

THESIS

EXPLORING MY ART

Submitted by

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WE HEREBY RECOMEND THAT THE THESIS
PREPARED UNDER OUR SUPERVISION
BY DAVID SEAN JENDLIN ENTITLED,
A RELATIONSHIP WITH MY ART, BE
ACCEPTED AS FULLFILLING IN PART
REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

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Abstract of Thesis
EXPLORING MY ART

This Thesis is an interpretation of a Tarot spread used as a tool to investigate my relationship to my art. My thesis paintings interface only with the ideas found in a specific number of Tarot cards. My thesis Paper concentrates on the functionality and depth present in Tarot as both a source for my work and the results of a divination about my work. Through this experience I have learned a process of painting which investigates and explores the human experience.

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Background and Purpose

My thesis work—both the paintings and this essay—is based on Tarot card readings. I have chosen to use the Tarot card topic to explore my relationship to my art. Furthermore, I have chosen to use the cards to help me think about meaning and therefore to translate my findings into my paintings. Choosing to use a divination to answer my question, “What is my relationship to my art?” is much like other art students attempting to answer, “Where does my art come from? Where is it going? What are my influences?” I need to emphasize that the cards I used to direct this paper and the cards I painted are two different sets. The “Cross” spread helps investigate the reasons for my work, and my paintings demonstrate the culmination of those reasons.

This thesis is an interpretation of a “Cross” spread laid out in Tarot. More specifically, this Cross spread is read from The Medieval Scapini Tarot, illustrated by the 19th century artist Luigi Scapini. I chose to organize this paper as the results of a divination for two reasons. The first is that Tarot cards are best used as tools to investigate questions about the “self.” I, the querent in this situation, am investigating my source relationship to my art that comes from both ritual objects and divination. The second reason is that the Tarot spread offers some insight into the complexity of relationships and layering of associations I deal with directly in my thesis work. A Cross spread covers my past, present, and possible future, while addressing my hopes, fears, inspirations, and background (Diagram 1).

The cards written about in this paper are mostly Minor cards; that is to say, they are cards made up of the four traditional playing deck suits existing since the 11th century. What distinguishes Major cards from Minor cards is that Major cards deal more so with archetypes whereas Minor cards depict more tangible activities. In my thesis I am only interfacing with ideals surrounding the Major Arcana. This paper contains a few Major cards as components primarily associated to the meaning of the Cross spread. This paper does not define each object individually within my thesis work rather it presents the results of functionality and depth present in Tarot as both a source for my work and the results of a divination about my work.

My paintings are a result of work based on a relationship I developed with the Major Arcana and its specific qualities. Within the history of the Tarot there is no exact origin of the Major cards, and by most Occult accounts, the Minor cards existed for some 500 years before being recorded. Occultists speculate that the Major Arcana originate from the Middle Kingdom of ancient Egypt. My work reflects an occultist view by agreeing with Occult ideas on the Major cards as the bastardization of 'root' ideologies, namely archetypes and symbols related to those expressions presently displayed in traditional Tarot.

I painted the Major Arcana cards because they themselves contain a microcosm of human behavior and spiritual insight. I set my own interpretation of these cards apart from current interpretations of the Major Arcana. Current publications on Tarot focus on the cards and their intended meaning within a divination. The cards' meaning may have specific qualities dependent on the layout. My paintings are set in a system matching concepts of the Pythagorean Tetraktys, Neoplatonic philosophies, and Egyptian artifacts. They are the reflection of the Major cards as keys to understanding such profound ideals about awareness and human expression. Diagram 2 illustrates my intended display, and constant guide to my own personal philosophies and interpretation during the time of painting my thesis. Its important to note that in my paintings my purpose was to present each card individually. That is to say I did not try to build them into an entire story or fit them back into their regular social context. I want the viewers to experience each card separately even though the twenty-one cards are visually placed together as a corporate whole.

The cards I used as a guide to writing this paper shed some light into the complexity and versatility of Tarot and directly relate to the traditional use of all seventy-two of the cards in divination. However, be aware that I do not attempt to give a lesson in Tarot, rather, I used divination as a tool to get at what this thesis paper is about, just like I used paintings to get at what life's about.

The Spread

Tarot is a complicated system of associations. The reader of the cards must take into consideration all aspects of the cards' spread and the connections between the numbers, the suits, the Major Arcana, and position each card occupies. The question I asked both as reader and querent was:

What is the relationship between my art and myself?

The nine cards I drew for a "Cross" spread and the meanings of the positions that they occupy are as follows (see Diagram 2).

- #1 The Page of Swords is in the present condition where my question lies.
- #2 The Six of Wands is in the past position, or my past influences.
- #3 This possible future is The Hermit, and first of two Major Arcana in this reading. The possible future is the position of coming influences that will affect issues in my art.
- #4 The card below the three just mentioned is the Six of Cups. This position is designated as the foundation of the question, and inherent strengths found in the querent.
- #5 The Six of Swords occupies the space designated for the influences working through the querent as he or she tries to reach their goals. If they believe in guidance by a higher being then this position is where they find 'divine direction'.
- #6 The Page of Wands captures the fears surrounding the question.
- #7 The Justice card is the second Major Arcana pulled. It addresses the hopes established in the spread.
- #8 The Four of Wands is placed on the conditions in which the question arises from.
- #9 The Eight of Wands reveals the probable outcome to the querent's question. If the advice given, or associations made between the other cards are realized, then this position holds some insight into the possible future.

Tarot is not a casual art; in fact, it carries both exoteric and esoteric meanings appropriate to the level of a person's symbolic understanding. Knowing the complexity of my medium, what I am about to explain is something I do instinctively when I read for another. For the reader of this paper the following associations describe in words a fraction of possible meanings found in contemplating the Tarot. The symbols of Tarot

and the layering of symbols in my art invite the viewer to further investigate the relative parts found through association and position. Here are the general descriptions of what my spread continues to recount.

The numbers assigned to each card have significance in their grouping, or relationship to each other. There are three suits represented in the center spread, all having the number 6. Added together they equal 18, or 9, which is equal to the fourth card, The Hermit. All four cards surrounding the Polar card (#1) are direct results of each other. The two Page cards and the Justice card are 3×11 , which is 33, or 6. This means a combination of my fears, hopes, and current situation is part of my experience and guidance. The environment, in which the question resides, along with the two possible futures, is $9+8+4$. The total is 21, the number of paintings I did for my thesis and synthesis of the root number 3, found in the above combinations.

The Tarot has four suits in the Minor Arcana much like our modern playing decks. In the Tarot, the Wands, Cups, and Swords suits are referred to accordingly as: control of environment (fire), spiritual sense (water), and action taken (air). Because my Cross reading has no Coins, or the suit representing a material component, means my question has no relationship to money, employment, or material gain. This is appropriate when you recall my question investigates the relationship between my art and me.

This Cross spread has two of the Major Arcana in a direct and balanced relationship to each other. They represent my hopes and possible future within the divination. In my thesis The Hermit, a 'feminine' card, represents the spiritual side of existence; while the Justice card represents masculine organizing principles.

Taking the whole Cross spread into consideration, I will break down the meanings of the cards by addressing each card in its appropriate position, and support my thoughts about my art with works from my thesis.

