. Hopper emphatically states that he paints only for himself and never thinks of the public when he works. It would seem that the more exact the image is depicted, the more determined the critics are to accuse the artist of painting for the "public."

Ben Shahn

Ben Shahn says of himself:

I am satisfied with the body of my work or, at least, that part of it done when I ceased to be a student and began to be myself. Until then, I was an echo of whatever influences were around me.

Ibid., p. 208.

This is an interesting statement that perhaps rings a universal bell with all who have been under the supervision of instruction. The author has often found himself judging areas in a piece of work in terms of--and almost hearing--the teachers with whom he has had instruction.

Although there is much antagonism toward story telling in art, Shahn found that, through the use of this technique, he became confident of his own direction. He was temporarily de-toured from this direction as a result of the pressure of the School of Paris and also for a time he turned to Roualt.

Shahn states that he sometimes uses photographs of his subject as a means of sharpening his observation of the specific. He will often take time in the midst of a painting to do drawings to clarify an area, mostly in note form. In the matter of drawing, Shahn states:

Drawing for me is one of the most important tools an artist has. That it is being abandoned today doesn't particularly distress me, but it particularly distresses me that it is being abandoned in our schools. As for my work, drawing is basic.¹

Shahn feels that when one is motivated to do an act such as painting because of the impression that has been made upon him by another, who was in turn motivated by another of great success, it simply gets down to the imitation of the imitator. If strength of character is to prevail one could not long be satisfied with this procedure. Undeniably there must be an inner struggle to relate self-image to the product of brush and palette. One feels

¹Ibid., p. 208.

a little more encouraged as he reviews the struggles and problems of those who have been successful to learn that theirs was not an easy quest.

Stuart Davis

Stuart Davis often uses words in his paintings and, as the reason behind this, he states:

The artist sees and feels not only shapes but words as well. We see words everywhere in modern life; we're bombarded by them. But physically words are also shapes. You don't want banal boring words any more than you want banal boring shapes or banal boring life. You've always got to make a choice. In choosing words I find that the smallest idea is equal to the greatest.¹

Davis derives his ideas from such things as cigarette packages and matchbook covers and calls them structural continuities. In addition to these, Davis also says that he is strongly influenced by brilliant colors on gasoline stations, chain-stores and taxi cabs; the music of Bach; synthetic chemistry; fast travel by train, auto and airplane; and hot piano and Negro jazz.

On the matter of preparation of an idea, Davis, like Hopper, states that he makes a lot of preliminary drawings and spends weeks, even months, in arriving at a satisfactory sketch.

When asked what part color played in his work, Davis replied:

It doesn't play any part in and by itself; my color is not decorative. I consider that visual images exist only through color and the artist always has the choice of two or more colors. Even just two colors can define a front and back space, though which is front and which is back is irrelevant. What is important is that the two colors are not in the same place. It's a common optical experience to differentiate

¹Ibid., p. 58.

between front and back. In daily living it's practical and necessary to do this; but in a painting, space doesn't involve practical hazards. You can't break your neck in a painting. Even though you use the same sense of space in a picture that you use in crossing a street, you don't have the same obligations. With a painting you're completely free to appreciate your optical faculties.¹

In further reference to color, Davis says that different temperaments respond in different ways to the outside world. There are those who like active things such as football and prize fights and there are also those who do not. Those who incline toward the simpler physical things respond to experiences in that same simple spirit and as a result their image of the world tends toward structural simplicity. Davis chooses colors from the spectrum that are appropriate to the purpose and attitude in which the work was designed. Although some artists love crawling through texture, Davis prefers simple, direct color.

The background training of the author has been one of close, careful color harmonies which would not offend a "Protestant Preacher" and, as a consequence, he has had a good deal of difficulty in attempts at a break into more daring color. The appreciation for bright simple colors is there but not the ability to handle them as such.

Franz Kline

Franz Kline was asked the question about all great artists being innovators. He stated that he supposed all the greatest artists have been true innovators but he had never thought of himself as such. He further stated:

¹Ibid., p. 58.

