

THESIS

FLATLANDER'S VIEW

Submitted by

Deb Komitor

Department of Art

In partial fulfillment of the requirements

for the Degree of Master of Fine Arts

Colorado State University

Fort Collins, Colorado

Spring, 1983

COLORADO STATE UNIVERSITY

Spring, 1983

WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER
OUR SUPERVISION BY DEB KOMITOR ENTITLED FLATLANDER'S
VIEW BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR
THE DEGREE OF MASTER OF FINE ARTS .

Committee on Graduate Work

John Brown
Army
John B. Williams
David W. Putnam
Adviser


Department Head

ABSTRACT OF THESIS

FLATLANDER'S VIEW

I want to redefine for the viewer the same sense of power, force, vastness and immenseness that one gets from western landscapes. This is achieved through intense colors and large scale imagery. My paintings deal with a multiplicity of realities through color and space relationships. Areas of descriptive color and perspective are placed next to absurd color and space. This forms a tension between realities which further enhances the feelings of power and force.

Deb Komitor
Department of Art
Colorado State University
Fort Collins, Colorado 80523
Spring, 1983

TABLE OF CONTENTS

	<u>Page</u>
TEXT	1
DOCUMENTATION	4

FLATLANDER'S VIEW

In this group of works I am trying to redefine nature through my own ideas. When I am in the mountains I feel a strong sensation of power, force, vastness, and permanence. I feel a power in the size of things in nature, along with a sense of the inability to control it. Yet to look around oneself is to be confronted with subtle colors, earth tones and immense sky. It is almost as if the subtle, somber colors in nature exist to balance the massive forms.

I choose to use intense, non-descriptive color to recreate the feelings of power, force, and vastness. I am not using color to describe the landscape in a pictorial sense. Color is used as an element of expression. The high chromatic color juxtapositions create a visual vibration. This causes tension or uneasiness on the part of the viewer, and seeks to achieve a sense of consuming power.

My early paintings deal mainly with the above concepts, but emphasize the formal aspects of the works over expressive issues. Through strong composition and intense color use, their importance lies in the more formal aspects of painting (i.e., composition, design, balance, active areas vs. inactive areas, etc.) while still expressing the vastness and force of nature.

Color performs more than just an expressive role. In my works I use color as both descriptive of nature and the absurd. I want to bring the viewer in and out of my reality. The absurdity of color is my personal vision as opposed to color used in a descriptive manner,

which I see as the viewer's vision. I want to combine these and control them so that my conception of the land becomes that of the viewer.

In my paintings "Four Verticals in a Landscape" (Fig. 6) and "Wall of Rocks" (Fig. 5), I have used perspective in the same manner as I use color. It is a synthesis of both the descriptive and the impossible. The perspective in these landscapes is overturned and in certain areas of the work it is tipped up. This emphasizes a sensation of force and tension. I want to put the viewer on the edge of uneasiness.

In the later paintings with the starry skys, I am creating a tension between the childlike playfulness of forms and the powerful force of nature. These later works bring forth a more personal view concerning the use of color. Color is still used to convey force, but the use of more primary colors enhances a heightened expressive quality. This personal expression creates tensions, rests and unrests, within the works, and a balance of these.

My art work fulfills the desire in me to create and explore. I enjoy art immensely; the process, the experimenting, the learning, the exploring. I work from small pencil sketches to establish the composition, but the process of laying down the paint is both physically active and intuitively spontaneous. I do not approach a blank canvas and proceed with a tedious technical process. It is a pleasurable experience which shows in the works. I mix the paint to a buttery consistency by adding gel medium to the oil paints, which also quickens the drying time. The paint not only has color, but sometimes when laid on thickly it takes on a sense of texture. I work first

with thin glazes, getting thicker as I build up the colors, permitting some of the previous tones to show through. It is a process of reacting to each previous color laid down. I further adjust the tones and intensities until a harmony or balance of rests and unrests abounds. To enhance the intensities of the colors and give them an even gloss, I put one to two coats of damar varnish on the completed works.

I choose to work large for many reasons. The main reason is that each work takes on a presence of its own. I want the viewer to feel invited to psychologically "walk" into the landscapes I create. The large scale also demands undivided attention. The paintings further become massive objects in and of themselves. The size has a power of its own.