The Polar Card, or the present condition of my art

The Page of Swords: adaptable youth, 11, air

The Page of Swords (see Diagram 3) in the Scapini deck is a cross-dressed person standing on top of a maze, in front of a black cat. The Page holds an agile sword with the hilt of a fox and wears a peacock feather behind his pointed ear. The setting is at night, behind a waxing moon. The city is drawn in one point perspective.

Scapini describes this person as Brighella, the sly, decadent, villain in the *Commedia dell'arte*. Because this character has many parallels to my own life, from ethnicity to a pessimistic outlook on life, this card is signifying 'me' as recipient to which the whole question revolves. This is a good start for the reading, since I could have been directed to a more abstracted meaning to my question-- like drawing the Tower card as my present condition. (The Tower card here would have carried a very vague meaning along the lines of "complete and sudden change," "downfall," "sudden loss," or "loss of security.") As it stands the whole of my inquiry will play off of this card's, the Page of Swords', meaning. Much like the whole of my painting series plays of the ideas found within the first three panels.

The three panels in Figure 1a-c illustrate to me the basic principles of ancient philosophy tied to the shows overall interpretation. The triptych is the ideal of the threefold nature of man. The yellow card signifies the godhead while the blue and green cards represent the bipolar aspects of male and female, the ying and yang, found in nature. The remaining eighteen panels of my thesis are also organized into six more triadic groupings, and represent both masculine and feminine interpretations of the original twenty-one Major Arcana.

Taken as one grouping in seven triads, Figure 1a-c represents the one singular godhead. The materials in this triad are collaged from organic substances like leaves and roots to emphasize the triad's connection to

the natural world. Organic, manmade materials, forms and balance play a role in relating subsequent panels to this central organizing theme.

The present condition of my art is a result of the person I am today. I am a person who is adept at uncovering insight on the origin of images. Like the maze Brighella stands upon, my work is an exercise in exploring the limits and boundaries of symbols. I have a way of appreciating art on two levels. Like the fox on the hilt of the sword in Scapini's card, or the layout of the town's plan, my actions in art are based in fundamental visual instinct and faith. And like the peacock feather, I take pride in my discoveries about the image-istic themes in world history, allowing for a wider perspective is my objective to continual growth as an individual. I am looking for something that is beyond the surface of the painting, based on the experiences and feelings I have. The painting Source (Figure 2) is the first card I painted as the result of embracing the whole theme of the work within one object. I discovered a triangle pointing downwards within a field of cool, golden light. The surface of this painting, the cracks and linear forms, represent the fountainhead of influence our world receives from the godhead. The size and location of the triangle on the wood panel became an important formal consideration in the remaining works. I tried to keep this painting's visual energy central to emphasize the importance of subject matter. I deliberately offset the painting with twigs and hard lines, to stress asymmetry as an organic, unlike religious icons whose symmetry conveys to the viewer a sense of stability and static majesty. All elements added to this painting came as an outpouring of response to the ideals behind nature, man, and spirit

The Past, or my influences as they pertain to my art

Six of Wands: Work, two 3s, fire

The Six of Wands is a card describing transformation due to hard work and vigilance. The Scapini card shows six people in various roles as servants to a great house. The figures are from various cultural backgrounds and human histories. They are all part of the same working unit that, in turn, rewards them for services rendered.

I was affected by the difference in each portrait of the card and the object each person possesses. It reminds me that a part of my art comes from my exposure to many different cultures and individuals. I made a choice a long time ago to focus on the figure and images symbolic of the human condition. My thesis moves away from those earlier ideas about the human figure and focuses on the object as being one piece participating in the whole body of work. My twenty-one paintings should be viewed as one piece encompassing the whole narrative, yet at the same time, as individual pieces making up the parts of a larger story illustrating the human condition. My desire that the onlooker adopt this viewpoint demonstrates a contrast in my own work pattern. Simply put, my earlier works were both narrative and figurative. In them I was attempting to cram into one canvas an entire story. With this body of work I focus on taking the entire story and, instead of synthesizing it into one canvas, allowing the individual pieces to stand alone and tell their pieces of the story.

My research into the Tarot's imagery and gathering of images and materials aims to blend ancient symbols with a contemporary approach to individualism and self-expression through paint. Card 17, traditionally The Star Card, uses images like Rorschach inkblots and Warhol reproductions as visual metaphors (Figure 3), guiding my thoughts with questions about popular art, multiple images, and identity. To bring the complete meaning together and increase my intimacy through the objects, I have included the pomegranate and Throne of Isis as ancient ideograms about the same ideals—the ideals of popular art, multiple images, and identity. What I've tried to share through this are my feelings on pop art. To explain, the Throne of Isis is a symbol that has been repeated much; the pomegranate is about multiplicity, and the Rorschach exercise presents multiple answers to "What do you see?" Within these three entities is a repetition of imagery, which is what I consider pop art—art that's about reproductions of a once original. For example, if you're looking at Warhol's soup can, you're looking at reproductions. Along the same lines, there are multiple ways of looking at a Rorschach, and I say that relates to the multiple ways of looking at pop art. Accordingly, I've chosen to make this body of work about such-- multiple views and repetition. Card 17 is one object within the entire body of work made up of twenty-one individual parts. Depending on my interpretation of the position of those parts—the twenty-one individual cards--the influences and type of imagery I use connects with my ideas about my research. The applications, amount of materials, and color

values represent individual expression containing these ideas relative to the objects. In other words, I choose only a certain amount of information to be influenced by. This will play out in throughout my thesis body of work.

Below me, or what my art is grounded on

Six of Cups: Things that have passed, two 3s, water

The Six of Cups in Scapini's deck brings to mind legends forgotten because of time or disenchantment with myth and ritual. The themes and characters featured in this card are many. There is a wizard, a monk and a yogi with accompanying images of a laurel, seal, and lotus. The Befana witch (a Santa like character of Italy) sits on the broken foot of the Colossus of Rhodes. A widow says her rosary, and the red fool drinks from the leftovers of pleasure.

This card's general meaning is to reflect on those things in the past that made you happy, and to avoid the misfortune of time letting you forget. In a way this very practical viewpoint expresses my feelings about why I continue to choose symbols and religious narratives as my subject matter. As a painter I consider my images now as meaningful interpretations of symbolic thought expressed in materials, as well as symbolic vocabulary. The Temperance card (Figure 4) is another example of materials carrying meaning due to position and inherent interpretation of the traditional Tarot. The original ideas behind this card are temperance in one's life. Each individual tile in Figure 4 represents ideas about holding on to too many things at one time, or putting together individual parts of our lives into some type of order. The wax layers cloud some of the tiles, and add physical and visual weight to the piece. The images on the tiles are icons of the things in my life I need to temper.

Above me, or my destiny and the role art plays in my life

Six of Swords: A journey, two 3s, air

This card is an action card, meaning it urges the querrent to actually *do* something. It directly relates to my present inspiration and intent in creating the twenty-one panels of the Major Arcana. It is the headstrong attempt at overcoming difficulties that gives me the desire to see an ambition fulfilled. The man falling

from the horse in the card is St. Paul on his way to Damascus. His enlightenment from divine grace is an illustration of my journey to understand the meaning of metaphors, language, and art in order to reach an understanding of the whole. There is a natural system I perceive before me, and that system underlies everything. The plank pinewood in my thesis underlies all of these paintings, like the natural universal laws written on tablets. Cards two and three (Figure 1b,c) illustrate the organic feelings I have about this system. Card 5 (Figure 5), known as The Emperor, is an example of the order that human nature applies to meaning. Order is my interpretation of man's first technological advances and attempt at controlling the environment. Art to me is this exploration of sacred imagery and a source of contemplation relative to the human experience. While other artists might contemplate light or form, I choose to enrich my knowledge of original art through the process of making my art about art's original subject matter.

