THE DEVELOPMENT OF MY ART:
SOURCE MATERIALS FOR MY PAINTINGS

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ABSTRACT

This paper is a discussion of the artist's source materials and how they influence her art, specifically her painting.

There are three main parts.

The first part deals with personal and environmental influences. It discusses three influences according to the artist's observations.

The second and third parts take a historical look at the artist's art influences with an emphasis on Cubism and Expressionism. These influences are related to the artist's work mostly by reference to six paintings illustrated in this paper.

The artist considers this paper important for suggesting insights into the origins of her ideas and material for her work. It also suggests possible future developments in her art as related to these influences.
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1. INTRODUCTION

The object of this paper is to give insights into the development of my art with regard to my source materials.

All that I am as a person becomes part of my art. My beliefs, my environment and my personality affect the style of my work.

Knowledge is developed through my understanding of these factors and aids me in my understanding of what my art is about and what it can become.

As well, I gain knowledge from other sources. To look at the art of others and understand how they found solutions for their concerns and developed in their work, is important for my own progression as a painter.

As I work I recognize that my information for my work comes from another main direction. It is the intuitive knowledge of the individual that develops his imagination and directs his inspiration.

As Paul Klee, the Swiss painter (1879-1940), stated, the artist of today must contend with making the visionary experience visible. He explains his concept of how this process takes place in the following statement taken from his lecture, "On Modern Art":

The artist with the real vocations nowadays are those who travel within the distance of that secret cavern where the primal law is hidden; where the central organ of all temporal and spatial movement--we may call it the brain or the heart of creation--makes everything happen. What artist would not wish to
dwell there—in the bosom of nature, in the primordial source of creation, where the secret key to everything is kept? But not all are meant to reach it. Everyone must go where his own instinct leads him. Thus the Impressionists who today are our polar opposites, were in their own time absolutely right to stay with the hair-roots, the ground-cover of everyday phenomena. But our own instinct drives us downward, deep down to the primal source. Whatever emerges from this activity, call it what you will, dream, idea, fantasy, should be taken quite seriously if it combines with the proper pictorial elements and is given form. Then curiosities become realities of art, which add something more to life than it usually seems to have. For then we no longer have things seen and reproduced with more or less display of temperament, but we have the visionary experience made visible.

The other two sources, though, my personal environment and my historical knowledge, help me direct my visionary experience to form art.

By discussing aspects of my personal environment, and by putting two of my major art influences, that of the Cubist and Expressionist movement into their historical setting, I will try to show two things. I will give reasons as to how these sources affect the development of my art, and to some extent, why.

By putting my work within this context it will assist in giving an insight as to how my personal style has evolved and what the foundations of that style are. It is important to
keep in mind, though, that my inner visionary experience instigates my desire to create art.

"Man possesses in his soul innate feeling that the painter's or poet's imagination can endow with life and form,"² as Delacroix, the French painter said. My source materials allow me to endow with life and form, my ideas.
2. PERSONAL AND ENVIRONMENTAL INFLUENCES IN MY ART

There are three areas of my personal and environmental world that are especially significant in influencing my art. One is the prairie environment I live in. The second area deals with my heritage and the third refers to my work with children and my interest in their art.

2.1 The Prairies

I have lived all my life on the prairies and most of it in the country. Though prairie landscapes are not found in my paintings, there is a relationship of my physical environment to my subject matter. This can be best detected in my imagery. Even more important influences the prairies have for me are shown in my attitudes to my art and in my work process of painting.

The space and the quiet I experience on a daily basis create an atmosphere of serenity which allows me to work in the method I enjoy. I have time and the place for quite reflection, I enjoy a good deal of privacy and the countryside puts me in a receptive and open-minded mood. All this aids in my artistic work. This is beneficial whether I am taking walks and mulling over an idea or problem in my work, gathering new information for future paintings or actually
painting in my studio.

My environment directly affects the content of my paintings. Though I view the landscape as a panorama I also tend to observe individual forms which I see as structures within a landscape. I find I am drawn to the shape of a tree and how it relates to the space around it more than to the shimmering effects of light and color.

As a result, when I paint I am interested in constructing forms in pictorial space. "Psychic Landscape: Ocean Keyhole" (Illustration 2) is an example of this emphasis on construction. It is not related to the prairies because it is titled a landscape. It is influenced though, by my visual perceptions and how I observe form in the prairies. This may include seeing birds against the sky, vertical powerlines against a horizontal landscape of field and blue sky, or a solitary building silhouetted in a vivid sunset. These are visual experiences that are related to the prairies because of its flatness, its expansive skyline and the relatively few numbers of forms within it.