This series of works comes out of a reaction to the intensities of light and the vast landscapes of the west. Being raised in the mid-western state of Ohio, I have come to marvel at the brightness and the expansive open skies that are so common here. This land has a power of its own. It can be comforting one minute, and frightening the next. It is a land of contradictions, beauties, and tensions.

I am creating a personal sense of vision through my own symbols and meanings that I only feel comfortable expressing visually. It is my hidden personality. It is my world. I am inviting the viewer into my perception of reality. The content or meaning is for the viewer to decide. It is not important to me that the viewer come away with the same answers as I do. I want only that the viewer come away with a new experience—a look into someone else's reality.

DOCUMENTATION



Fig. 1. Across the Land, oil on canvas, 72" x 60".

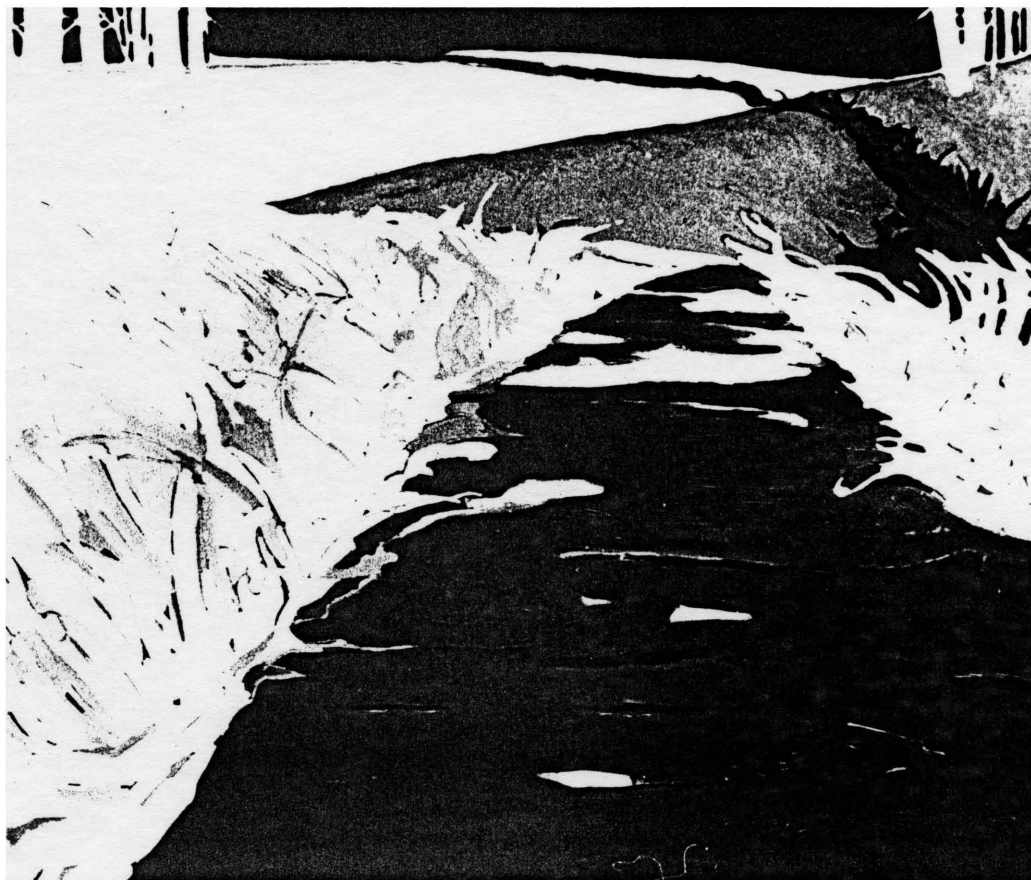


Fig. 2. Pathway, oil on canvas, 72" x 60".



Fig. 3. Landscape in Blue and Orange, oil on canvas, 72" x 60".



Fig. 4. Red Rocks, oil on canvas, 72" x 66".