My point here is to illustrate how there *seems* to be order. There seems to be created order like that found in "original" art, for instance, when early, early artists depicted cities. My work, in general, is to create structure and order so as to find meaning too. I look to understand *that* order artists over time have created in their work. Thus order is pertinent here, and applicable to my investigating occult art, because early art is religious art, and religious art is in search of order.

The future, or possible path of which my art can take

The Hermit: Inner reflection, 9, Virgo

The Scapini Hermit is monk of Mt. Athos, Greece. He holds a staff which represents growth and whose base is entangled in a snake biting his own tail. This card I can speak directly to you through my interpretation of The Hermit, Card 9 (Figure 7). For me the ideas of eternity, patience, and self-illumination are contemplated not as a masculine, but feminine force. My Hermit is entitled "Conduit," drawing attention to the energy between the 'divine triad' and inherent spiritual pursuit of man. The image of the spinal cord is home to this energy, as well as the scientific biochemical component, which allows us to experience our world. The fossil imprint is an illustration of the timelessness in which this symbiotic relationship between sensation and divinity has occurred. In my work the layers of wax and terraforming relate to the earth, energy lines, and sedimentation as forces relating to energy.

In relationship to the question I have asked about my art, the Hermit in Scapini's deck and my paintings points to energy playing a guiding role in the development of my art. Another relationship this card has is a combination of the Six of Wands, Cups, and Swords surrounding the Polar card, yet I will not describe this further because the Tarot itself is sufficient subject matter to keep coming back to. What is important to note, though, is that I only picked one way to interpret each card, instead of delving into the multiple nuances of meanings the cards hold when in relation to each other.

My fears, or lack of understanding

The Page of Wands: illusion, 11, fire

Like the Polar card, where everything is centered, the Page of Wands (diagram 4) is directed at myself, illustrating the darker recesses of my subconscious. The Scapini Page is a Negro dressed in vibrant colors. He follows a rose as he surveys the landscape--the jungle he is about to enter. In his stance here is a pausing and indecision in which way to proceed. This correlates with my position in that his hesitation is linked to an underlying fear, and that fear, for me, is in expressing my ideas to a larger audience, chiefly the art community. The art community, to me, is represented in this card as the fire consuming portions of the jungle in which the Page is about to enter.

Because the card lies in the position of "my fears" I tend to read this card pessimistically. The rose the Page follows and his outlandish attire is a reflection of my aspirations, and the illusions I create as a barrier. The fear that I might be creating images as a means of expressing formalism, shallow compositions, and pleasing or arbitrary colors is a part of my personal barrier. These are typical fears I deal with at the final stages of creating an illustration of one central idea; that is to say that I only realize I have created a narrative once I've come to the end of my painting, and then I become concerned that what has guided me all along was the intention to follow formalism as opposed to having pursued a genuine aspiration of mine. My interpretation of The Moon, Card 18 (Figure 6), is an example of my exploiting humor as the central idea, tied to a personal reflection about myself. I choose to utilize humor here because humor is my way of dealing with my fears. What the card represents, then, is my fears, and when I'm dealing with fear I traffic

in humor. In Tarot the eighteenth card is relative to Pisces and myself. I found that the fish as a subject seemed to be tied to ideas about lunacy. I chose to de-emphasize conventional feelings and Tarot interpretations on issues about choice and polarity, both ideas central to the traditional packs. Instead, I focused on humor, taking a risk in this card's final relationship to the viewer and the whole piece.

The Page of Wands is my academic self-evaluation and validation of the current problem of creative direction and intent. I have received negative results in the past on my work if the narrative becomes too illustrative or obvious. I struggle at times with letting go of the central narrative subject, and allowing intent and myth to express itself through me.

The Tarot can determine one desired approach over another, depending on how mundane and illustrative the card's meaning might dictate. The Wheel of Fortune (Figure 8) can hardly be open ended in interpretation. It is not a very complex card. In saying that, I mean that its name very literally gives its meaning. Its original meaning can only serve as an umbrella to broaden the ideas surrounding fortune. Again fish play a role in creating my Fortune card. These fish can be found in H. Bosch paintings of Purgatory, which brings a new level of meaning to this painting because I am paralleling the same ideals Bosch had concerning his society's idioms about death and the world beyond—maxims that intended humor. However, the Wheel of Fortune's original meaning and impacted relationship to the other cards can only be a closed and direct interpretation due to the nature of the card itself. The level of narrative in this card is more complex to me while still maintaining a straightforward appearance. Again, by using Bosch's fish I have hinted at something more. I have given a purposeful suggestion that can only be realized by those viewers who know about Bosch's work and era. Yet this is the essence of occult art—to be familiar with and understand the visual cues that hint to more than a superficial meaning. My purpose was to add levels to what *seems* obvious thereby making it not as arbitrary as it seems. I approached this painting differently than the Lunacy work; nevertheless, I am fearful in my expectations of the viewers' response to both works.

Justice, and my hopes about my approach in making art

Justice: Reason, 11, Libra

To hope is to have faith in an otherwise impartial world. To keep on hoping when confronted with the reality of a vain existence is the intended meaning of this card in this position. Its “tie-in” is color and how color is relative to my work and the deck. The Justice card in the Scapini deck offers insight as an artist’s interpretation of color and color symbology within an autobiographical Tarot deck. Because Scapini was himself an artist, he clothed his characters in color theory. Color is a hidden layer of meaning, exposed only by use and understanding of the Scapini deck. Every person who has some knowledge of color knows that along with the primaries, red, yellow, and blue, another color, green, is employed judiciously both in nature and on the canvas. An interesting theory comes from Scapini’s deck--that of color balance. Illustrated in the Justice card, his cooler darker colors are twice the surface area as his brighter, warmer colors.

Chaos (Figure 9, also the Tower Card) is my example of characteristics of color balance being distorted. The movement of the eye between the high values and darker spaces creates a desired visual response. All twenty-one panels have a color assigned to them by outside occult versions on Tarot, and Chaos is assigned red-orange within a triad of predominately cooler colors. The hues of these paintings are taken from the Munsell color wheel in correspondence to Tarot color theory. If a person interested in making color associations was to take the time, they could read a significant amount of information into the color scheme of the Tarot. My paintings, individually, have a dominant color, giving the viewer a chance to contemplate the meaning of scales, harmony, and compliments.

My analogy of the Justice card in the reading is a combination of my expectations about my art and the vanity of that experience. The vanity I speak of is the fact that I am confident about my skill with color. I have always used a rich source of colors to express subject matter as the focus of my ideas and designs. Through past paintings I have investigated not only content, but also application and techniques of color and line. I have compromised certain ideas so my paintings move from abstract to expressionistic, and

lately non-objective, in contrast to the prudence of developing a definable style. As a painter I have often allowed the art to dominate the technique that I apply, a reasonable choice made in response to my environment, education, and desire to grow as an artist. Like a good object of art, my vanity, too, is in combining different experiences together. Sometimes they overlap and blend together. The translation between the Justice card and my work is that use of color *is* my justice in this world. Tarot cards judiciously use color as I do, therefore furthering how they pertain to my life.

