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Experimentation in Painting

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EXPERIMENTATION IN PAINTING

An Abstract
Presented to
Dr. Joel Moss
and the Faculty of the Graduate School
Fort Hays Kansas State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Art Education

by
Jack Karraker
July 1959
STATEMENT OF PROBLEM

It was the purpose of this study (1) to develop a better understanding of painting through the use of a variety of materials; (2) to gain a better understanding of the creative process; (3) to investigate both the objective and subjective facets of painting; (4) to illustrate the fact that the artist's environmental influences, emotions, and various aspects of his personality are reflected in the various painting media through which he works as well as the subject matter which is created; (5) to establish a greater understanding of the varied techniques employed in painting, so that this understanding may be transmitted to the art students with whom this writer works.

METHODS AND PROCESSES

In first approaching the problem with which this paper deals, it was necessary for this investigator to consider the various particulars of the medium with which he was working. In order to grasp a full understanding of all of its characteristics, a great deal of experimentation was done with a variety of techniques in order to grasp a full understanding of the results
that could be expected when employed in a complex or intricate problem. Because of limited time it was necessary to confine the scope of this experimentation to painting with oil and water color.

The oil painting was done on Masonite, canvas, and burlap. The paint was applied with a palette knife and brushes. The water color was applied on tableau paper and a commercial water-color paper. Many of the illustrations included in this abstract show that the paint was used very directly, and that the artist had a definite preconceived idea of what the finished product would look like. Others were of a much less direct nature. The backgrounds of these paintings were allowed to develop themselves to a certain extent. After the application of these backgrounds, lines which were felt to be complimentary to the rudimentary design were incorporated thus producing a recognizable subject matter.

CONCLUSION

The function of art is to express feeling and communicate understanding. Through working with the various painting media, a greater understanding of the complexity of the creative process has been gained. An
application of several coetaneous styles was used in order to make this as objective a study as possible. The subject matter itself is designed to point up the varied possibilities which the problem presented.

As was stated previously, one of the main reasons why a study of this nature was attempted was to enable this investigator to attain a fuller understanding of the materials and processes with which he worked, so that this understanding might be incorporated in his teaching activities. It is felt that this purpose was attained, and that his teaching methods will be enriched and become more meaningful because of the increased familiarity and understanding of the painting materials and techniques with which he worked.

Included in this abstract are photographs of paintings which illustrate the various styles and uses of the medium worked with. It is hoped that through these illustrations a visual understanding of those things which the artist attempted to display will be gained. It is further hoped that these illustrations will serve as a more graphic description of the thesis problem than that which can be given verbally.
THE JUDGES (Water Color on Commercial Water-color Paper)
AMERICAN MISSION (Water color on Commercial Water-color Paper)
LANDSCAPE (Water color on Commercial Water-color Paper)
THE CAT'S MEOW (Water Color on Tableau Paper Mounted on Masonite)
FAMILY PORTRAIT (Oil on Canvas)
THE RODENT (Oil on Canvas)
ABSTRACTION (Oil and Burlap on Masonite)
LITTLE BLACK SAMBO (A Copper Enameled Painting)