Animals, birds and treeforms appear in the imagery of my work. Note "Paleolithic Man In Outerspace" (Illustration 4) and "Sad Cat Waiting To Pounce" (Illustration 3). These are directly related to my observations of my life in the country. Birds especially become important as so much is directed visually to the enormous extent of prairie sky.
Their behaviour is witnessed as events by me, whether this occurs on a daily basis such as in watching a hawk diving for its prey, or in a seasonal manner. Observing crows gathering in the fall may in the winter become numerous shapes on a canvas I am painting.

Forms are never directly drawn from reality to be later placed in a painting but they are mentally drawn from my imagination when I work. My imagination becomes an important element in the process. Observations of flowers, trees and other plants may be remembered as I work to be transformed into a new motif of a plant form. "Life Tree" (Illustration 1) shows an example of this.

As well images of my animals, such as in my cat series, may be an integration of observations of real cats, fantasy elements of cats through history such as a caricature of one from books, my imagination, and memories of pets from childhood.

Forms observed on the prairies find their way into my work but the space in my painting does not have the feeling of prairie space. This may be due to the imaginative origin of many of my ideas. I enjoy creating strange and perhaps timeless gardens or outerspace environments as I imagine them. Observations from nature need to be altered in some manner. Memories of places visited, because they lend themselves to this transformation or because they have
evocative power for me, tend to become a setting more often for a work than a prairie scene will. There are exceptions to this but it is often the case. Two of my works "Cavall" (Illustration 5) and "Grand Journey: Doors Open to Yellow Pyramid and Salmon Moon" (Illustration 6), are connected to memories about a trip to the Canadian Rockies. The space in these two paintings seems difficult to penetrate, perhaps this comes from my impressions of the mountains in contrast to my impressions of the prairies. The first feeling is one that can be confining, the second is a feeling of great openness.

2.2 My Heritage

I am a Canadian with a Russian ethnic background. My parents both come from a Doukhabor heritage. The Doukhabors are a religious sect which came from Russia at the end of the nineteenth century and at the beginning of the twentieth century to escape religious persecution. Being very poor peasants they learned to be extremely resourceful and independent. They made everything they used in terms of tools, clothing and furniture. A rich culture with fine artisans and craftspeople developed as a result. I remember, and still have access to these products, especially the cloth objects. Handwoven and decorated linens, handsewn quilts and
richly embroidered clothes, for example, showed the great visual sensitivity used, as well as the craftsmanship. Interesting color relationships, and beautiful designs occurred in many of the pieces I have seen. These aesthetically pleasing crafts developed my interest in and a respect for folk art and craft in general. As well it may have assisted in training my visual eye.

This interest in design elements and color relationships connected to folk art can be detected in "Life Tree" (Illustration 1). Folk art has had an inspiring influence on compositional aspects of my art.

Another influence that folk art has had on my work can be seen occasionally in the subject matter as in motifs and themes used in my "Lifetree" series. Note again Illustration 1. The tree of life motif which originates basically from the concept of the Garden of Eden is used in the art of many cultures. The Swedes, for example, use it as a marker for the graves of their deceased.

It may be difficult for me to determine how much the ability to be independent and resourceful has been given to me from my heritage. To gain these attributes to whatever degree possible by growing up with the influences of this background would be beneficial to me as an artist.

I can determine, however, that my interest in peasant folk arts originated most probably with my Doukhabor
heritage, which in turn has influenced my composition and at times subject matter in my art.

2.3 Children and Their Art

A third area of influence on my art from my personal life comes from an interest in children and their art. As a mother of a twelve year old daughter I have been frequently involved with children. This has allowed me opportunities to observe and participate with them as they make art. In the last six years I have taught art to children, participated with them in making it and talked to them about it.

This has included all ages of children and different situations, volunteer and professional. Because of the variety of children, numbers of situations and different approaches to art explored, I have made some observations that I can relate to my own art and my ideas about art.

Many painters, such as Paul Klee, admired children's art for its vitality, among other things. I also have admired the ability of a child to project a vital energy into his art to such an extent that the freshness and the spontaneity of the act are communicated into the art piece.

