

Shannon Rafferty
Annotated Bibliography
SMP in Studio Art, 2013-2014

Barbre, C. (2003). The Paintings of Joan Mitchell. *Journal of Religion and Health*, 42(1), 94-96. Retrieved January 14, 2014, from the Jstor database.

Ten years of Mitchell's untimely death, a retrospective was held in her memory. The show showed work from her early years, and her influence of de Kooning and Gorky was clearly evident. Her earliest paintings were "cubed up" landscapes before she started using her signature calligraphic marks. As she progressed and developed her own language, the constant in her work was the celebration of nature through transformed landscapes. Joan reportedly liked to work at night and painted under florescent light. She would only check the color of the paintings later in natural light. She cared little about how the paintings would hold up overtime, but was more concerned with the immediate influence of the colors in her paintings. Overtime, some of the color has faded and is even more organic than when it was initially made. The white in her paintings are not backgrounds, but act as cradles for channels of color. For me, I think that I need to step back more from my paintings as they are created. I relate to Mitchell's development as I have also painted through other artists to find systems of breaking down and understanding the natural world.

Buhmann, S. (2007), Experience versus Experimentation. *Cora Cohen Publications*.

Retrieved March 27, 2014 from

<http://www.stephaniebuhmann.com/cohenwinter.html>.

In Cora Cohen's paintings, she does not try to suppress accidents, but instead encourages them. She welds her accidents into the paintings through very careful editing. Through this careful, step-by-step development of each painting, Cohen investigates and pushes her materials so that they change beyond a point where they are recognizable. Her process and goal is one of the same, hinting at the cycle of destruction and renewal in both art and life.

Campbell, G., Brown, E., Finkelstein, L., & Tibor de Nagy Gallery (1996). Gretna

Campbell: The early 70's into the early 80's : February 1-March 2, 1996. New

York, NY: Tibor de Nagy Gallery.

This collection of paintings by Gretna Campbell depicts some of her most monumental paintings. The period between 1970's and 80's was a very successful time in her career.

Her work is characterized by Campbell's interest in geologic irregularities, natural textures and a fluctuation between intimate and panoramic views. As part of her process, she painted directly on site with large stretched canvases in order to capture the idiosyncrasies and the immediacy of that space. Similarly, I am interested in on-site perception and marks produced in a space verses work produced by the memory of that space. The natural forms that captivated Campbell's interest and some of the same that I am focused on observing.

Cohen, C. (N.d.), Cora Cohen Bio and CV. *Cora Cohen Bio and CV*. Retrieved March 27, 2014 from <http://www.coracohen.com/bio.html>.

On her website, Cohen talks about how her paintings are about contradictions in both seeing and painting. She describes her process as making marks to create bodies and then following this process with erasure. This allows the solidity in the painting to fall apart and become uncertain. I think that this is what I am after in my own work. I want to have structure and have the painting be about the mark.

Dore, A. (2008). The Lyrical Principle: On Joan Mitchell. *Raritan*, 28(2), 1.

Often described as a lyrical artist, Mitchell is as much as a poet as she is a painter. For adjectives, Mitchell has color and consistency of paint, for syntax she has composition and painterly conventions. She is described as lyrical because she wanted to seize the transient moments of natural rhythms. Rejecting contemporary dialogue about what is art, Mitchell is quoted saying "my paintings aren't about art issues. They're about a feeling that comes to me from the outside, from landscape." However, Mitchell was aware of the emphasis on ideogrammatic calligraphic lines during her time, drawing connections to Gorky. From Gorky, she borrowed not just this technique, but learned how to create channels into invented spaces.

Not knowing what the finished product would look like, Mitchell reported that painting was stronger than she was. The paintings told her what to do. She carried around these memories of landscapes, "inspaces," and removed herself and her emotions from direct observation. In terms of process, I am doing a combination of what Mitchell reported doing combined with direct perception. To me, nature is so quirky and unexpected that relying only on my memory of a place would create something static and without the dynamism of Mitchell's paintings.

Finklestein, L. (1978). What is real?.