As to the contemporary artists I've been around--some of them have influenced me and I've influenced some of them. I realize that certain artists claim that being influenced detracts from their reputation. A painting doesn't have to look like another person's work to have been influenced by it. The average artist maturing around the age of forty, as I did, for instance, has been influenced by both the old masters and by his contemporaries.¹

Kline had an academic background of training and studied and drew from the model. He was not sure whether this was important since, he stated, one has to eliminate much of what is learned and finally learn everything pretty much by oneself.

Kline's paintings are, as he put it, "painting experiences." He did not decide in advance that he was going to paint a definite experience, but in the act of painting it became a genuine experience for him. He painted an organization that became a painting. Within the abstraction exist the images, but Kline averred that these were not the things that got him started on a painting.

In regard to his obvious avoidance of the direct image, Kline did not feel that he made a conscious effort to do so.

He said:

If something happens to look like something tangible, this doesn't bother me--but I myself don't use real objects as models. I just don't work that way. It's not that I don't accept the method; I don't think there's any reason to say "no" to the figure or the object, but it so happens that I haven't been working with definite figures or objects. I don't see how I could with the kind of painting I do.²

Franz Kline worked both directly and with preliminary drawings. In his style, direct work was done fast but the entire content of the painting went beyond those moments that were spent on the painting. A painting done with preliminary sketches would

¹Ibid., p. 144. ²Ibid., p. 145.

also have a number of smaller drawings done of small areas that were eventually combined into the final painting. Kline favored large canvases because of the excitement that he felt for large areas.

Summary

It is a foregone conclusion that every artist must go his own way in search of that which is satisfying to him in respect to painting. For some, the subject matter itself seems to be of greatest importance but, for others, the pure, uninfluenced technique is the goal. The artists chosen for this writing seem to represent a fairly broad cross-section of painters, although there are many others whose styles and techniques could fill an infinite number of categories on either side of those mentioned.

Integrity seems to be the key word in the case of any mature artist. He must, by virtue of his real experiences, arrive at answers which to him seem an infallible truth. The examination of comments and writings by artists reveals that the search is an evasive one, heartbreaking but satisfying, and never ending.

CHAPTER III

WORKSHOP PAINTING

Jean Charlot

The first paintings done in connection with this effort of the writer to find himself were completed during the Jean Charlot Painting Workshop at the University of Minnesota, Duluth, in the summer of 1960. Photographs of the paintings discussed are contained in Appendix B by number.

NIGHT STREET (1) came from a sketch of the downtown area of Duluth and was interpreted as a night scene. Choice of subject hinged primarily on the fascination provided by the unique changes in ground level and the triangular shape of the buildings. It is a good example of the type of working problem to which the author was most accustomed. The fact that it was done in a night mood was simply one of academic choice. This painting represents the most realistic image done during the period of study.

WATERFRONT (2) is derived from experiences in sketching on the waterfront streets of Duluth, although no particular sketch was used. It represents one of the first experiences with the painting knife and the major concern in its development was for flat, vertical composition rather than subject. In addition to these concerns, the author was attempting to work with rather close value and high key colors. Mr. Charlot gave this work a

very fine compliment in the class criticism period and stated that it was a very complete statement as a painting. The author believes that this painting marked the beginning of a concern for simplification of his subject matter, even though he was not greatly conscious of it at that time.

BOATS AND DOCKS (3) came as a result of sketching down at the small boat-decking area in the harbor at Duluth. There is still confusion in this painting in reference to depth and flatness. There seems to be a little of each involved and, as a consequence, it is not a finished statement from the standpoint of personal involvement. There remains a feeling that the flat areas of the sky and buildings do not carry through consistently in the boats and water. This painting represents an attempt at projection of major lines within the painting to further the design of larger areas. It might also be well to notice the uncertainty that exists for allowing areas to pattern without dark lines to define the separations. These "patched-on-top" lines are now considered by the author as repair for a poor plan. He would now try to integrate lines within the painting if the style would deem them necessary.

ORIENTAL DREAM (4) marks an early fluid painting with the subject found within a rapidly developed surface. There had been no experience with this type of painting prior to this time, and there was considerable fascination in the unique happenings that resulted. At this time the only medium used was turpentine and the basic layout naturally flattened out to a degree that made it seem undesirable to hold as part of the finished painting. The

credit for gaining this new viewpoint on painting comes as a result of associating with painters of different backgrounds in the summer workshop. In total review of the author's experience, this technique seems to have made one of the greatest impacts with respect to change.