This does not happen with all children, as some will produce paintings that appear lifeless, timid or excessively stiff.
The factors that appear to determine the higher-quality painting include usually a younger child under the age of eleven or twelve. This age seems to be a turning point for many children in terms of their attitudes to doing art and what they want to communicate in their work. The child should be relatively comfortable in expressing himself through art and be capable of involving himself directly with the project. He should want to involve himself. The intrinsic desire to produce a painting for the sheer enjoyment of it will increase his involvement. The attitude of the child and the directness and intensity of his involvement in the act of making a piece of art all affect his ability to communicate his emotion. The more relaxed he is and the greater his intent the more vital the art work is usually. It is the apparent spontaneous zest that is projected even if he has taken time to organize his ideas.

As an artist I am interested in communicating that zest and the directness of an emotion in my paintings. I seek the painting that appears vital rather than lifeless, fresh and perhaps spontaneous rather than overworked and over-analyzed. Yet because I need the opportunity to organize and analyze to allow myself to develop in my art, by working with children I often learn clues as to how to approach the act of painting.

As a start, I try to be as relaxed and as comfortable as I can be in my situation. This may mean putting aside
everyday worries and concerns when I work. I try to go to
the heart of the matter, that is, to work intently and as
directly as possible. Organizing my ideas and sources are
done at another time so as not to interfere with the act of
painting. Obviously, organizing goes on at all times, such
as in organizing the design elements of a painting or the
color relationships, for in a great sense that is what
painting is concerned with. Yet, during the act of creating,
for me, the organizational aspects are achieved at a more
intuitive and automatic level. As well, an emotional
involvement at some level when I create, assists in attaining
a vitality in my work. It may come from a feeling somehow
recalled in association to an idea I am trying to convey. It
may be connected with a symbolic quality in my art such as a
color I am using, or it may be from pleasure derived from the
act of painting, itself.

This may be shown in the painting "Cavall" (Illustration
5). When I painted it I recalled the intensity of feeling I
experienced when I encountered Cavall Mountain and Cavall
Glacier in the Rockies at twilight. Though I could not
directly convey that experience as I worked in my studio,
that emotion may have been intuitively expressed by my use of
color, especially with the red.

Emotion and intent while I work are related to the
content in my art. My understanding of this relationship and
how to make use of it, in order to achieve particular
qualities in a painting, has been influenced by my interaction with children and their art.

An influence in my subject matter that has some origins in children's art can be seen in my imaginative settings and animal motifs. "Paleolithic Man In Outerspace" (Illustration 4) and "Sad Cat Waiting To Pounce" (Illustration 3) indicate this. Yet this is a simplification of such influences. For example, though my drawings appear "like a child's" because of the expressive line, the simplification of forms and distorted perspective, it is more complex as it has been distilled through the eyes of an adult. As well, it is the result of the perceptions of a professional artist, who synthesizes information with the historical knowledge of other professional artists.
3. THE INFLUENCE OF CUBISM ON MY ART

In the first part of this paper I chose to highlight influences that originate in my environment. By taking this personal perspective I have begun to account for aspects of my personal style and philosophy in art. In order to understand how my style and ideas relate to other artists I can examine other artists and their work, other art styles and art movements.

By going to the source information of artistic development in the twentieth century, the reasons why artists have taken certain directions become more evident. My understanding of why my art has taken certain directions, and why it has evolved to its particular style, is clarified by examining the foundation for my work, two early twentieth century movements. These are Cubism and Expressionism.

By placing them in a historical perspective, and by looking at areas of development that have particular meaning for my art, I will explain why I have taken certain directions.

3.1 Cezanne and The Cubists

In The Pelican History of Art: Painting and Sculpture in Europe 1880-1940, Hamilton explains how Cubism altered forever our concept of what art is:
Cubism embodied for the first time in Western art the principle that a work of art, in conception as well as appearance, in essence as well as in substance, need not be restricted to the phenomenal appearance of the object for which it stands.3

By 1907, Picasso the Spanish artist (1881-1973) who was working in France, and Braque, a French painter (1882-1963) had evaluated the importance of the great nineteenth century artists Van Gogh, Gauguin and Cezanne.

Cezanne, who died in 1906, was examined in two retrospects at the Salon d'Automne. One was in 1906 and the other in 1907.

Cezanne had managed to synthesize three areas of concentration. From the Impressionists he learned about color and instantaneous vision. He studied the old masters and reintroduced structure into his painting which he felt the Impressionists had allowed to disintegrate too much. As well, his consistent observations of nature and his analysis of form as geometrical shapes allowed him to pare down the information to get to the essential. This led to the abstraction of form.

Picasso, by studying Cezanne's work and particularly noting the late studies of his "Bathers" series, was able to integrate further what Cezanne's work had pointed towards.