Finklestein believes that "realism" is a term abused by artists and art historians alike. Realism has been used too often as an adjective for artworks that have are tightly drawn. Just because something is truer to the dimensions and shape of the thing observed does not mean that it is any more real. A painting is always a painting no matter what is on the surface. It can never really be the thing that it is trying to describe two-dimensionally. A

painter is always searching for how something real can be made new. Paintings do not have to be close to the appearance of reality to get at its “realness.”

“Gorky's Granddaughter” (2013). Cora Cohen, Nov 2013. Web. March 27, 2014.

In this studio interview, Cohen talks about how working slowly is crucial to her process. She talks about how layering paint builds up richness while using stains adds an uncontrolled element to the work. Her paintings always start with real things in the world, from materials she found on the street to illusory references. The painting then begins to fall apart and becomes more about the process and less about the original thing. This is where I really connect to Cohen. She is not as concerned with expression as she is meditation. Thus, her paintings become quiet and allow her to enter a world that she otherwise would not experience.

Hofmann, H., Weeks, S., Hayes, B., & Addison Gallery of American Art (1967). Search

for the real: And other essays. Cambridge, Mass: M.I.T. Press.

Hans Hofmann, painter and art theorist, believes that planes, space, color, forms and lines are the basis for all art making. The placement of any of these elements next to another creates a relationship, and several of these relationships cause tension. The build up of these relationships creates a visual idea. Hofmann's process for creating paintings is similar to my own in that he strives to balance working objectively from nature with intuitively responding to his experience. In my work, I am trying to active lines and bodies through its relationship to the things around it. Hofmann describes how new meanings come from both the mark place down on a surface and the mark's relationship to the other marks around it. Hofmann's ideas of movements and countermovement, openness and possibility, have helped me find words to describe what I want to accomplish. I am not as interested in imitating nature as I am in finding ways to echo the experience of nature.

Horodner, S. (2012). The art life: On creativity and career. Atlanta, GA: Atlanta

Contemporary Art Center.

This book offers a buffet of advice for maturing and established artists from artists who have already obtained success in various creative disciplines. The overarching advice given by the artists was that a creative life was an uncertain path. It is fulfilling but challenging. There is no single cookie-cutter path to success and artistic achievement can occur at any age or in any stage of life. Discipline and perseverance marked the routes of the quoted artists in the book. With a diverse array of information ranging from the business side of art to the actual life of an artist, I took away from this reading that creative success can mean any number of things. Figuring out how to financially support yourself, surrounding yourself with positive family and friends, and then dedicating yourself to your goals were the similarities of the mentioned artists.

Hunter, C. (2012). Heather Gaudio Fine Art Features Works by Cora Cohen. Heather Gaudio Fine Art. Web. March 27, 2014.

When Cohen paints, her work is both improvisational and gestural. The painting breaks down, is distressed through her process so that the viewer is left with a slightly unsettling image. This idea of breaking down comes from Cohen's observations of culture's placement within the natural world. For me the landscape works like this, with pieces of the past peeking through to the present.

Bentley Gallery (1998). Interview with Cora Cohen. *Cora Cohen Publications*. Ed.

Bentley Gallery. Web. March 27, 2014.

When asked to define her work, Cohen says that it is abstract with representations. She delights in the process of painting and believes that her life and the life of the painting have a similar cycle. When Cohen is in the studio, she often focuses on several paintings of different sizes at once. One painting will often infuse what is happening in another or she develops an idea in one that has been labored over on a new canvas. Even if they felt finished before, Cohen will often set aside paintings and then come back to them after putting them away. Cohen also talks about the role of touch in her work. Oil paint is very responsive to touch while pouring paint is very indirect. Through these different kinds of touch, hand, brush and pour, the dynamics of the painting are enlivened so that they wobble back and forth. When things are uncertain or contradictory in her work, Cohen believes that they better represent the human condition. For Cohen, beauty and struggle are both interesting and having both in the painting allows each to question the other.

Jablon, S., (2013). The Formative Formlessness of Cora Cohen. *hyperallergic.com*.