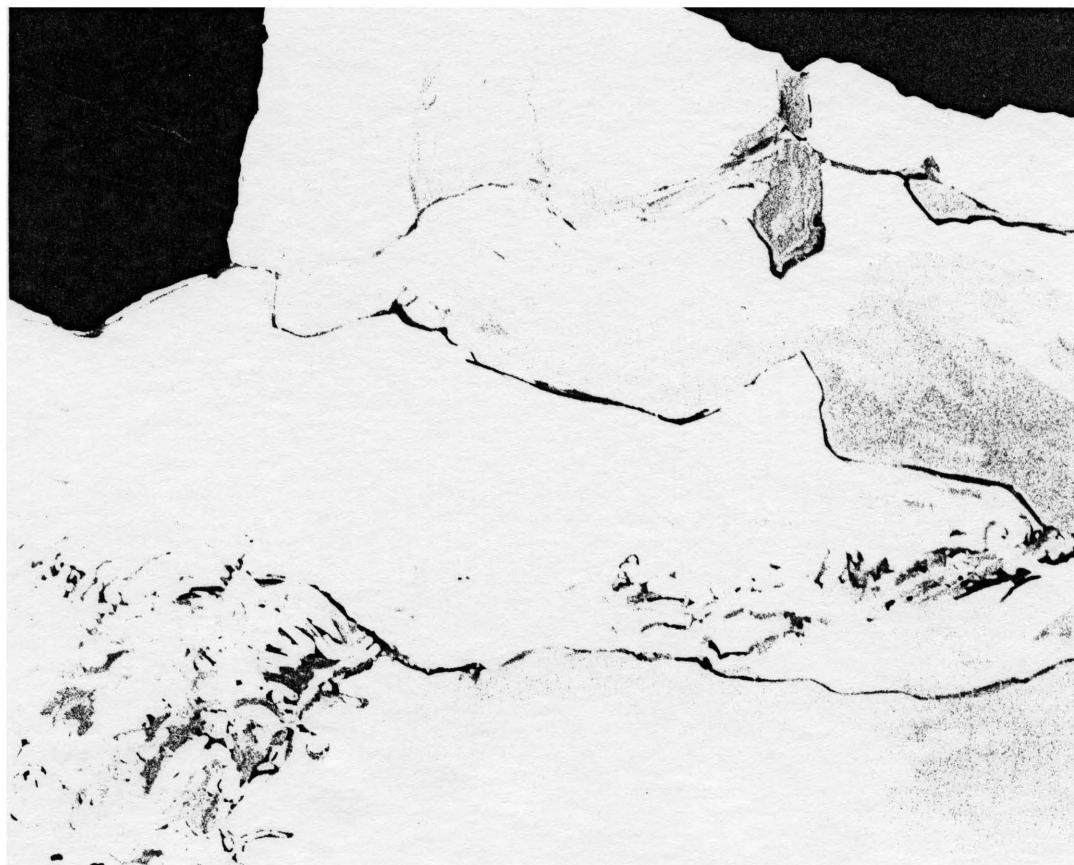


Fig. 5. Wall of Rocks, oil on canvas, 72" x 68".