In Picasso's painting of 1907, "Les Demoiselles
d'Avignon", which has one of its major sources in Cezanne's art, we can see the significance of how these ideas were to alter art considerably. This painting, which is not yet of the Cubist style but a precursor, for one example, shows how space can be constructed. Whether it is the space of the figure or behind the figure, it took on the same importance.

In reference to a cubist painting of Braque's from 1910, Arnason in *The History of Modern Art* explains the twentieth century implications of Cubism:

> Here are fully stated all those concepts of metamorphosis, of simultaneous and consecutive vision, in which the artist has finally liberated himself from the Renaissance world of nature observed by means of the arbitrary principle of geometric perspective. It is the painter's moment of liberation from a system that has held artists captive for five hundred years. Henceforth they would be free of the concept of a painting as an imitation of visual reality; they were free to explore any desired direction of vision, experience, or intuition.4

### 3.2 Cubism Related to My Work

Other art groups by 1911 had begun to conceive of art as more than an imitation of nature. The Russian Constructivists, the Italian Futurists and the German Expressionists, for example, had begun to realize that a work of art could create its own reality aside from an observed physical world.

The Cubists, though, are significant in their perceptions
of space and how they chose to construct it with these perceptions.

It is the concept of the painting structure coming from the mental perceptions of an artist, as well as visual, that I find of particular interest for my work. As Picasso noted, "I paint forms as I think them, not as I see them."5

We can see this when the Cubists moved from the analytical to the synthetic stage of the Cubist period in around 1912. Space became more two-dimensional, the modelled planes started to read as geometrical shapes and the facets of the structured space started to disintegrate to points where it becomes difficult to comprehend what they are doing. Ambiguity is further increased by a more complicated image. Simultaneous views add more to the complexity.

When this all takes place within a painting the role of the viewer changes. He is expected to interact with the content of the artwork. By using visual clues suggested by the painter, the person interacting with the painting could reconstruct it in his mind. The idea of the audience taking an active part in appreciating the painting and in particular the way mentioned, has importance for my art.

Titles often became these clues, as the work of Picasso and Braque became more abstracted. Ambiguities regarding the space of a painting occurred on different levels. Illusion of space created by perspective, contrasted with space
reading as a flat surface, thus causing a shift of planes back and forth. As well illusions were created by different interpretations of how the space read in terms of reality. By adding collage elements such as a newspaper, the artist suggested that not only could it be read formally as a value, or a pattern, but as well it could be a newspaper. The viewer could ask, does the person reading the newspaper suggest a representation of the physical world or has a new reality been created in the painting by integrating something of the physical world with the non-physical world. These plays on reality were like visual puns.

Though my paintings do not work with all these illusions and ambiguities together, or as much as the Cubist did, it is a concept that does intrigue me. Interpreting the painting as having different levels of meaning either by ways of the composition or by how it is perceived is often an important consideration for my work.

"Psychic Garden: Ocean Keyhole" (Illustration 2) for example, could be viewed at three different levels. Because of its abstract nature and no apparent reference to the real world it can be experienced on a formal level as a construction. The forms suggest known images perhaps on a second look at the painting. The viewer may attempt to find visual clues within the composition to read what I may have
intended or to reconstruct it according to his own associations. More probably both occur together. If the viewer reads the title to gain a further clue, he may experience some clarification and confusion as well. Does it really come from the ocean; is it a passageway to the ocean as suggested by the keyhole? There is a suggestion of water and forms possibly swimming within it, yet the psychic landscape aspect should point out that it is from the artist's mind and is of an imaginative source. Perhaps it is how I perceive an ocean or perhaps it has to be reconstructed within the viewer's mind to denote an ocean. Yet, then again it is possible that because of its totally imaginative origins the painting can be evocative of what the viewer imagines from his own mind. The viewer may conclude in the end that it can be simply appreciated for the elements within it. Once more it becomes non-objective.

How it should be read is left up to the viewer. As the artist I find that I go through most of these stages myself even after viewing it a number of times. Of course, few viewers would go through this process at once so it may be necessary to come back to it time and time again. But by having different meanings suggested and by allowing different interpretations, I hope to achieve two things with this type of painting. It could be possible to appreciate it on any one of the levels mentioned or a combination of them. The
different levels could lead to an enduring aspect for the work. The viewer could keep intercepting with the painting until he could read the different levels, also the different interpretations could maintain interest by varying at different times of viewing. As well though, much of this could be appreciated simultaneously, and indeed it is hopefully.

This does not need to take away from the effects of appreciating a painting on an intuitive level, such as when one soaks in the impact of a painting in a glimpse. Both approaches can be utilized, and each can increase the value of appreciation.