SPECTATORS (5) came about as a result of sketching down at the docks and was the first time that wildlife was used as a subject. The attempt in this painting was one of reflection from a wet atmosphere and the colors were held almost to a monochromatic scheme. It was felt that this blue-greyness should be a universal quality in order to get atmospheric feeling. It was also an attempt at lessening the complications of color and value.

Ralston Crawford

The Ralston Crawford Painting Workshop during the summer of 1961 at the University of Minnesota, Duluth, was not nearly as eventful in respect to the satisfaction one finds in his work. The author has no evidence left of his participation in this painting session. All the paintings worked on at this time have been blocked out and reused. The involvement in design concept was so overwhelming that it was impossible to bring any of this work to a satisfying conclusion. Perhaps the experience in over-involvement at this time was as valuable an experience as one could have in spite of the lack of retained works.

CHAPTER IV

PAINTING IN ABSENTIA

1961-1962

The first home painting session took place during 1961 and 1962 and was the beginning of that portion of the work that could be completed in absentia. At the beginning of this work there was concern for finding more texture and color within the painting and at this time broken color such as was used by the impressionists seemed to be something worthy of exploration.

MEADOW and SUNBURST (6 and 7) were done not from sketches but from outdoor experiences in general. The most important experience to the author was the change in the use of color. The image was built gradually by distributing dabs of the warm and cool and light and dark in such a way that the areas were much less defined than they had ever been before. Edges of areas were much more free than they had ever been, and internal areas had more color perhaps than an entire painting had had prior to this venture.

MAN WITH NETS (8) was done in the same spirit as the first two mentioned but was derived from a sketch. It perhaps marks an early attempt at using the human figure and employs a little of the story-telling technique. There had been moments when the idea of painting for social significance was entertained

but never to the point of giving project priority to the thought.

TRESTLE I (9), the title of which came because of varied attempts at the same subject, marks an extreme change in style. Once again there was a return to a more structural subject but this time with a free layout with a rag, color and turpentine. The movements within it were derived from this technique and there was little concern for the reality of the subject. The final product represents the combined use of rag, brush and painting knife. This work brought the first assurance that a truly creative attitude toward painting had been established.

BOTTLE COMPOSITION (10) is an attempt at a form of cubism. This painting has gone through many stages since its first development. The earliest difficulty came as a result of poor lighting in the basement studio. The first colors were of the blue family, and many shocks were received in the process of painting when it was viewed in full natural light. As the painting was reworked, it turned toward the brown and gold colors. The most exciting part of the work on this painting was the technique within the bottles. Here again is a painting in which the author felt he had an intuitive insight into one portion of the work and was unable to hold this consistently to completion. Further, this type of painting did not seem to be the kind of answer the author was searching for, since it involved too many infinitesimal design problems.

Critique--Summer, 1963

Some of the paintings discussed earlier in this paper, along with a few others, were taken to Duluth for a critique by Dr. Arthur Smith and Mr. Dorrance Kiser who were assisting the author with his assignment. The first and most basic criticism offered at that time was that the author painted as an illustrator rather than searching for more creative results. It was also stated at this session that one should paint more for the sake of interesting shape relationships rather than for subject.

TRESTLE I received a more favorable criticism. It was felt that the author should start from this point and dip farther into the realms of creative painting. Although this seemed to be a simple matter of departure at the time of the critique, it turned out to be another plateau, or one might even call it a reference point, to which, it turned out, it was not so easy to return.

1964-1965

During the fall months of 1964 the author began preparing canvases for the winter vacation period so that he would have no interruptions with the menial tasks connected with this type of work. A rearrangement within the home made it possible to have a studio with natural light, which, it turned out, was a great aid in use of colors and also proved to be a psychological aid to the work.