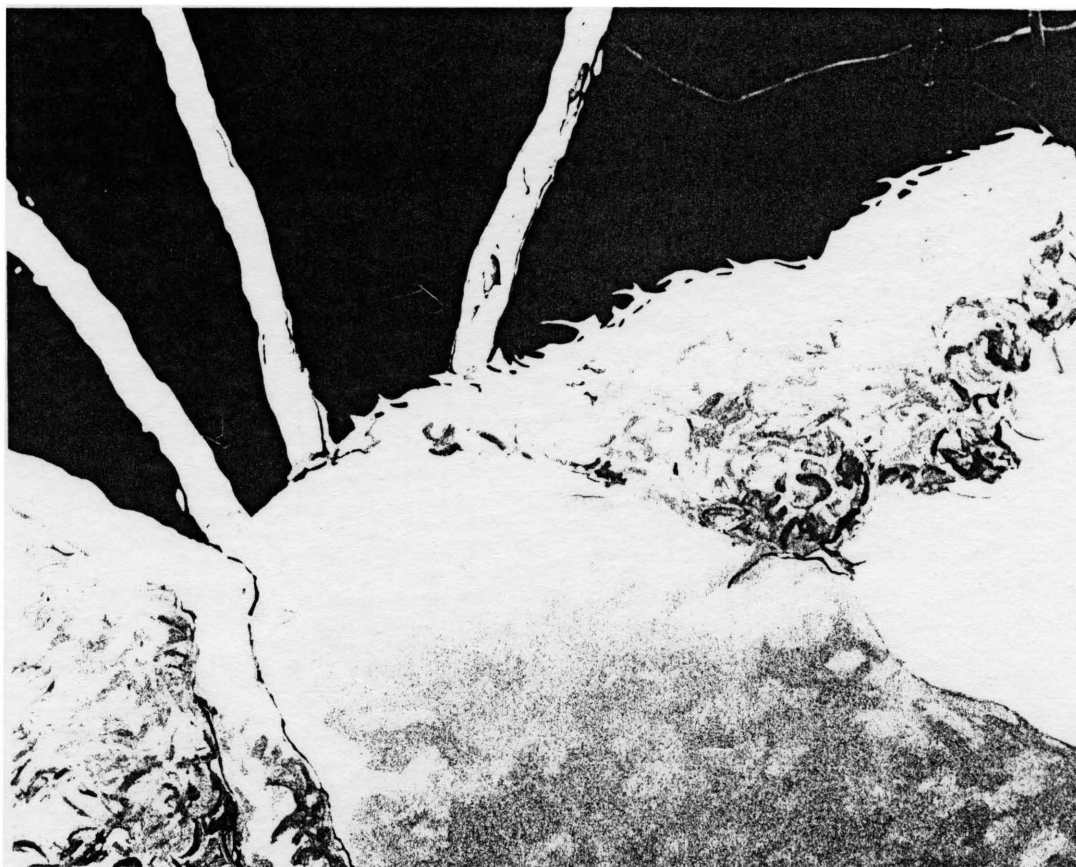


Fig. 6. Four Verticals in a Landscape, oil on canvas, 72" x 58".



Fig. 7. Winter, oil on canvas, 72" x 58".