The process described in looking at "Psychic Landscape: Ocean Keyhole" may not always yet occur as I anticipate, but it is an intention of how I would like my art to be perceived. As the Cubists encouraged varied interpretations of their works, I too have been intrigued with this and will continue to try and develop in my art these concepts.

It is important to note that these processes of perception are not necessarily understood on an intellectual basis, by the artist or the viewer. As the Cubists played with these ideas in a creative manner the results could come from an intuitive source. This is how my process of working with different interpretations is often achieved. Also the viewer may move back and forth through the different meanings
suggested, sometimes at an intuitive level, sometimes a conscious level and usually both.

In the painting "Grand Journey: Doors Open To Yellow Pyramid And Salmon Moon" (Illustration 6) different interpretations are again suggested by the fact that it is apparently non-objective, could possibly be a mountain-scape, as mentioned, or could be a landscape of the mind to be visually constructed by the viewer mentally, with the elements given acting as cues.

As well this work acts as an indication of my interest in working with different interpretations of space. This work shifts from a reading of perspective as when you see the pyramid going back into the painting and the moon coming forward, or it can be looked at as flat planes.
4. THE INFLUENCE OF EXPRESSIONISM ON MY ART

Though Cubism is one of my main sources for developing my art concepts, another movement which began around the same time, has equal impact on my art.

Vincent Van Gogh, the Dutch painter (1853-1890), wrote to his brother Theo that, "paintings have a life of their own that derives entirely from the painter's soul." The idea that art comes essentially from man's inner being is a philosophy that linked nineteenth century romantic traditions with the twentieth century Expressionist movement.

What helped to distinguish this particular art is explained by Hamilton:

As a mode of symbolic communication art has always been expressive, because each work of art, whether conspicuously or indirectly, is a visual and tangible expression of values which the artist and the society in which he lives have held to be important. Since about 1910, however, the terms Expressionism and Expressionistic have been used to denote a particular kind of painting and sculpture in which the values were derived in the first instance from the artist's instinctive response to the basic materials and procedures of his artistic activity. The relation of this response to contemporary spiritual and intellectual conditions, the relevance, so to speak, of private to public values, is still of consequence, even if the dominant stylistic and technical aspects of a given work appear to be overwhelmingly subjective and individualistic.
To help explain the influence this approach to art has for my work I will discuss it with specific reference to Gauguin, Kandinsky and Klee.

4.1 Gauguin

Paul Gauguin, the French artist (1848-1903), helped set the stage for Expressionism. Initially he worked with the Impressionists and used a naturalistic approach to color. Later he abandoned this and started to develop the philosophy that color could express feelings and inner moods. This symbolic approach to color was being explored by his contemporary Van Gogh and had roots in the romantic artist, Delacroix (French, 1798-1863). Delacroix had already explored the idea of liberating color from its environmental restrictions.

Gauguin began to consider the potent strength that color could have for a painting. By suggesting a relationship of color to music, he was anticipating Klee and Kandinsky who would further develop these connections:

Color, being itself enigmatic, in the sensations which it gives us, can logically be employed only enigmatically. One does not use color to draw but always to give the musical sensations which flow from itself, from its own nature, from its mysterious source and enigmatic interior force.
Gauguin assisted the development of Kandinsky and his contemporaries in other ways as well. Gauguin was aware that his desire to paint came from an inner force and was seeking a new art that would express the power of the individual's interior world. This led him to seek in many places. Some of his sources were Fra Angelico for space, Botticelli for rhythm, Japanese prints for the quality of color pattern and strong contour and various folk arts. He was, as well intrigued with the crudeness of stone sculpture on Breton churches.

As he synthesized the aspects of these varied sources, he moved further from the Impressionists and came to believe that design was more important than the natural world, an idea that would later push the Expressionists closer to non-objective art.

As he tried to express his ideas visually the aspects of content in a painting became more important, and he became a major exponent of the Symbolist movement. Gauguin concluded that the artist could develop the meaning of the painting through the symbolic content of the form used. Yet, he did not resort to direct allegory as many other Symbolists were doing.

His contemporary Puvis de Chavanne, for example, painted forms that expressed already conceived ideas. In order to represent purity, he would paint a young virgin holding a
Gauguin sought to retain a poetic quality in his work. His themes and individual images can be read in different ways, and often were not understood or recognized by the artist. This is evident in his masterpiece of 1897, "Whence come we? What Are We? Where Are We Going?" Though he tried to explain this work to overcome the negative response he received for it, he was never sure for example, of the exact role the figures had in the drama. He suggested though, that the painting somehow represented the passage of life to death.