This article presents an on-going interview taken from text messages, phone calls, emails and meals between artist Cora Cohen and author Smauel Jablon. Cohen makes clear that her works start from "the act of seeing" and then she allows her uncertainties mesh into the image. She is uncertain about what she sees and what she is painting, but embraces this. Her nomadic paintings are her response to feeling displaced without a normal home or studio. Moments where things feel disjointed in her paintings speak to her own feelings of displacement. Cohen does make clear that although she tries to work from a place of initial sight, before things are organized, her work is not unplanned. Her painting directly relates to the outside world and to her perceiving and process are the two factors that create her work. Cohen is very conscious with how her emotions change her paintings, while this is something I am still unsure about.

Kernan, N. (2002). Joan Mitchell, New York. *The Burlington Magazine*. Retrieved

January 14, 2014, from

<http://cloud.hauserwirth.com/documents/v7b2o1taoF2Kjm8Q28uo6J75gT7uerE6776v0tPeBIBxk29Z3C/mitchell-burlington-mag-sep-2002-c519Om.pdf>.

One of the most insulting comments Joan Mitchell received was being called a second-generation abstract expressionist painter. She was not a copy-cat of a previous era, but expanded the language of abstract painting and its potential. Some of her best work was created when Minimalism, Pop Art and Conceptualism was the hype.

Instead of being concerned with in vogue art issues, Joan Mitchell was worried about communicating the feelings of nature that she was left with. She wanted to feel in an age of theory and analysis. Decay, light, the medium of the paint itself, atmosphere and movement were nature to her. The brevity of her marks adds color and light, but also speaks of the fleetingness of life. Ribbons of color are sometimes violent and other times quietly beautiful. Erasure and overlapping color allows you to recede and come forward sharply in her paintings. For me, I want to develop a painting language that incorporates my own life philosophy similar to Joan Mitchell. My wanting to create new organic spaces is because of my delight and praise of spaces already in nature.

Kertess, K. (1997). Joan Mitchell. *New York: Harry N. Abrams.*

Joan Mitchell was one of the leading Abstract Expressionists whose work and life was documented by Klaus Kertess as requested by Mitchell in her will. Drawn to the landscape and images of water, Mitchell created bodies of work that never ceased to be innovative. Each canvas was filled with gestural strokes that encapsulated her emotions, paint and nature itself. Influenced by artists like Gorky, Kandinsky and Cezanne, she looked to them for structure, ground to field relationships and subject matter. Mitchell strove to make her paintings become their own unique experience instead of the representation of a landscape. Constantly moving between organization and pandemonium, her paintings resolve and dissolve, float and sink. Her painting style, relationship to perception and nature plus her ability to create a new visual experience is something that I am thinking about in my own work.

Kohler, W., (2013). Cora Cohen - Divine Madness, *The Huffington Post.*

Cohen's work is described as a "large-scale whisper" that has subtle value ranges and variations of mark making that create a compelling, but not overpowering image. Her work is based on the idea of movements and counter movements, so that the material presence of her tools is both present and illusory. Her veils of thinly layered paint are her mediations on what lies beyond our lives. She focuses on eternal, metaphysical elements to her work. By focusing on time-bound moments of our world, Cohen creates images that the viewer can stay with. Her work is undermined by marks of erasure to make the overall image appear less direct. Although her work is within a limited palette range, her paintings never appear to be monochrome. Her work is quieter than mine and she has the subtle value range, variations of mark making and balance in her work that mine does not have yet.

Li, Y., Corbett, W., Jaffe-Friede Gallery (Hopkins Center), & Dartmouth College (2012).

Ying Li: Artist-in-residence, Spring 2012, paintings and drawings. Hanover, New Hampshire: Jaffe-Friede Gallery, Hopkins Center for the Arts, Dartmouth College.

Working from the landscape in plein air, Ying Li creates thick, layered paintings that are carved and layered with paint. She does not take away paint, she just adds. By layering paint, Li is able to capture the fleetingness of her surroundings. Through the process of layering, the paint acts as a metaphor for the landscape with its many levels, patterns and textures. Her paintings radiate with energy and density through the gestures of her strokes and the luscious application of paint. Although I do not layer paint as thick, I am still thinking about the relationship to natural spaces and forms with the layering of visual rhythms to build up the space. I enjoy working in plein air, but I am also working from memory and instinct to build up my surfaces.