At the beginning of this session a series of four paintings were done in closely related style. EVENING FOREST (11), SAPLINGS (12), ABANDONED (13), and WINTER GREYS(14) represent a reversal of

the usual method of working from back to front in the picture planes and these also represent the first use of the new medium formula discovered in the UTRECHT painting supply catalog. It consists of:

1 part stand oil
5 parts turpentine
1-2 drops of drier

The first procedure in this series was to draw the design arrangement on the canvas with a highly charged brush and then to work both the background and foreground in very rapid brush strokes. All the ideas were spontaneous and a result of the love of the outdoors and the experiences of observing natural phenomena. Each painting contains a different problem of color such as high key, low key and other various limitations. This is perhaps an early idea of what constituted a step toward simplicity. Most of the concern for organization of the subject was in regard to spacing and size relationships of the vertical lines. Although they are still in the category of illustration, there was a feeling of unity that did not exist in prior works with the exception of TRESTLE I. The use of natural subjects seemed to open up a new field of interest, but at the same time the problem of arriving at a style seemed to be becoming more complicated than ever. It would seem that the farther the author went into exploring techniques, the stronger became the desire to avoid repetition.

The painting knife became the important tool for the next series of paintings, and ideas were used that seemed to adapt themselves well to its particular characteristics. This group of paintings includes BUILDING FORMS (15), LAND FORMS I (16),

LAND FORMS II (17), and WINTER MOOD (18). It was resolved with this work that a background color should be laid on the canvas and allowed to dry before beginning the actual shapes of the composition. This background color could become an integral part of the forms or it could be used as a line between forms. It was discovered that a much more enjoyable line could be achieved with this technique. The knife edge was also used to develop textural areas of finer detail.

The last group of works in this painting session represent a return to free fluid layouts. GRAIN STORAGE (19), TRESTLE II (20), REFLECTIONS (21), TRACKSIDE (22), ELEVATORS (23), and FALL (24) were all derived from actual sketch experiences but represent different styles or techniques after basic layouts had been accomplished. ENTERTAINERS (25) was a find without the use of sketches.

It must be obvious to the reader by now that the author is unable to abandon the image in his environment. Perhaps the reason for this attitude lies in the fact that a good deal of enjoyment is found in mentally roaming through the areas and spaces that are being developed; stepping over tracks; walking behind buildings; exploring under bridges; and soaring through newly discovered sky shapes. The matter of reality and realism seem to contain a good deal of space open to interpretation.

Edward Hopper states:

The popular conception of a realist is one who imitates nature. Rembrandt was a realist but there's a great deal more than factual reporting in him. I hope I'm not a realist who imitates nature, though I'm very interested in the phenomena of nature. They are so far beyond what man can invent.¹

¹Ibid., p. 141.

The last two works to be included in this series represent the most fluid, free spirit experienced during the entire problem. ELEVATORS (23) and FALL (24) were done in a spirit which requires that every stroke be fairly well anticipated and that this spontaneity be part and parcel of the finished product. In this respect the technique can be likened to that of watercolor. The canvas ground, as paper in watercolor, seems to be satisfactory as a part of the finished work if the paint is applied in a thin enough manner in adjacent parts of the painting. It has always been difficult to know when to quit on a painting and these paintings seemed to mark an appreciation for a quality of incompleteness that had never before been considered. Hand in hand with this idea is the soft fluid transition from area to area expressing a new kind of unity over the entire surface and perhaps coming closer to the essence of the subject rather than a concern for realism.

CHAPTER V

POST SHOW SEARCH

In spite of the fact that the one-man show was now history and that it was necessary to bring all experiences together into a paper, there remained a compulsion to do a little more painting before settling down to a period of writing.

SEA AND SHORE (26) represents an interest in natural force and the attempt was to relate the lines of erosion to the washing lines of the sea. All details were purposely left out in order to fully emphasize the horizontal linear effect.

POACHERS (27) and SUN WORSHIPPERS (28) started in a free manner with the subjects evolving by examination. No control or anticipation of subject was exercised until it was felt that the surface was ready for the second phase. These surfaces seemed to have a quality of hunters and woods about them, and the author was extremely careful to keep the details within the discovered forms so as to avoid changing any of their spontaneous relationships.