This painting retained an enigmatic quality for him as well as his viewers. This interest he had in creating different levels of meaning rather than one evident representation allows the viewer to reach deep into the human experience, as the artist did when he painted.

Here as well, Gauguin anticipated the ideas of Kandinsky who was to expand on the belief that form could have symbolic meaning.

His greatest projection for Expressionist art may have come in his realization that the sources of art lie deep within human consciousness. Gauguin's desire to find this source with such emotional intent helps establish him as one of the first expressionists:
Where does the execution of a picture start, where does it end? At the moment when intense feelings are fused in the depths of one's being, when they erupt, and (the whole) thought flows like lava from a volcano. Is not the work then, suddenly created, brutally if you wish, but great and superhuman in appearance. Cold and rational calculations have nothing to do with this eruption, for who knows when, in the depths of his being, the work was begun, perhaps unconsciously?9

4.2 Kandinsky

Wassily Kandinsky was a Russian artist (1866-1944), who spent most of his painting career in Germany. Like Gauguin, he envisioned a new art that would become the outward expression for the inner world of the artist. This search lead him to become one of the main founders of German Expressionism. By 1911, he with others such as Franz Marc (1880-1916) put into practical application many of the theories they were generating. In Munich they formed an association called the Blaue Reiter. Klee joined in later years.

These artists, for one thing, believed that it was their role to present the reality of the spiritual experience rather than that of the senses. Discovering how to do this led Kandinsky on a significant journey for modern art.
Kandinsky developed four ideas at this time, which have their roots in Gauguin's work although his sources were varied as Gauguin's had been. These ideas best represent the connection I feel with his art. I could have gleaned them from other sources through other artists, but Kandinsky is the main source for many of these ideas. Importantly, too, he recognized the significance of his discoveries and continued to explain them in writing.

One of his recognitions was that color could have inherent expressive qualities outside the objects they represent.

Through his work he discovered that creativity is not exclusively a conscious process but requires the cooperation of the subconscious experience. He felt that though the artist should allow the subconscious experience to occur he could alter and organize the work as much as necessary to give full importance to the content he wants to express.

That the spiritual impact and the psychological impact of the content are as important as the aesthetic value of the painting became still another one of his considerations.

Kandinsky concluded as well that an object had an inherent expressive quality beyond its relationship to the world.

Gauguin had noted this also, but Kandinsky took it further and stated that all form had meaning. The meaning
could have different or several interpretations, though.

He concluded, therefore that a painting could have emotional content using visual elements that had no reference to the world.

Kandinsky's progression to abstraction and totally non-objective art has a different approach than the Cubists who, though they claimed their work was never non-objective completely, had come as close as possible to it in their process of abstraction.

When Kandinsky did his series of Compositions, around 1913, he was working with areas of colored forms which had been well considered to create a dynamic quality in his painting. The visual concerns, which did not have representational concerns had meaning because it was a representation of the artist's feelings. For Kandinsky there was a progression which started with the inner necessity to create. This desire of the artist to produce art was communicated through the work as the emotional experience the artist wished to convey. The content became symbolic of that emotion. Kandinsky called this an "expression of a slowly formed inner feeling." 10

It is this progression which has significance for my work.
4.3 Klee

Kandinsky, as the Cubists did, paved the way for a new era of art. Part of his legacy was the realization by artists following him, that the creative avenues of the artist are unlimited.

This as well, shifted the role of the artist. Never before was he able to become the "artist as creator", to such an extent.

Klee referred to this as, "a sense of freedom, which merely demands its rights, the right to develop, as great nature herself develops."11

It is not that artists had become arrogant in their position, but it is that they recognized the potential they had to work with.

Klee was a contemporary of Kandinsky and worked close to him at different times, at the beginning of the Expressionist years and later in the Bauhaus period.

Though Klee never reached a totally non-objective period, he did take on the role of "artist as creator", possibly more intently than other artists at the time. Picasso certainly was experimenting with this role and following Klee, the American Abstract Expressionist, Pollock (1912-1956) took it as far as he could. Yet Klee had a special ability to approach his world, inward and external,
with the intense pursuit of finding an art that would as closely as possible, express his experiences.

Klee had the ability to methodically and consistently approach his career, and yet produce art that showed his creative zest. His work generated prolifically from his imagination, suggesting magical and fantastic worlds that are unique to him. He managed to integrate well the two worlds of his inner experience and his acute outward observation.

