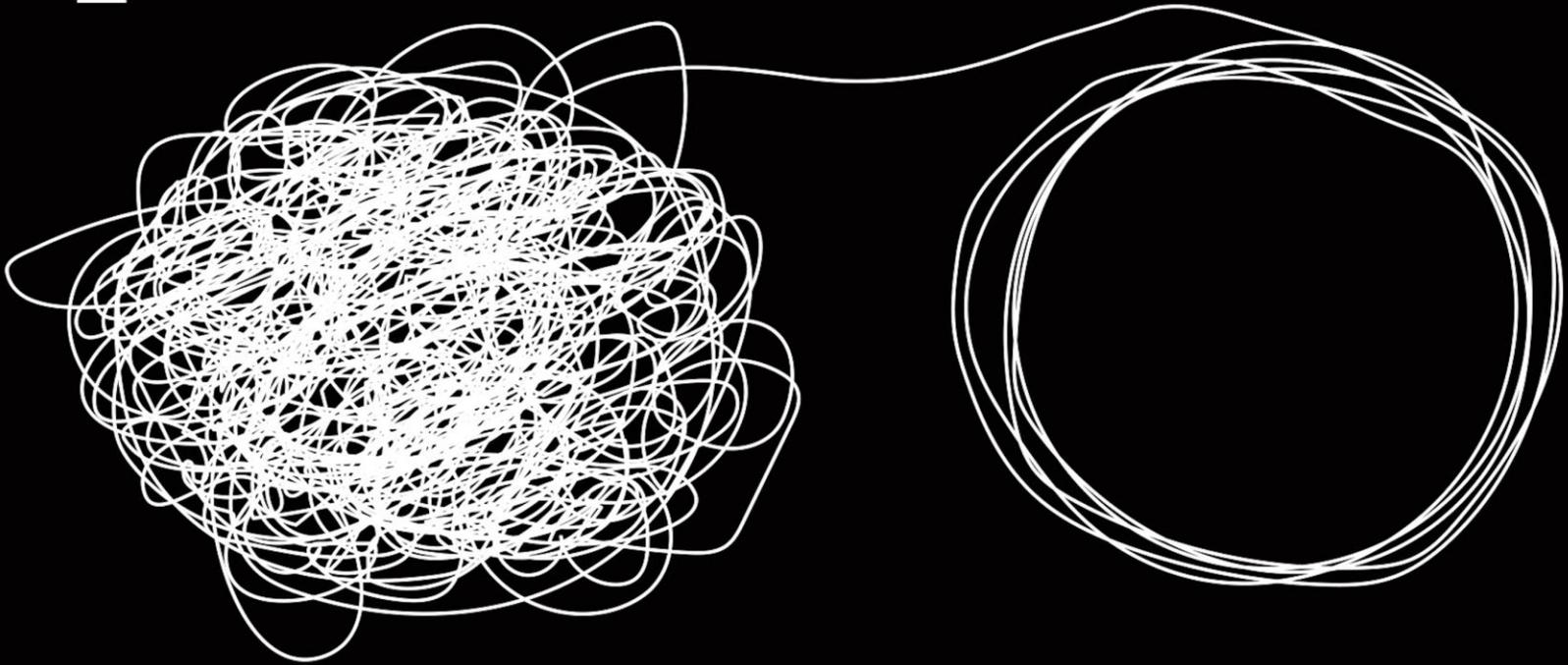


Eliot Porter –
Number 1A, 1948

1



2022 Wellbeing for All
Finding Order in a Chaotic World



Old woman
or
Young woman?



variety in Unity



This composition by Vincent van Gogh holds together by virtue of its closely related colors and its repetition of circular and oval shapes.

Vincent van Gogh
Sunflowers

variety in unity



This painting emphasizes the surprising similarity in form and texture of the billowing clouds and the clumps of foliage – a similarity not often noticed, but which becomes the visual theme of this image.