Livingston, J. (2004). The Paintings of Joan Mitchell . *Woman's Art Journal*, 25(1), 56-59. Retrieved January 10, 2014, from <http://www.jstor.org/stable/3566505>.

Influenced early in her career by Gorky, Joan Mitchell started off very clearly referencing the landscape in her work. As she progressed as an artist, her paintings became larger and “frenzied brushwork” characterized her paintings. Some of these marks are believed to be the result of her internal rage she felt as a victim of gender. Often depressed and lonely, her mood states are often evident in her paintings. During a particular tough period, her palette became all blacks, grays and browns. Her mood was so important to her work because she was painting off site, and was creating these images based off of her memory of a particular moment or space. She was hesitant to talk about her work, but sometimes used the figure-ground relationship to describe her desire for passages of space to come out of other areas. For Mitchell, the structure of the canvas was necessary to support the internal dialogue of brushstrokes. For me, I have tried to distance emotion from my paintings but instead have been investigating color interactions and creating a new space by layering of different realities. Like Joan Mitchell, landscape and memory are central to my working method. Mitchell talks about the landscapes that she internally carries around with her. As I live in different areas, I feel like I am beginning to mentally catalogue and map natural spaces I have been.

Maine, S. (2014). Keeping It Real. *Cora Cohen Publications*. Web. March 27, 2014.

“A painting is a fiction- a conglomeration of materials, thought, and time.” This quote captures both Cohen’s and my own relationship to painting. Cohen discusses how abstract painting, when it does not directly reference the world, makes the painting feel irrelevant. Cohen tries to take these abstract shapes and forms and tinkers with them so

that they merge between referencing life and just being about material. For example, her paintings reference entropy, which is universal. Cohen looks at the breakdown of urban life, and even incorporates materials of urban debris into her paintings. She allows things to unravel instead of come together. This mirrors the world in that everything around us clusters and falls apart, builds up and is torn down.

Merleau-Ponty, M. & Edie, J. (1964). *The primacy of perception: And other essays on phenomenological psychology, the philosophy of art, history, and politics.*

Merleau-Ponty, a French philosopher who is practicing in the postwar age, believes that the experience of the body is at the center for understanding perception and consciousness. The world as it appears on the backs of our retinas is not how it actually exists physically. Visual perception is distorted, but it allows people to move from one moment to the next without pause. Perception is really piecing together bits of visual reality, which is how our consciousness works. Our experience of perception is real even though we know it is not the physical truth. Visual perception is approximate and relative to other things around the perceived. In spite of the certainty of our experience and the contingency of our perception, this does not mean that we have a lesser experience of the world. At each moment we exist in the world, our perception represents our internal capacity to realize truth. Perception is not about reaching the essence of the thing, but it is a pathway of experience that involves a dialogue between the viewer, the thing and the space in which the thing exists.

Mitchell, J., Ashbery, J., & Robert Miller Gallery (1993). *Joan Mitchell 1992*. New York: Robert Miller Gallery.

As someone who was very interested in poetry, Joan Mitchell strove to translate the qualities of this medium into paint. Working from landscapes that she described as carrying them around in her memory, Mitchell created large gestural paintings. Her work has been described as captivating due to the fact that often felt like something was awry or missing. Downward strokes help to create weight in her paintings, but they describe the feeling of that space more than the actual thing itself. Corners of her paintings feel like they have been suddenly unveiled for the viewer to allow them to enter. Creating pockets of space that creates a push and pull effect is one of my own aims in painting.

Mitchell, J., Cohen, C., & Sussler, B. (1986). *Joan Mitchell. BOMB, 17*, 20-25. Retrieved January 10, 2014, from <http://www.jstor.org/stable/40423393>.