My environment, or the structure of an education

The Four of Wands: Harmony, 4, a square

This card speaks of school, my education and the place where my creativity combines. This is my studio where I bring my environment to my medium. The Scapini deck emphasizes the fact that different elements are coming together to bring harmony. Again, colors are important to understanding another layer to the cards' meaning. Each character in the card wears a colored shirt. In theory, if you combine all three primaries in an equal amount you get the opposite of white, the color worn by the figure to the right. Black is an occult color used to represent the beginning of something new. This card has a hidden meaning about time and the beginning of the beginning,

School has been fundamental to the development of my art. It provided a place where I could experience an art community and all the benefits that go along with that privilege. My art changed because of the environment, and I learned that it was me that did the changing. My paintings now reflect a basic change in structure. They are not traditional paint applied to canvas techniques. They are in part sculptural in an attempt to bring ideas about "cards" and "objects" to bear (Figure 10). They are incased, not framed, like sacred tools or someone's prized collection of artifacts. Some of my paintings have physical weight, due to the layering of materials, which corresponds to my intended position of the card. Touch, as a sensation in painting is something I am eager to explore in the future.

In Pocket Guide to the Tarot, the Four of Wands is "One of the happiest cards in the Minor Arcana. The querrent has "paid his dues," worked hard and may now enjoy some of the fruits from past labors." ¹

Final outcome or the question in sum as it is presented

The Eight of Wands: Rapid progress, Two 4's

This position is called 'final outcome' because the last card drawn indicates a possible course in action the querent must pay attention to in order for the proceeding cards (especially the Hermit in this case) to have influence over the question asked. I, as querent, can choose whether the direction of this reading is meaningful; and support the results of this reading by enforcing that action found in the Eight of Wands.

The Scapini book has an edge to its interpretation of this card as compared to more traditional packs like Waite and Wirth. Scapini's card is not as optimistic. Painted quite differently than the traditional Tarot decks he has, for instance, more figures. The eight wands are stakes supporting grapevines. The narrative of the card runs: foreground, a youth declares his love while in the middle scene the same couple fights. In the background children dressed in the same color outfits play. This composition speaks of speed and progress and parallels in meaning clearly to other decks that illustrate this change with swift moving wands. What is different and implied in Scapini's card narrative is that moving too swiftly might lead to hastily made decisions. This relates to me because I was cognizant of needing *not* to hastily choose the ideas I describe in this paper and body of work. Furthermore, the Scapini composition tells me it is best to not to make hasty decisions in the future.

I painted Card 20 (Figure 11) with ideas about a woman's perspective on Judgement. I decided to paint the piece with makeup, a material applied to the surface that wasn't organic but had the feeling of something beautiful and unrelated to paint. The use of magazine clippings is a result of choosing photographic images in other panels. These ideas and subsequent decisions limited my approach to Judgement this time. I can paint this card from its traditional patriarchal view of redemption and original sin, yet I chose to emphasize the relationships within the cards as opposed to singling them out, extracting them in a "vacuum" environment.

The Eight of Wands card is speaking about haste in order to achieve ones goals. As I have mentioned before, my paintings are stressing ideas surrounding the interpretations of archetypes within the Tarot. I have pulled on images from cultures both ancient and modern, bridging metaphors for the purpose of communicating my thoughts about the role and position that each of the Major Tarot cards hold. This thesis' interpretation was determined by my thoughts about layers of existence, and historical attempts at explaining such layers. This is only one way in which I can approach the archetypes present in the Tarot.

My reading concludes when I realize that the rich source of subject matter found in Tarot is the potential energy of growth for my work. The time I spend investigating the "ideal" card fulfills who I am as an artist, and where I feel my inspiration comes from. I needn't fear the vanity of my endeavors, as long as I realize the time I spent was not in haste. In summary, the whole spread was telling me that I learned the painting process successfully through experience, and now is the time to use that process, without haste, as I paint, consider, and attempt to explore human existence.