Thomas Moran
Autumn

Parts in a Whole:

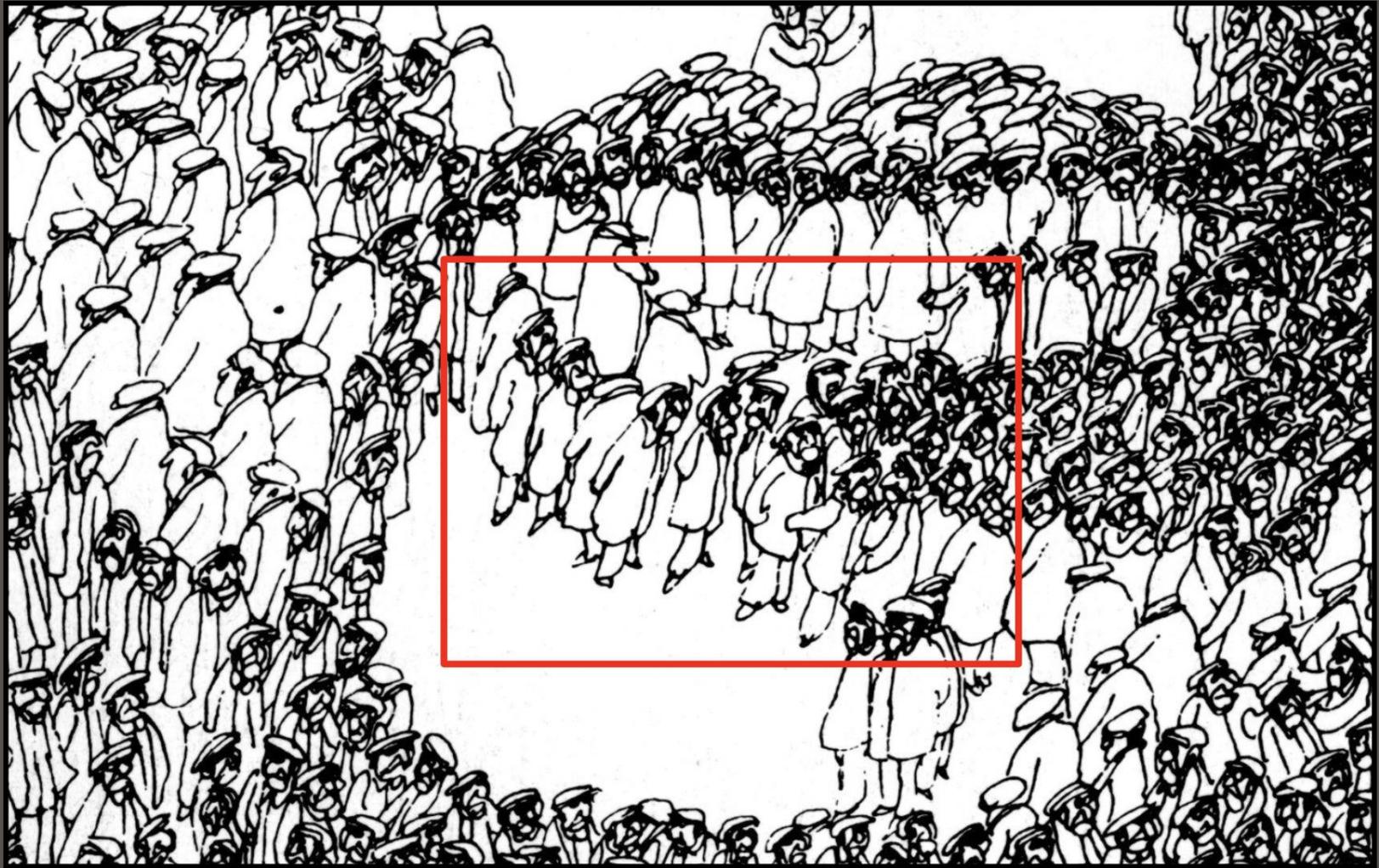
In the following work, one sees recognizable forms at a small scale

And then something entirely different at a much larger scale!

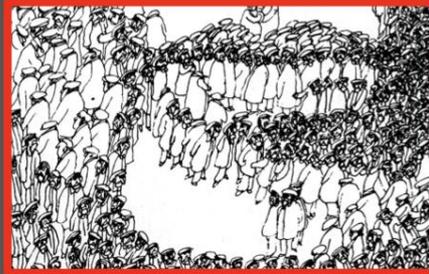
What seems to be a crowd of look-a-like men wearing sunglasses . . .



... is only part of a *larger* crowd ...



. . . which in turn becomes . . .