ROYAL GARDEN (29) was the first attempt at collage. The surface was built up with an impasto, yarn, medium, and sand. There was no sketch experience as a basis for this painting but the idea of verticality and flowers developed rather early in the painting. If one were to think of the experience itself as being important, this painting would be the most exciting activity in

that regard. The materials themselves seemed to dictate the direction that the painting was to follow.

INDUSTRIAL MECHANISM (30) evolved from the idea of a focusing on the more important details of the problems. The idea here of focus would seem to be one well worth exploring in another painting session.

LANDSCAPE INTERLUDE (31) indicates the desire to go back and work with a landscape every so often and perhaps serves as a relief or change from the more reaching types of work.

CATHEDRAL (32) shows the importance that arches have had as a source of design, and in this painting they seemed to lead to the thought of the vibrance of stained glass windows and a cathedral interior. This problem was loaded with design difficulties with both the lines and the colors. Little by little one learns what he will do and not do in future works. The resolve in the case of this painting is that the perimeter areas must be much less complicated. The idea of focus would have solved many of the problems which were confronted.

OUTWARD MOVEMENT (33) is very notable to the author because it represents a work that was done in a non-subject mood and at long last he was able to leave the surface alone and feel satisfied that it was a finished piece of work simply for the shapes and color relationships themselves rather than for their relationship to an image.

ENCLOSURE I (34) and ENCLOSURE II (35) are perhaps the simplest canvases done in the period of study and are pure abstractions with no concern but for the breaking of space and the shifting of balance by shapes and value contrasts.

CHAPTER VI

SUMMARY

The author feels that a change of attitude has taken place through this period of painting in that he is now able to take more concern for painting itself rather than for "picture making" as such. The realistic image is no longer the ultimate goal of his painting. Although there have been a number of distinctly different styles and techniques explored over the period of study, there is still doubt that any definite style can be claimed as a consistent way of working.

A writing of this sort would not be complete without some thought as to future direction in painting. The next pattern of involvement will undoubtedly be larger canvases and larger tools while the search continues for image freedoms and exciting experiences that are so much a part of creative painting. Edges and definitions of image will become less defined. Perhaps the next stack of canvases will lead to a stronger resolution and to the discovery of self.

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APPENDIX A

GRADUATE EXHIBITION
Tweed Gallery
University of Minnesota, Duluth
July 27-August 2, 1965

Catalog	Graduate Exhibition
Photograph 1.	Exhibition Poster
Photograph 2.	WINTER GREYS
Photograph 3.	BUILDING FORMS FALL TRETTLE II

UNIVERSITY OF MINNESOTA, DULUTH
Division of Humanities
Department of Art
TWEED GALLERY
Graduate Art Show
Curtis Hahn
Moorhead, Minnesota
July 27, August 2

Oils

Elevators	24 x 30	1965
Evening Forest	28 x 36	1965
Fall	30 x 36	1965
Entertainers	15 x 36	1964
Land Forms I	28 x 36	1964
Abandoned	28 x 36	1965
Winter Greys	28 x 48	1965
Building Forms	26 x 42	1965
Reflection	28 x 42	1965
Trestle I	28 x 36	1962
Trackside	24 x 42	1964
Winter Mood	21 x 36	1965
Tree Forms	28 x 40	1965
Vertical Composition	14 x 48	1965
Grain Storage	28 x 42	1965
Saplings	28 x 36	1965
Trestle II	28 x 48	1965
Bottles	18 x 42	1962
Land Forms II	18 x 24	1965
Meadow	41 x 31	1962
Spectators	24 x 24	1961
Watercolors		
Seascape		1965
Eventide		1965
Blue Lombardys		1965
Bottles & Blue Flowers		1961
Casein		
Behind Main Avenue		1961

Prices of exhibited works on request.