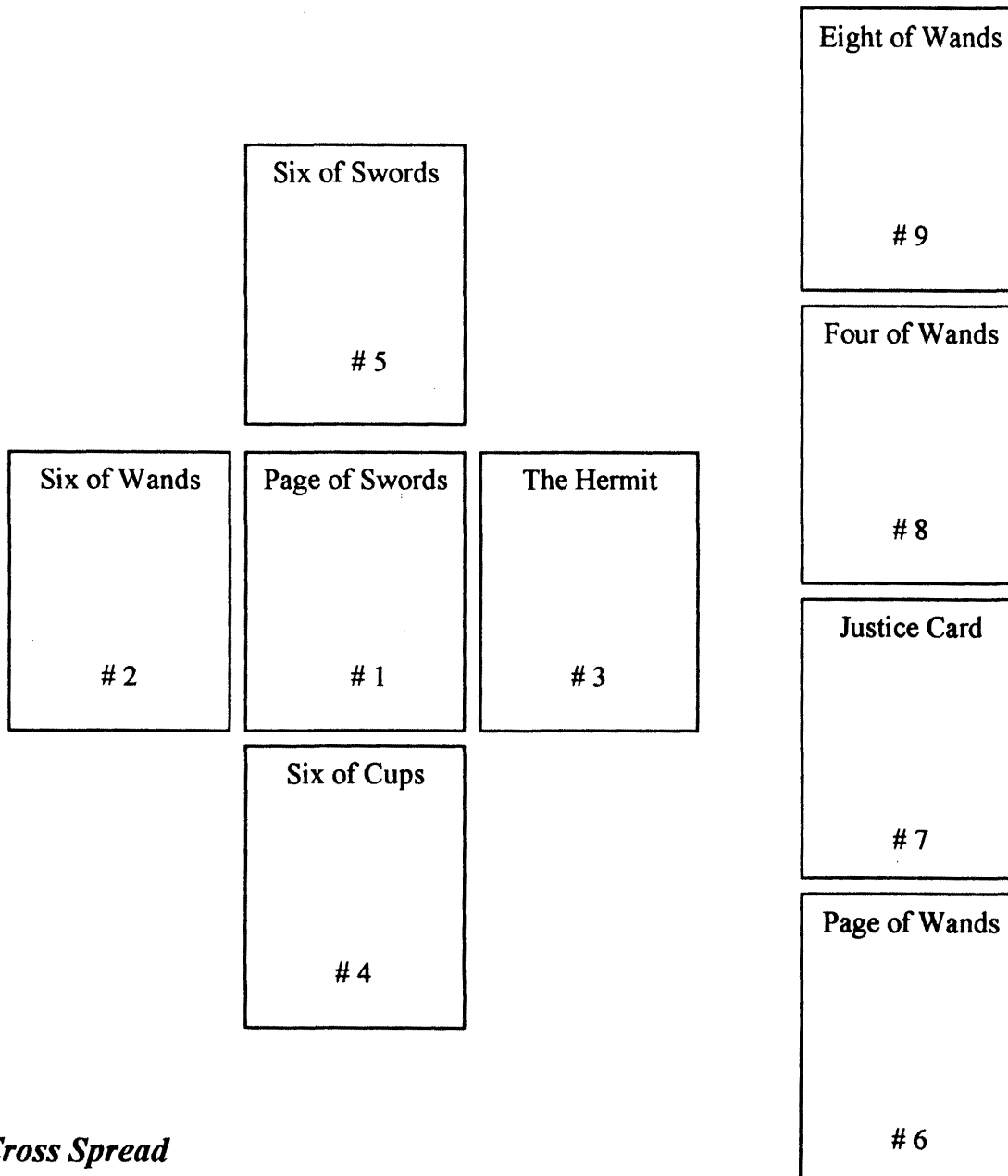


Diagram 2: *The Cross Spread*

Diagram 3: Tarot Cards 1-5

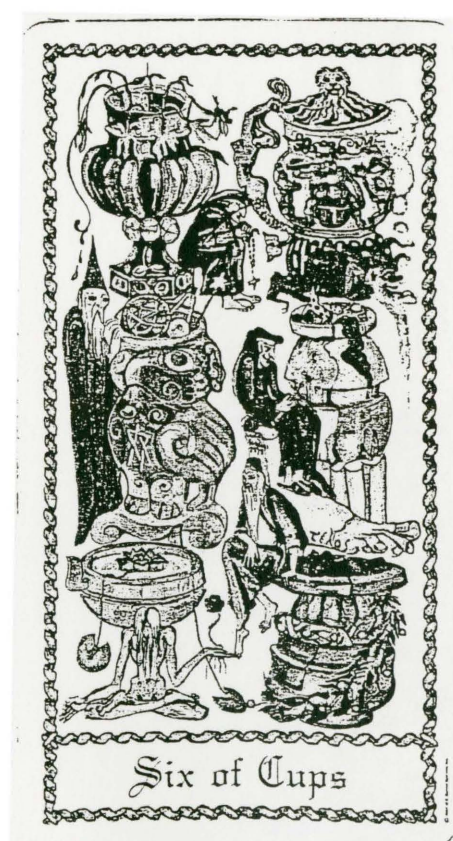
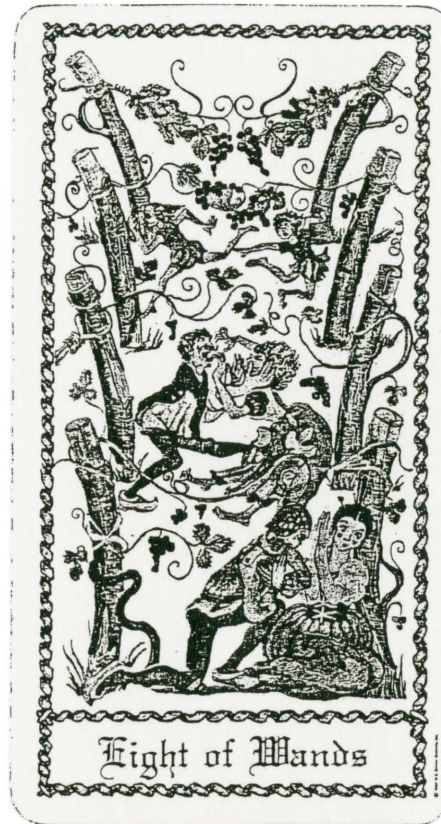