. . . a small part of
a portrait -

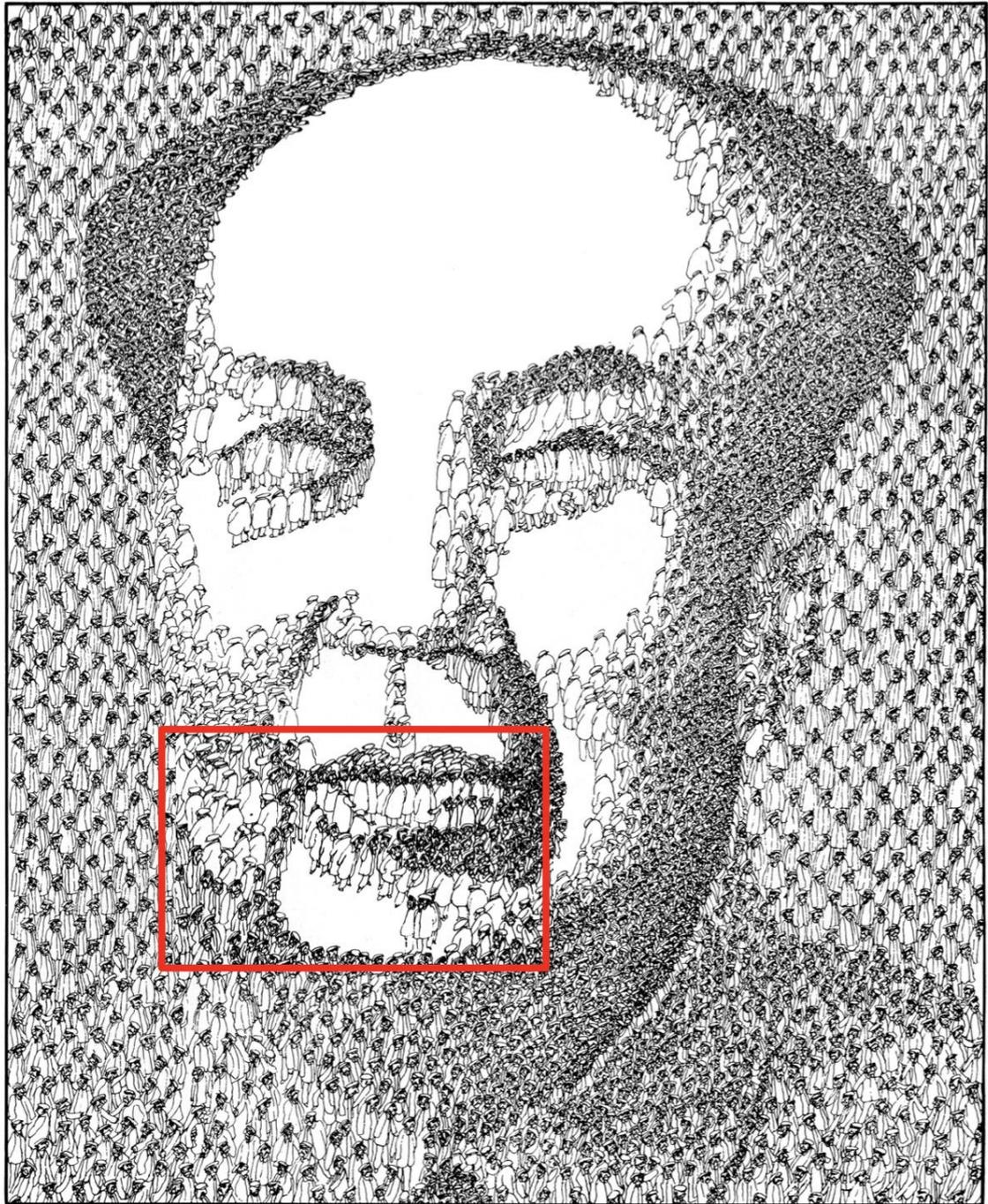


Illustration by Hans-Georg Rauch for *En Masse*. Permission of Macmillan Publishing Co., Inc., (c) Rowoholt Verlag GmbH, 1974

. . . of Mao Zedong.

And once we see
Chairman Mao, the
individual men in
sunglasses seem to
disappear.