APPENDIX B

PHOTOGRAPHS OF PAINTINGS

Number	Title	Size	Year
1	NIGHT STREET	30 x 40	1960
2	WATERFRONT	24 x 36	1960
3	BOATS AND DOCKS	24 x 48	1960
4	ORIENTAL DREAM	24 x 48	1960
5	SPECTATORS	24 x 24	1961
6	MEADOW	41 x 31	1962
7	SUNBURST	24 x 36	1962
8	MAN WITH NETS	24 x 24	1962
9	TRESTLE I	28 x 36	1962
10	BOTTLES COMPOSITION	18 x 42	1962
11	EVENING FOREST	28 x 36	1965
12	SAPLINGS	28 x 36	1965
13	ABANDONED	28 x 36	1965
14	WINTER GREYS	28 x 48	1965
15	BUILDING FORMS	26 x 42	1965
16	LAND FORMS I	28 x 36	1964
17	LAND FORMS II	18 x 24	1965
18	WINTER MOOD	21 x 36	1965
19	BRAIN STORAGE	28 x 42	1965
20	TRESTLE II	28 x 48	1965
21	REFLECTIONS	28 x 42	1965
22	TRACKSIDE	24 x 42	1964
23	ELEVATORS	24 x 30	1965
24	FALL	30 x 36	1965
25	ENTERTAINERS	15 x 36	1964
26	SEA AND SHORE	24 x 42	1966
27	POACHERS	24 x 30	1966
28	SUN WORSHIPPERS	24 x 36	1966
29	ROYAL GARDEN	24 x 48	1966
30	INDUSTRIAL MECHANISM	24 x 36	1966
31	LANDSCAPE INTERLUDE	36 x 42	1966
32	CATHEDRAL	30 x 48	1966
33	OUTWARD MOVEMENT	42 x 48	1966
34	ENCLOSURE I	28 x 48	1966
35	ENCLOSURE II	28 x 48	1966



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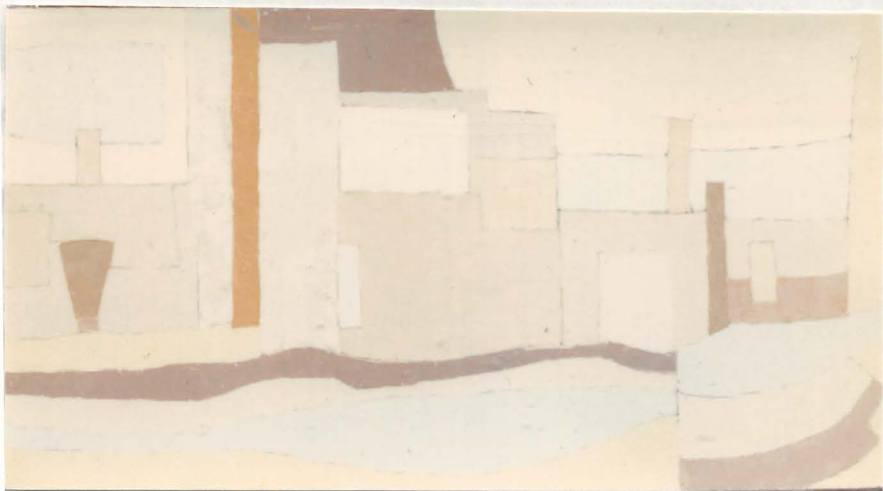
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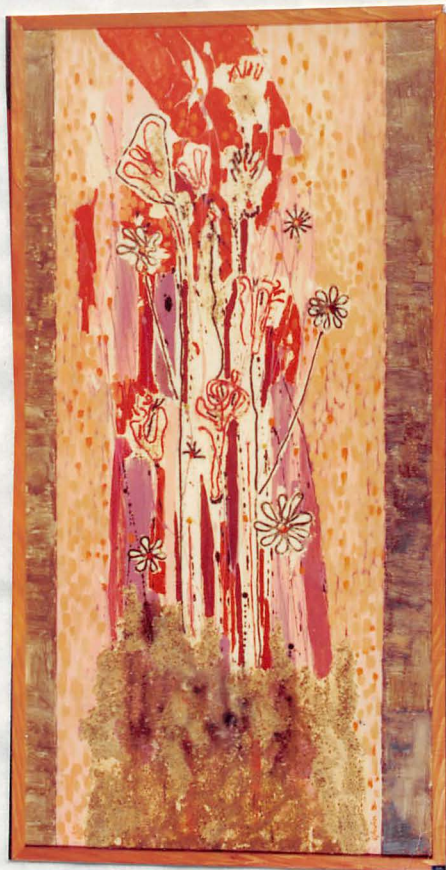
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