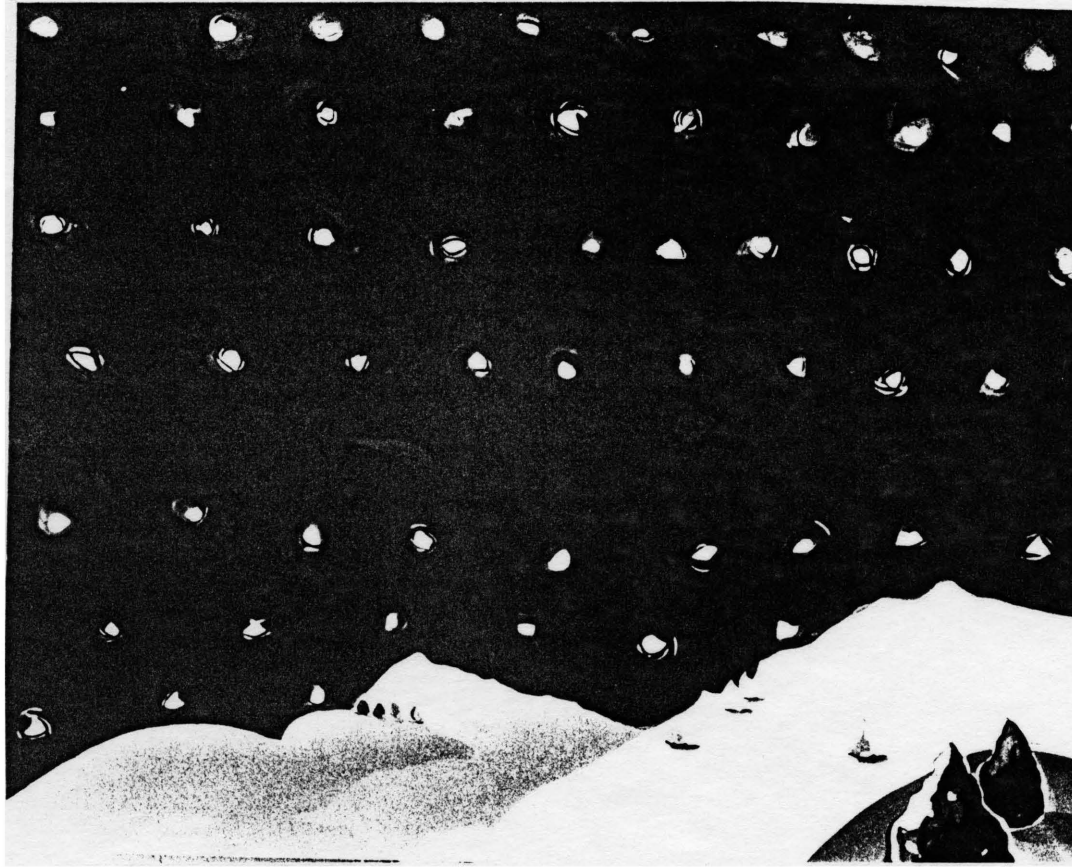


Fig. 8. Starry Night, oil on canvas, 71" x 56".

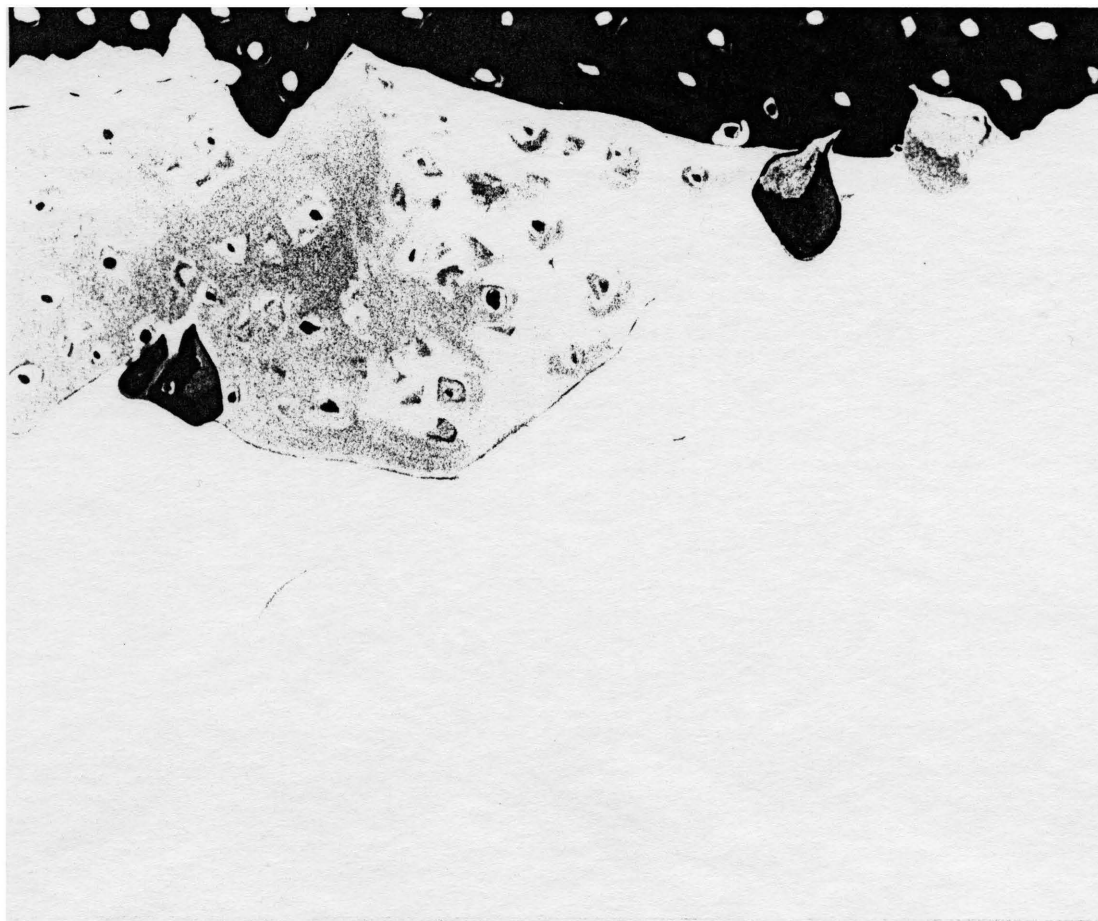


Fig. 9. Blizzard, oil on canvas, 71" x 56".



Fig. 10. The Gap, oil on canvas, 60½" x 51".