He experimented with many formal and technical aspects of painting, though with his individual expressive style. He intently studied the effects of color, of graphic lines, uses of texture, and relationships within compositional elements. His writings on these subjects became important reference material for modern art.

As well his work and his philosophy led him to consider human nature from poetical, psychological, spiritual and emotional aspects.

Integrating his investigations, which these are only examples of, and tempering them with his individual nature, he created an art that captures his zest for life, his love of nature and people, his humour and his imagination. As well his poetic and musical qualities in his nature are expressed in his paintings.

His philosophy contended that factors in the physical world are accidently fixed in time and space. That is, the
artist's spiritual vision and intense depth of feeling give the focus for the artwork rather than the physical reality.

In his lecture "On Modern Art", Klee indicates how his intense quest for knowledge and his passionate nature affected his artistic vision:

I have tried pure drawing, I have tried painting in pure tone values. In color, I have tried all partial methods to which I have been led by my sense of direction in the color circle. As a result, I have worked out methods of painting in color tone values, in complementary colors, in multicolors, and methods of total color paintings. Always combined with the more subconscious dimensions of the picture.

Then I tried all possible syntheses of two methods. Combining and again combining, but, of course, always preserving the culture of the pure element.

Sometimes I dream of a work of really great breadth ranging through the whole region of element, object, meaning and style. This I fear, will remain a dream, but it is a good thing even now to bear the possibility occasionally in mind.

Nothing can be rushed. It must grow, it should grow of itself, and if the time ever comes for that work --then so much the better!12

Klee is not simply an Expressionist, he goes beyond it as a style of art. Yet his approach to art and the expressive nature of his work, place his roots there. His other main influence was from the Cubist epoch. Klee, because of the graphic nature of his art does not seem to be affected that much by Cubism. Yet he approached much of his
work as construction, building it, "bit by bit, just like a 
house."\textsuperscript{13}

This connects him to the approach Picasso and Braque had 
developed. Kandinsky, on the other hand, composed his 
pictures, as a musician would do with the elements of 
composition.

Klee allowed his personal style and his intuition to 
direct though, as inspiration, which helped to balance his 
art. The two poles were met; the happy creative "accident" 
and the consistent purpose.

It is this approach to the making of art, as well as his 
recognition of the role and potential of the artist, that has 
influenced me the most with Klee. Consequently his vision 
and his quest for the "work of great breadth,"\textsuperscript{13} has 
become part of the art that I seek as well.

4.4 Expressionism Related To My Work

Gromberg suggests in reference to Klee that the "painter 
is nature and places himself in it."\textsuperscript{14} This concept of 
how the artist approaches his work parallels my own approach. 
Two other influences that I see in my work which have their 
sources in Expressionism, are firstly, an expressionistic 
style and secondly, the idea that a painting has content 
which comes from the internal motivation of the artist. In
other words there is a symbolic meaning inherent in the painting aside from anything it may intend to, or appear to represent.

By referring to "Paleolithic Man In Outerspace," (Illustration 4), I will try to point these influences out. The painting evolved from my imagination, it had no significant connections with the physical world to begin with. It developed over a period of a year and a half, that is, I worked on it at different time periods, taking it to a new stage each time.

The forms evolved slowly through an intuitive process, eventually becoming the imaginative environment it is. The meaning increased, at each stage, for me, as if I could recognize more what I wanted to say and formulate that understanding in pictorial means. Though there is a recognition of shapes, animals, whatever, like in Klee's work many are ambiguous in meaning. The form in the centre may read as tree, another planet, an icon-like form, or just a shape. The title suggests an environment in space, perhaps in the future, yet the "Paleolithic" aspect suggests the past. The centre form may then be read as being an awesome, meaningful form for these inhabitants of the planet, but we can't be sure why.

This painting has an enigmatic quality for the artist, as I can give no definite meaning to the work. Though the
title suggests an event-like occurrence, it is meant to enhance enjoyment by opening up other possibilities of the interpretation, it is not to limit the viewer. The title, by the way, came instantly near the end of the development of the painting, from an intuitive source. It had an uncanny sense of fitting the picture, so I kept it. It also gave me the final clue as to how to see the painting through another view. The work took on new meaning for me, and developed that enigmatic quality I still sense from it.

The recognizable aspect of the forms, that is, their apparent reference to animals of some sort, came near the last stage. I did not intend them, nor did I even anticipate them. Basically, I was working with images as form, shape and color as I usually do when I work. Yet it evolved that the forms became more image oriented with possible relationships other than their visual content.