Diagram 4: Tarot Cards 6-9



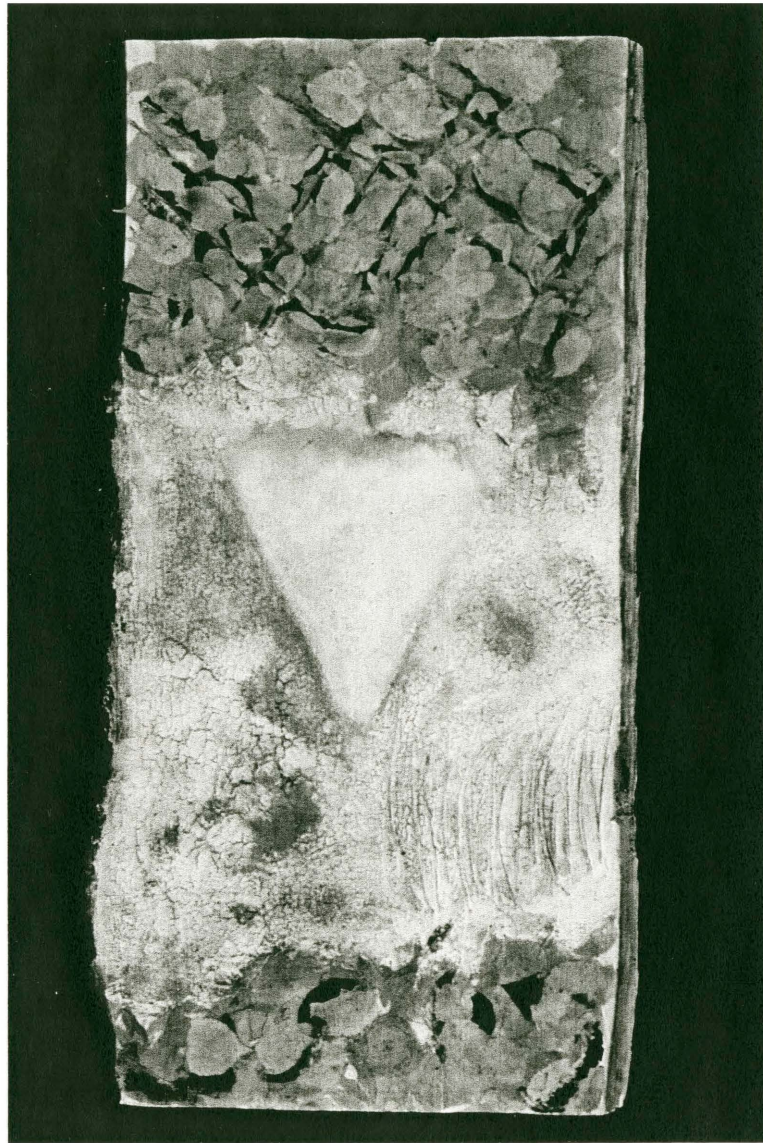


Figure 1a: *Card one, Source*



Figure 1b: *Card two, Surge*

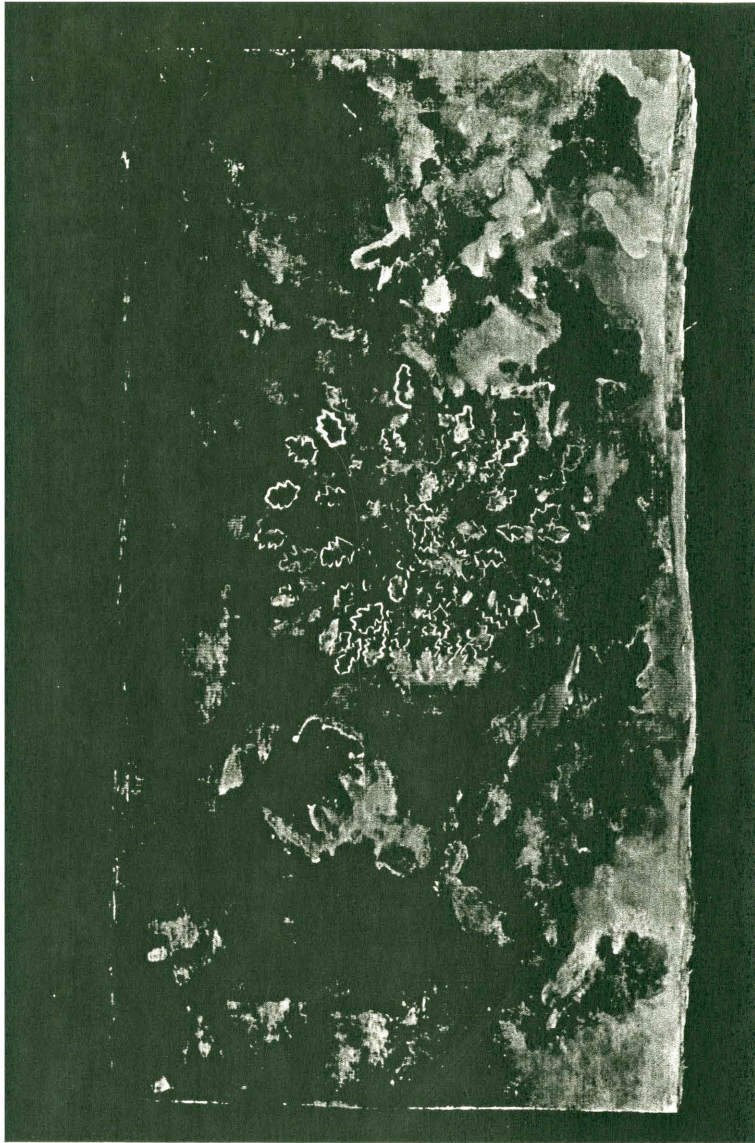


Figure 1c: *Card Three, Rise*

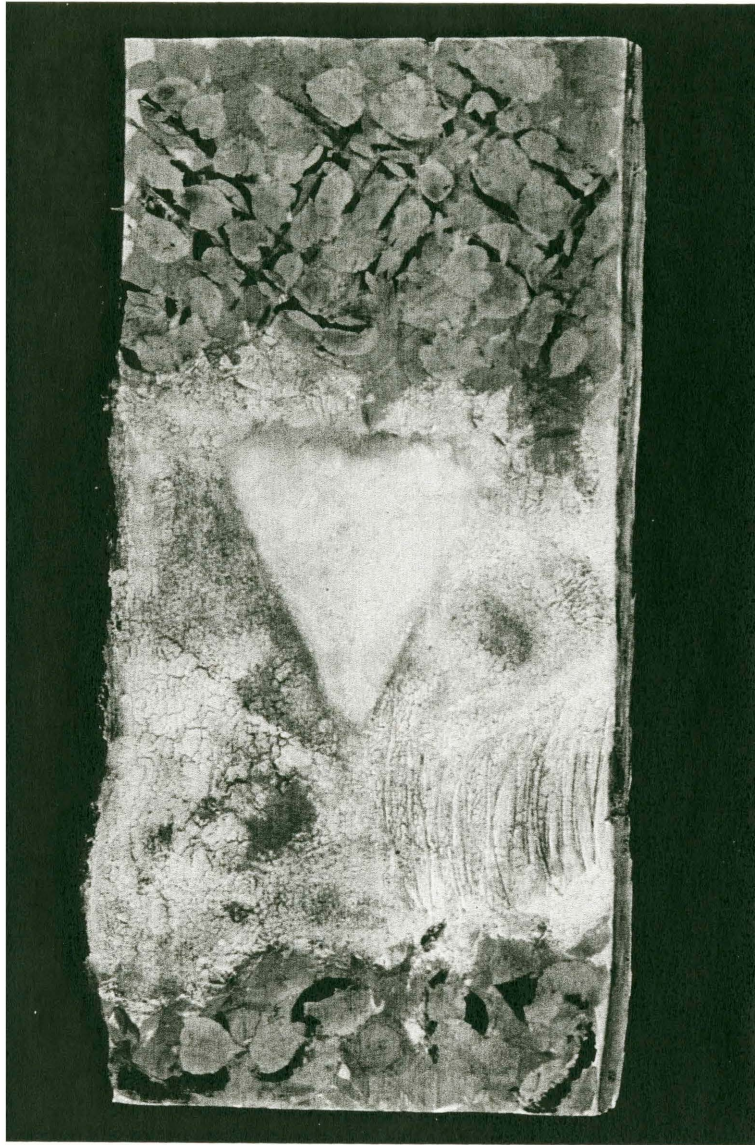


Figure 2: *Card one, Source*