Although Mitchell disliked talking about her work because “it’s something you see” and not hear, she indulged Cohen and Sussler with a few interviews concerning her work and process. When confronted with the “blankness” of her paintings, Mitchell came back saying that she disliked the word blank because the marks that are more attenuated

happen because of the open space. Her empty spaces need to be working as positive spaces. She dislikes paintings that do not have a successful figure-ground relationship, or as she describes, do not use space.

Her work is not automatically produced or appreciated. It takes some time to stay with the painting to see the spaces. Due to farsightedness, the construction of each painting involved a lot of stepping back. Mitchell took a lot of breaks because of the difficulty of painting from one's "own landscape and finding it" verses being presented with an actual landscape. There is something religious about her work in the fact that there is a searching for the need of faith and the need to love, something that Rothko was able to communicate in his paintings. She wants to frame or pause time, yet it is impossible. For Joan, her suspended, graceful brushstrokes connects sensuality and emotion. Recently, I have been thinking about how time relates to what I am trying to accomplish artistically. For the viewer, they do not get to witness the progression of the painting. I have a unique experience of layering, reacting and covering up the marks I made at a different time. I want to leave a residue of what was there before, as a building block of the space that has evolved from its original position. I cannot pause time, but I can layer time and my internal relationship to time.

Mittelstedt, M., (2011). Cora Cohen's Writerly Art. *Cora Cohen Publications*. Web.

March 27, 2014.

Cohen believes that the goal of painting should not be to direct the viewer's vision, but to allow them to find their own way around the image. This also relates to her desire to have several different forces exist simultaneously. Mitchell draws a connection between Roland Barthes' distinction between readerly and writerly text, where readerly is straightforward and writerly allows interpretation. Cohen's paintings are the visual equivalents of writerly works. Her works are about beginnings and not about endings.

Plotkin, N. (2012). Interview with Ryan Cobourn. *Painting Perceptions RSS*. Retrieved

January 21, 2014, from <http://paintingperceptions.com/landscape-painting/interview-with-ryan-cobourn>.

He knew that he wanted to be an artist, but Ryan Cobourn's undergraduate career started out in illustration and switched after several years to painting. His landscape paintings start from observation and drawing. The drawing assumes the role of the model. He takes moments that he likes from his drawings and keeps coming back to them as he creates his paintings. However, his figure paintings do not start from observation but from visual research of secondary sources. With memory, drawings of paintings and drawings of drawings, Cobourn works from several different kinds of realities. While I am using different "realities" than Cobourn, I think that the idea of layering and borrowing from several different sources is similar to my own process. I like that he does not say that any

specific reality is more important than the other, but that come together to form a new truth that can only be found of the canvas.

Cobourn says that his work is about evocative memories, not specificity. For me, specificity is important to counteract the layers that are generalized parts from my memory. He believes his process to be a direct metaphor for the transitory nature of environment and weather. Nothing is really fixed in his paintings, but there is a nervous energy that references a “wobbly world.” Like Joan Mitchell, Cobourn is after some sort of internal landscape that occurs during the recall of memory, similar to what I am striving to obtain. There is something meditative and improvisational about his work that attracts me.

Rhodes, D., (2013). Dirty/Clean Painting: Cora Cohen at Guided by Invoices. Retrieved March 6, 2013, from <http://www.artcritical.com/2013/03/06/cora-cohen/>.

In Cohen’s work, both the mind and the body come together to create the painting. Her works are not about a fixed image but are about representing an instable materiality of the world. References to things of the world like water or trees fluctuate in the painting because they are barely definable. Her works are created through graduations and accumulations of paint and marks. Most of her marks are vertical, with hints of the horizontal. Her paintings are not trying to gloss over the world but are made to be felt and represent the world in a way that is raw.