Again, I allowed this to occur as it seemed in an uncanny way, to fit with what I seemed to be trying to express.

This is an important aspect to my work, because I think it helps to explain how I see the meaning coming from various levels for a work of art. The expressive style in angular lines and shapes, the color and the texture, for example, are all as significant, but not more than the other possible levels of meaning. I read the forms on top, on one hand, as
a type of space entity, and at the same time as form in space, interacting with the space, shapes and colors around them.

These listed examples of expressive style: the symbolic inherent meaning of color and forms, the emotive and enigmatic quality it has for me at least, and which I tried to express; all show aspects of Expressionist influences.

The painting "Sad Cat Waiting To Pounce" (Illustration 3) has many of the factors mentioned in the work "Paleolithic Man", yet it may show an Expressionistic style in a formal sense, even more. The emotive use of color, the distortions of the figures, the dynamic tension that starts to occur because of the angular aspect of the shapes, are examples of this.
5. CONCLUSION

With the development of the art movements discussed, it appeared to many of the artists involved, that the avenues to approaching art had now become unlimited. The many movements that were instigated at this time and the fertile period to follow, such as in Dadaism and Surrealism, showed this to be the case.

Yet the unlimited potential, in terms of having no restrictions externally placed on the artist, can also work against him. In order to achieve whatever he wishes to in his work, he needs some way to focus his ideas and his creative energies.

This direction becomes partly developed by his influences. All the factors which make up his interest and his personal field of knowledge help to determine his progression. Still, an artist may need some personal method to approach his art in order to organize and synthesize these personal factors for artistic productivity.

His system, whatever it is, can assist him further if he is able to comprehend somewhat why he has chosen certain considerations for his work. For example, by understanding some of his individual influences he can focus more directly on what it is he is trying to convey in his art and perhaps perceive, with greater clarity, how he can achieve his aims.
The implications of this realization for my art became evident as I developed this paper. Though these ideas, so far, have only been indicated by my discoveries, I will explain how it may affect my work.

To begin with, by looking at some of the major influences of my work, I became more aware of how these factors did affect my art and as a result started to understand what seemed to be the most significant concerns for my work.

By looking at my personal roots, I realized, for example, how the prairie landscape had affected my perception of space. This led me to conclude from the examining of contemporary art, that artists seem to handle space in their work in a different way than I perhaps would. Though they may have different artistic concerns than I do, I realized that personal factors must be involved, too. Though it is obvious we all perceive slightly differently, it is possible that my perceptions learned from observation have affected my work more than I realized. I intend to work more with the ideas concerning the shifts of planes and ambiguities in space, partially because of this. The re-examination I had of Cubist art helped to spur this on as well.

These perceptual understandings, as well as the Cubist work, made me understand that I have a strong interest in the construction of art. How forms interact, and how the
structure of a painting is developed with form, are two areas I will consider in relationship to this concern.

Ways to integrate the expressive qualities of a painting with the pictorial considerations became more evident to me after re-examining the theories and the art of the Expressionists. By looking at Klee's insights, for example, within the context of the Symbolists and the Expressionists, I could appreciate new ways for me to approach this integration.

Especially, by studying Klee in this particular method and seeing more specifically how he approached art, I made an important realization for my own art. I understood that I would not diminish my intuitive influences by considering a methodical approach to my work. Instead, by focussing on the essential in my work, through a more consistent approach, my intuitive world may become more meaningful in my art as I learn new ways of expressing these experiences.

These, as well as other possible implications that I may derive from understanding my source materials more, will have to be tested and evaluated as I work on my art, as that is essentially the learning arena for an artist.

My paintings, to this point in my career, as represented by the illustrations found in this paper, though I can still appreciate them as individual works of art, are like experiments for me.
As I studied the artists for researching my subject, I understood possibly the most important lesson of all. Not only did I understand the significance of the directions that each artist took had on my work, but as well, I saw the directions I don't have to go in because of their progressions.

By appreciating the significance of their art, by trying to comprehend the factors that make me work in a particular way as an artist and by seeing what can be learned in the experiments I have tried in my paintings, I can eliminate unnecessary tangents. By seeing what not to do, as well as sensing what I want to concentrate on in my art I can move closer and closer to my aim. That aim is to create the art that I envision which incorporates my inner and outer experiences expressed in the boundaries of quality pictorial art.

Illustration 1.

Illustration 2.

Illustration 3.

Illustration 4.

Illustration 5.

Illustration 6.
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1. INTRODUCTION


3. THE INFLUENCE OF CUBISM ON MY ART


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