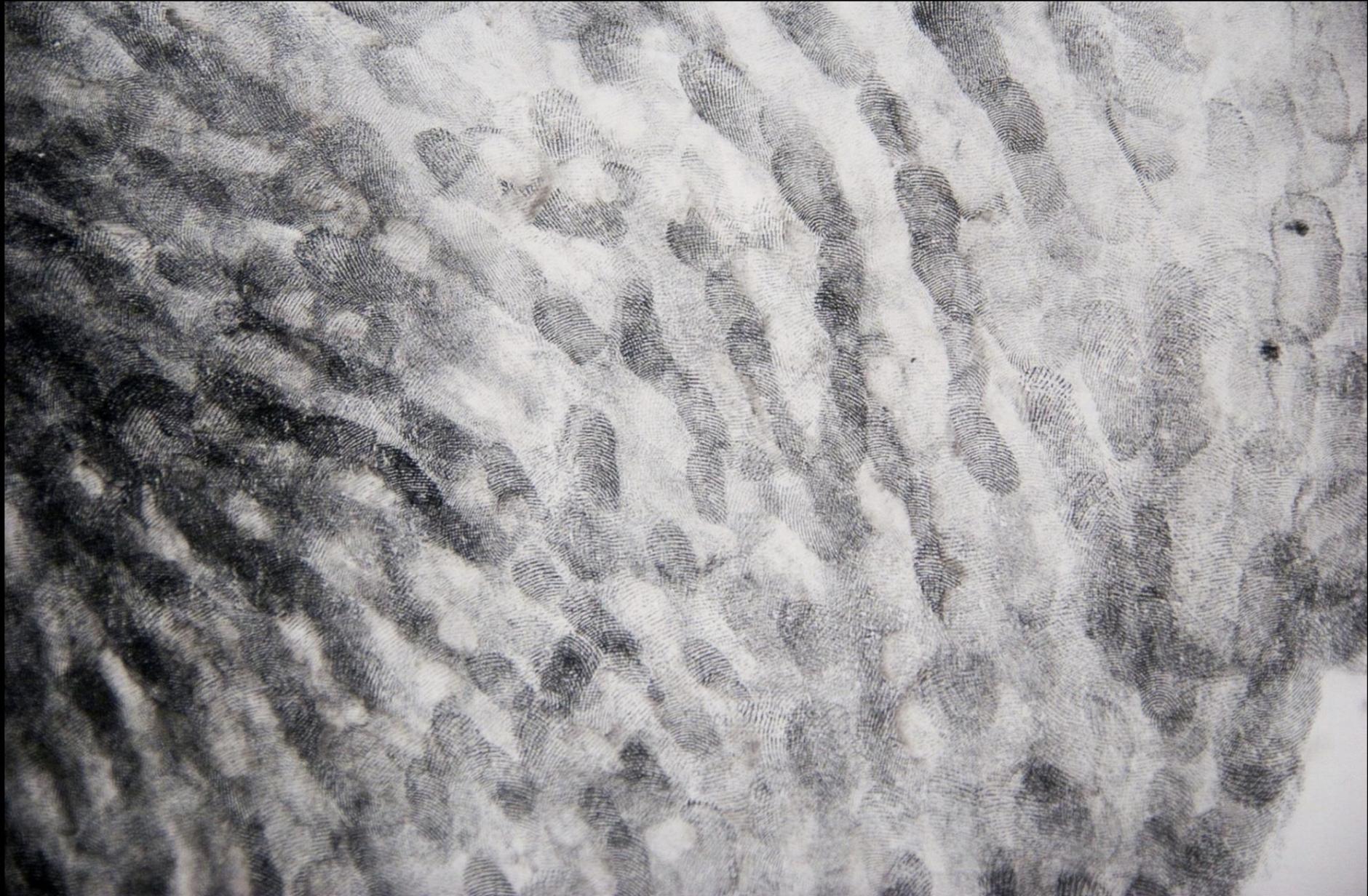


Illustration by Hans-Georg Rauch for *En Masse*. Permission of Macmillan Publishing Co., Inc., (c) Rowoholt Verlag GmbH, 1974

Individual marks in an image:

Parts in a Greater Whole

. . . his own thumb-prints!



Upon getting closer to the canvas surface, the facial features fade into . . .