Figure 3: *The Star Card*

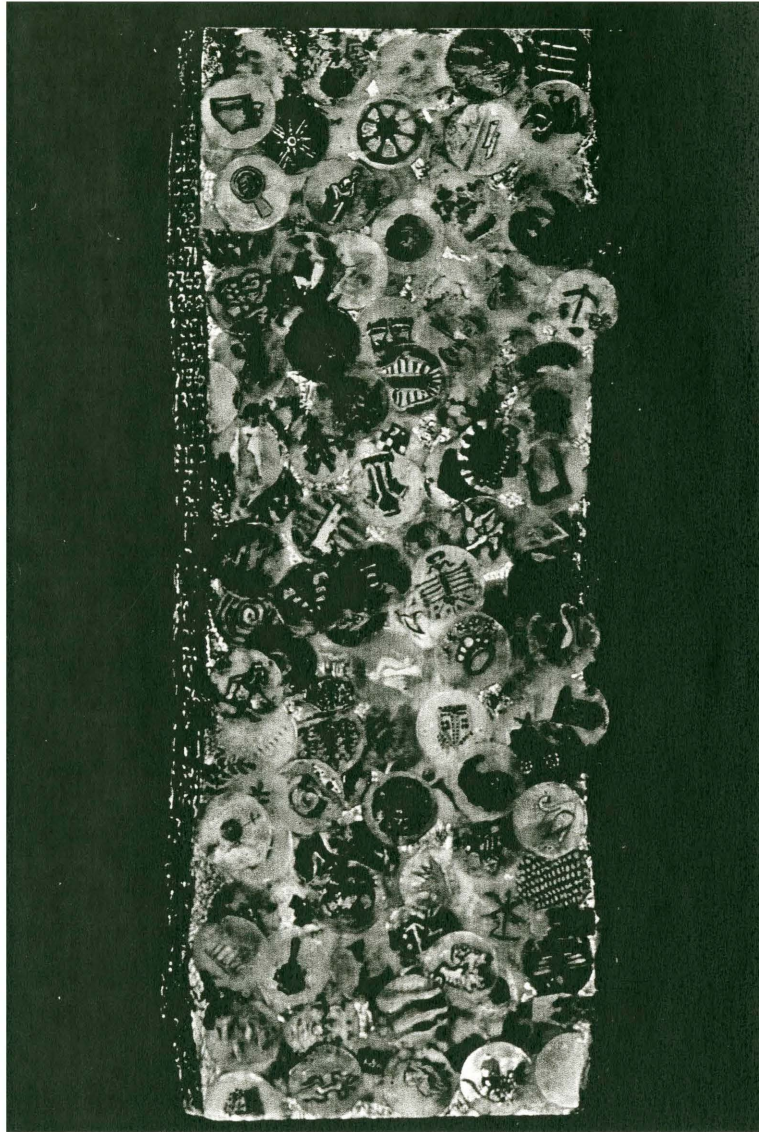


Figure 4: *The Temperance Card*

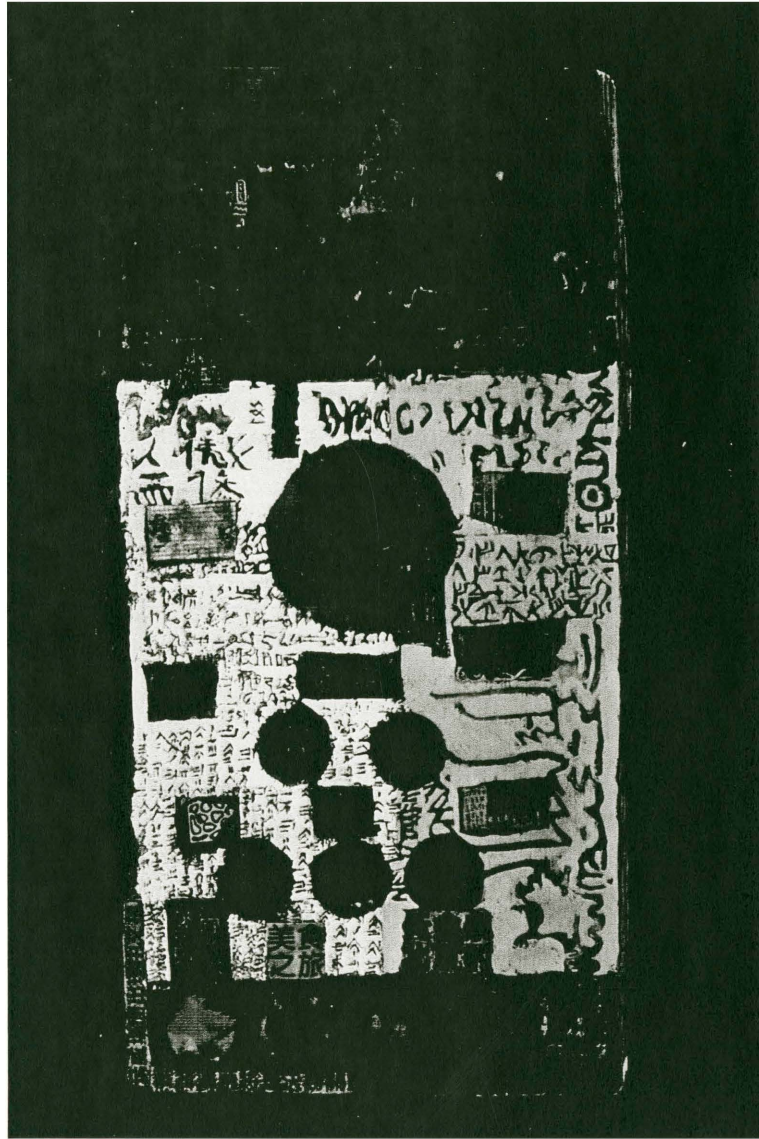


Figure 5: *The Emperor Card*



Figure 6: *The Moon Card*

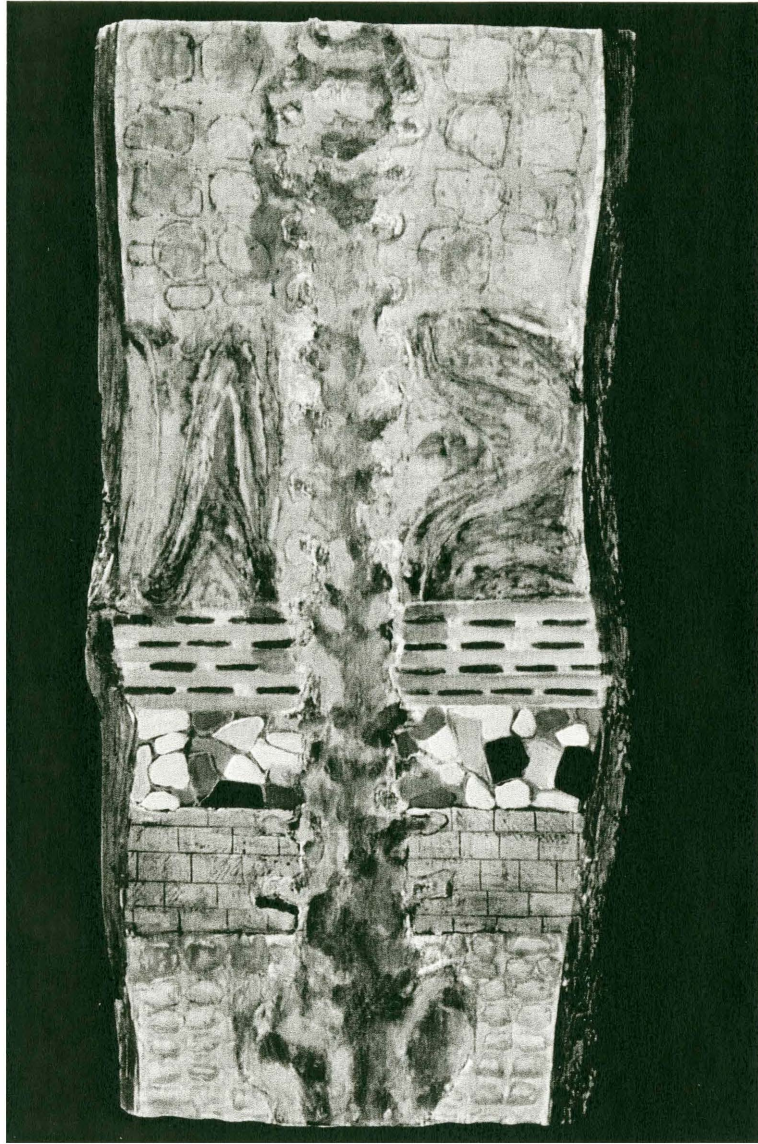