[Samet, J. \(2014\). Ryan Cobourn: Moving Through Paint. Jennifer Samet. Retrieved](#)

[January 18, 2014, from](#)

[http://www.jennifersamet.com/pub/pdfs/large/ryan_cobourn.](http://www.jennifersamet.com/pub/pdfs/large/ryan_cobourn)

By removing himself from the perception of natural environments, the elements in the painting are able to change more easily. Because of this, the paintings are not a record of what was, but are a field of something to be discovered. This process is a metaphor for the mutability of nature. Cobourn strives to find a balance of naturalism and abstraction, the presence and absence of form and the amount of detail necessary to keep the space alive. This idea ties into my personal fascination with psychology and the incredible ability of humans to extract so much information from such little scraps of perception. We are constantly working based on inferences from uncertain perceptions. Cobourn is more interested in perception than Joan Mitchell, but these two artists together combine the ideas of memory, intuition, psychology and perception that interest me.

Schwabsky, B., (2004) Cora Cohen: One Art. *Cora Cohen Publications*. Web. March 27, 2014.

One of Cohen's strengths is her ability to master the uncomfortable feeling of not having a solid structure in her work. There is a fluctuation or instability in these forms and marks that allows them to re-emerge as other things and to complicate the visual space. Some marks seem accidental and spontaneous, while others have been carved out over time. Some are purposefully erased while others seem to have been dug out of nothingness. Cohen wants to both cheat and abide by painting rules. This description is exactly what I do when I am in the studio.

Schjeldahl, P. (2008). *Let's see: Writings on art from the New Yorker*. New York, N.Y.:

Thames & Hudson.

Joan Mitchell was an accomplished child and adolescent whose decision to paint was largely led by her desire to assert her individuality separate from her parents. This streak of individualism contributed to her success as a female artist in a male dominated market. She is grouped together with artists of the second-generation abstract expressionists, but her work goes beyond that of peers de Kooning and Pollock because of her ability to modulate the line and color of the surrealist with the gestural personality of her contemporaries. Mitchell was able to create heaviness and weight with her work to create density, but was also able to make metaphysical mysteries through her painting so that the space feels impossible. Her work has been described as melodic variants on a noiseless theme. Brush marks acting as notes, bodies of color acting as harmonies, and large movements acting as musical rhythms are some of my personal goals.

Scoon, A. (2013). *Quantum art*. S.I.: Atropos Press.

Artist and philosopher, Amber Scoon offers a unique perspective on the philosophy of art and perception since she has experience of being an artist and learning how to draw from life. She evaluates major philosophers and their theories of art, concluding that art must go beyond the limits set by philosophers such as Plato and Hegel who put art in a box inferior to science and philosophy. The art world has adopted the scientific method similarly to philosophy so that there is a system of validation to the work produced. Artists set up their visual experiments, observe them, document the work and then create a hypothesis based off of this process. The quantum artist embraces uncertainty, something that the scientist refuses to do. This artist is okay with allowing the body to react, perceive and contemplate. Being "realistic" or "abstract" is not the end goal. Allowing oneself to become absorbed in the practice of observation, giving oneself permission to imagine and the freedom to create is the most important part of the artistic process. Options are endless when the artist plays with observation and welcomes uncertainty.

Scott, B., Berkson, B., & Prince Street Gallery (New York, N.Y.). (1997). *Bill Scott,*

paintings: November 7-26, 1997. New York, N.Y.: Prince Street Gallery.

Bill Scott summed up his ultimate goal for his work: “I want my work to feel alive- it may not be doing cartwheels, but at least it has a pulse.” He work radiates energy through the vigor of his marks and his color choices. This idea of having life and energy on a flat surface is what has been driving much of the work that I have been making this year. I want there to be visual tension between the colors and the forms to create a currents of flow in every painting. I have always enjoyed making artwork, but the idea of painting as play was foreign to me. Bill Scott’s declaration that playfulness is at the heart of his process was revolutionary to me. By allowing myself to open up and become more playful and spontaneous with my application of paint, my work started to pick up some more energy.

Senior Arts Initiative (2013). Jan Baltzell. Video retrieved from

<http://vimeo.com/66277500>.