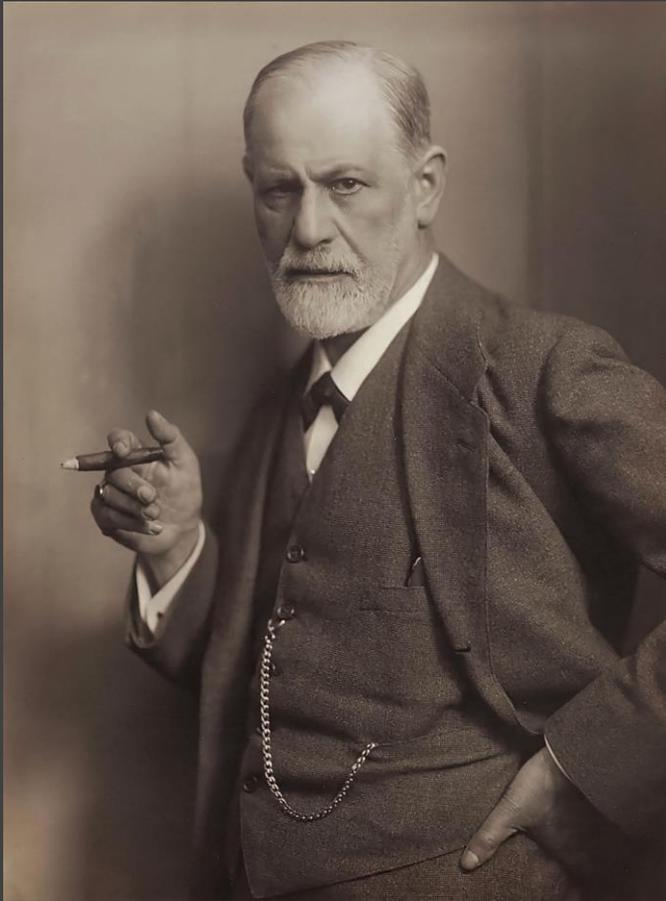
In this larger-than-life portrait, titled "***Fanny 1982***" he used a different strategy . . .





Chuck Close at work making "*Fanny*" in his studio (left), and the finished painting on view in the National Gallery of Art (below)





Sigmund Freud

The Interpretation of Dreams 1899

- Importance of dreams and the unconscious as valid revelations of human emotion and desires
- Exposure of the complex and repressed inner worlds of sexuality, desire, and violence



Andre' Breton

Surrealist Manifesto 1924

"psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought."

Many interpreted this art as expressing the moment-to-moment experience of being a human being in a strangely modern, uncertain, and frightening world. There was, in this new art, an element of self-revelation, it betrayed the mystery of psychological release. (*Automatism*).

In the typical abstract-expressionist painting one did not see what the artist saw, or even what he/she imagined, but rather what the artist **DID**.

The term:

“Action Painting”

was coined and soon stuck.





Jackson Pollock - *Lavender Mist* 1950

Jackson Pollock –
Number 3, 1949: Tiger



Jackson Pollock –
Number 1A, 1948



Jackson Pollock –
Convergence, 1952



Haboku / Hatsuboku (Splashed Ink)

Tokan Shugetsu c.1510



This traditional style of painting embraces, and emphasizes, an inherent spontaneity in its process.

Forms can be somewhat abstracted or suggested, with a sustained appreciation for the rhythmically beautiful mark, brushstroke, or splatter.

*See handout on *Zen in the Arts*

Tokan Shugetsu c.1510



Sesshu Toyo (1420-1506)
Haboku Landscape

相陽宗潤所之改余字面有年一筆已之曲刑
 游志於茲荒廢勵志深也今皆告伴評曰戲
 獲第一圖以爲力家亦以莫法青種數日於余貴
 雖余眼昏心老不知所以制而適于年志輒拓畫
 西漢畫與之曰余筆入太家園杜涉史江經齊普
 即至于淡水白年謂然揮深法核一之稱也
 茲長有刻乃在任二人以時名相色傳設色之益
 破墨之性多數〇而伴中即也無不喜視也掛同之兩對
 化指後皆一求亦其地故之所損也履覽之終言而孫仰
 兩存心識之爲妙若年應子水之顧則古長

明應乙卯春中辭
 四明五上畫第一卷卷完卷六第百册十古



宋梁楷泼墨仙人

地行不
識名和
姓大似
高陽一
酒徒應
是瓊臺
仙宴罷
淋漓襟
袖尚
糝



Liang K'ai –
Sung Dynasty, c.1200











Eliot Porter –



Eliot Porter —



Eliot Porter —



Eliot Porter —



Eliot Porter —





Eliot Porter —



Eliot Porter —