Figure 7: *The Hermit Card*

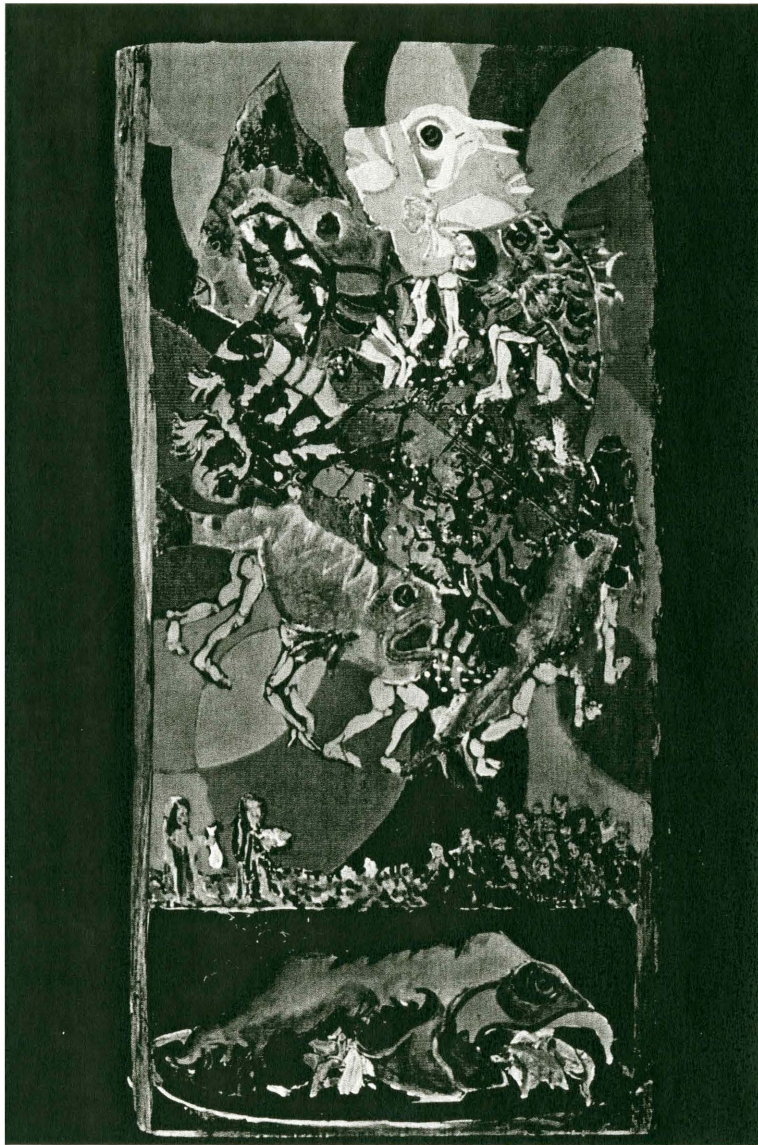


Figure 8: *The Wheel of Fortune Card*

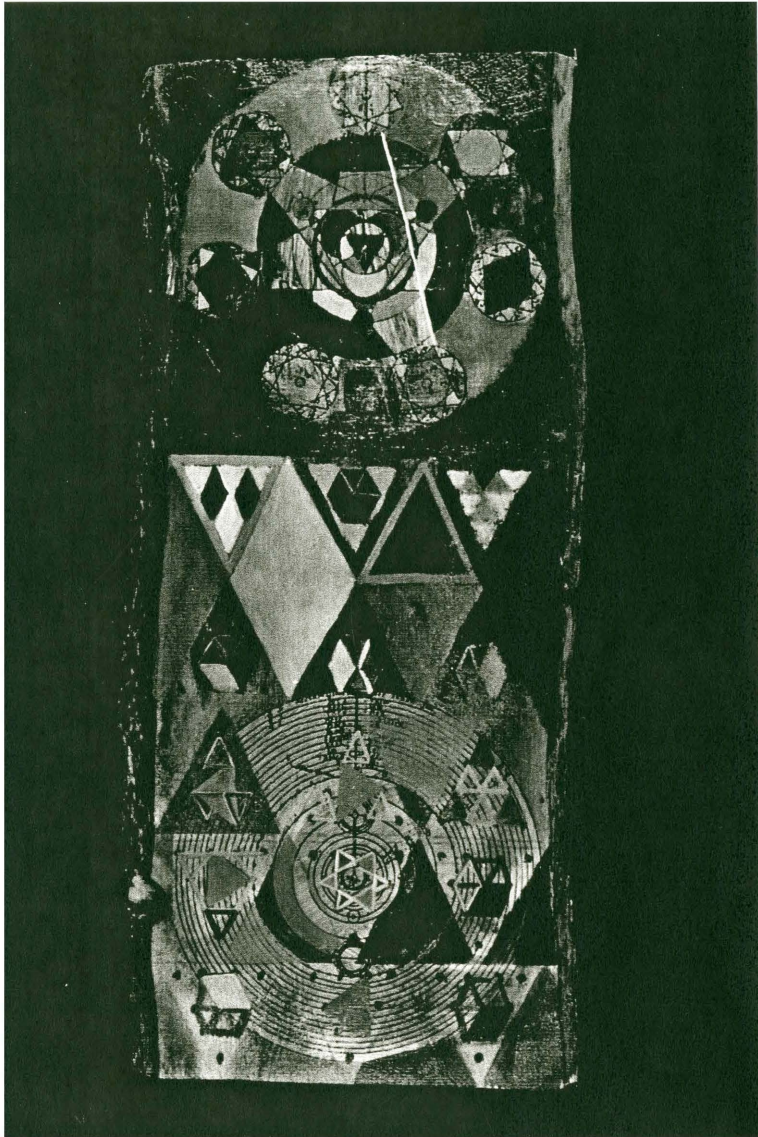


Figure 9: *Chaos Card*



Figure 10: *Object Card*

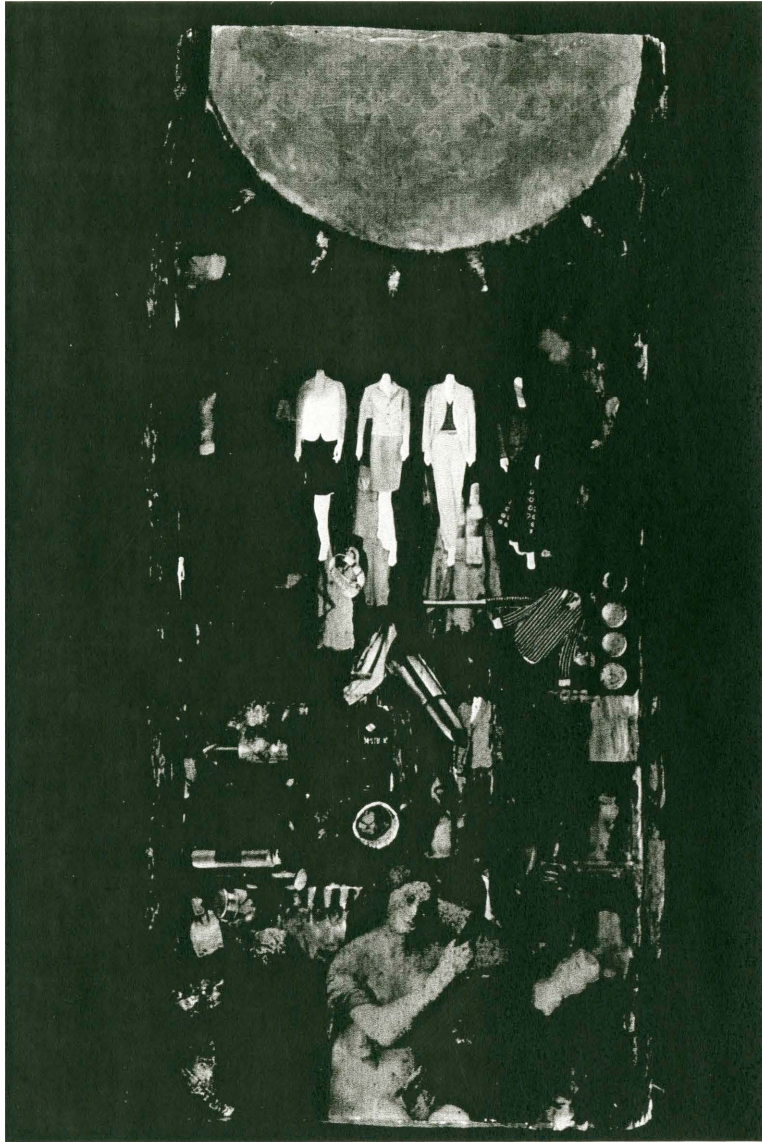


Figure 11: *Judgement Card*