Jan Baltzell discusses her process and work with interviews from Philadelphia’s Senior Art’s Initiative. Working on Mylar helps her to wipe away paint, creating space and allowing air to enter the piece so that the viewer has a moment to rest and escape. The white in her paintings are either a force or a pause. For influences, Jan looks to Abstract Expressionists, but admires other artists like Cezanne for structure and Matisse for movement. Additionally, she is influence by Japanese scroll painting and prefers vertical images with heaviness that is suspended at the top. Vertical pieces reference a journey while horizontal formats speak to her still life and landscape background. Like myself, Jan does not know what her paintings will look like when she starts, and she goes through a lot of work to get a few solid images. The musical language she uses to describe her paintings is similar to my own goal of selecting moments from organic structures and layering them onto canvas in order to create a new visual experience.

Schmidt Dean Gallery (2012). Jan Baltzell: Light that Moves. Video retrieved from

<http://www.youtube.com/watch?v=MmApJGFyWjs>.

Jan Baltzell started off painting still life and landscapes and moved to working from her memory of how light and air moves through those spaces. The structure of the still life and the light of the landscape are integral parts of her current work. In her work, she strives to depict the relationships between opposing forces. One of her main influences was teacher Gretna Campbell, because she helped Jan to become more expressive and bold with her visual decisions.

Taylor, R. (n.d.). *Pollock, Mondrian and nature: Recent scientific investigations in material science*. Retrieved November 13, 2012, from

<http://materialsscience.uoregon.edu/taylor/art/T>.

Artists Piet Mondrian and Jackson Pollock, although vastly different aesthetically, represent nature similarly. In biology, fractal patterns are those that are repeated on smaller and smaller scales, which build up to create an incredibly complex image. Analyzed scientifically, Pollock's work increases in fractal patterning throughout the course of his artistic career. Fractal aesthetics are known for their rhythmic patterning that attracts and calms the viewer. Conversely, Modrian's horizontal and vertical lines represent visuals that dominate the natural and artificial world, however neurological analysis has proven that people do not prefer Modrian's paintings as he intended more than if they were turned diagonally. Nevertheless, people do prefer his paintings significantly more than randomly arranged vertical and horizontal lines, suggesting that he has a superior understanding of composition and rhythm. Both artists were able to parallel the experience of nature, but it appears that neurologically Pollock was more successful in finding a new visual language to express the natural world than Mondrian.

Turner, N., & Tibor, N. (1995). *Thinking of Gretna Campbell*. New York, NY: Tibor de Nagy Gallery.

In a literary retrospective of Gretna Campbell's career, Turner writes that Campbell felt that painting was more than a profession; it was a way of life. She disliked her work being described as either figurative or abstract since all paintings since all paintings reduce and order or stand for another. She chose to work observationally from nature because it was an endless buffet of painting material. Formal art training enabled her to coherently work within natural spaces, where she was able to participate in nature as a byproduct of observational painting. Turner describes how Campbell layered time and how she was a master of depicting felt size over factual size. This starts to relate to my interest in visual perception and how all perception is relational. Campbell also describes my need to rapidly paint in order to put down a moment before it goes away or is forgotten. "The landscape is a constant reminder that nature itself cannot be contained by language, but language might get at something about it." – Gretna Campbell

Waltermath, J., (2008). *The Brooklyn Rail "Cora Cohen"*. Michael Steinberg Gallery, Web. March 27, 2014.

Soft voids are found throughout Cohen's paintings that help the viewer navigate through her marks. The painted surface is a perceptual experience where forms are buried and revealed to hint at things from our experience. They verge on becoming, teetering between coming together with the rest of the marks on canvas and being it's own entity. There is not the classical foreground and background organization, as the background often comes forward the most. Because her paintings move back and forth so much, her work allows the viewer to keep finding associations to the hints of representation.

Wolfflin, H. (1940). *Principles of art history*. New York: Dover Publications.

In Wolffin's distinction about the words "linearly" and "painterly," which are thrown around in art criticism, he asserts that neither term is more superior to the other. Linear deals with space and form just like painterly, but the difference lies in the stressed (linear) and unstressed (painterly) edges. Historically, people who draw with line try to depict things, as they physically exist, while painterly artists strive to represent how things seem. In my own work, I layer line with form and form with line to create space. I am interested in different flows of energies and movements created through the juxtaposition of line quality, form, and direction. What it actually "is" is inferior to what it seems like.