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amine both proximal and brief communication exercises to continue to use the laboratory setting and its sustained effects on discussion is a logical next step. Future interventions may be more effective if they take into account the significant carryover effects of the female partners or the male partners. Perhaps the use of the technique being tested may also increase the effectiveness of the interventions. Perhaps conjoint training in decreasing couple communication skills, including women in an intervention, is intended to imply that teaching their partner's violence, communication patterns, stress or anger and IPV is more effective if there is little scientific evidence for a proven communication reduction in violence. Future research on emotional regulation, cognitive techniques, attitudes toward women, and marital format. Future research on whether these exercises are more effective if administered to both partners, or if they are more effective in resolving conflicts outside the laboratory. It is important to work for specific types of partner abuse over

SKILLS may interventions. Methodological trials focus from a multiphase primary experimental design to changes resulting from the ultimate permanent changes in the promise of the intervention. Determining if the intervention leads to a given pattern of behavior, the kind of emotion that can serve as a new empirical intervention for a difficult population can build on the work from the lab

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violent men how to stop their immediate partner from being able to change. For as many as 75% of men who are violent are not due to being a batterer but rather to being a part of a coercive relationship. The characteristics of coercive relationships include escalation, and lack of de-escalating arguments, and lack of de-escalating arguments—habitual patterns of behavior that do not know how to stop. It is important to suggest that brief interventions are sufficient to stop



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I should like to express my sincere appreciation to the following for their inspiration and instruction which were received in the painting of these pictures: Mr. Earl Gause, Dr. Longman, and Dr. Martin.

THREE OIL PAINTINGS

by

Mary Adams Holmes

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art, in the Department of Art, in the Graduate College of the State University of Iowa

June, 1941

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ACKNOWLEDGMENT

I should like to acknowledge the invaluable inspiration and instruction which I have received in the painting of these pictures and in the rest of my work during the year from Mr. Emil Ganso, Dr. Longman, and Mr. Martin.

I. January 3
II. Feb. 4
III. Still Life with Cabbages 5
Illustrations
I. January 5
II. Feb. 6
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PROBLEM AND SOLUTION

Problem

The problem was the visualization through the medium of oil paint of particular aesthetic experiences.

Solution

Every picture I have painted has begun with an aesthetic experience. The object visible or remembered presents itself instantaneously to my mind as a completed "picture." The force or clarity of that presentation varies in intensity with different situations, but without this initial experience, I do not begin to paint. Fortunately this quasi-instinctive catabolic process is nearly continuous and can be arbitrarily induced by the challenge of material which, superficially considered, is not beautiful, but chaotic, or cheap. I constantly ask myself the question, how could this be painted, and the answer, if for me there is to be an answer, comes to mind in terms of color, rhythm, and mood.

The second step is anabolic. The completed mental picture is subjected to questions which attempt to discover the aetiology of the aesthetic experience. Of what formal elements is it constituted, what fragment of general, exoteric meaning is embodied in it? On the answer to these two questions depends the ultimate accessibility

of the picture to its consuming public. If they are answered honestly and with imagination, the original aesthetic satisfaction of the artist will become available to the onlooker, whose pleasure in the finished painting will be limited only by the vigor of the conceptual grasp of the painter.

In the process of painting many aspects of the first mental picture may be changed, details added or deleted, all the technical elements altered, but the true subject of the picture, the Ding-an-Sich that is being painted does not vary in any major way if the conception of the artist maintains its original strength. If it dissipates itself, or is too hampered by technical inadequacies to sustain the weight of its convictions, the completed work will naturally be compromised by that weakness. However, if through patient and loving application, the mental picture is actualized with that degree of reality at which it was first experienced, the painting will be valid.

DISCUSSION OF THE PAINTINGS

I. Zachary

As is frequently the case, the original aesthetic impetus which resulted in this painting occurred months before the picture was begun. This element of elapsed time is perhaps unimportant, but is none the less satisfying to me. I have time to paint and reject and paint again a series of mental pictures that give me a sense of intimacy with, even domination of the subject that makes the final painting of the picture rapid and effortless. I saw Zachary several times a week for months, fortunately without speaking to him, so that I was able to enjoy aesthetically his asymmetry, his curious attenuation, the pronounced geometrization of his head, the angularity and dislocations of his body, without being forced to consider him as a human being. I could assign to him the decadence and fanaticism that his body expressed without being confused by whatever social qualities he displayed. I thought of him against purple and dark red, holding a book, with eyes averted.

When it became possible to paint him, I chose a long narrow shape for the picture, feeling that it would intensify the elongation that is his salient feature. As is my habit when painting a portrait, I made no suggestion

about costume or position to be assumed, feeling that these are a valuable indication to the artist of the nature of the sitter and that they can be easily integrated into the aesthetic image if that image is authentic and sufficiently profound. With Zachary before me I experienced a slight amplification of my original conception; an element of timidity and supplication that I should have anticipated became evident.

I began to paint in thin washes of color, establishing the relationships of tone and drawing with the paint. My aim was, as it always is, to create the image that was in my mind, using the sitter as a springboard and a corroboration for the imagined object. In three hours, enough of this experience had been translated into paint for me to continue alone. After perhaps three more hours of work it had achieved that degree of completion at which it now stands.

II. Fran

As with the case of Zachary, this picture was conceived some months before it was accomplished. In this instance it was the pronounced repetition of circular forms in the head and face, the slender body, the tones of pale yellow and grey dominating the whole that impressed me. There was something flowerlike and melancholy, a

purely romantic flavor that I wanted to capture, an excessive femininity that was implicit in the repeated circles and subdued colors. The choice of a faded brocade whose strong perpendicular pattern stabilized the circular head was the only detail missing from my first picture.

I began this painting with a drawing, fairly detailed and with some development of form through chiaroscuro, done in a tempera of egg emulsion. This was done in green and white and varnished with Damar varnish before the oil painting was begun. I have found this a very satisfactory way of beginning a painting and use it frequently. After the varnish is dry, it is only a matter of a few hours work to complete the picture. The paint is applied both as a wash and very heavily, depending on the texture desired.

III. Still Life with Cabbage

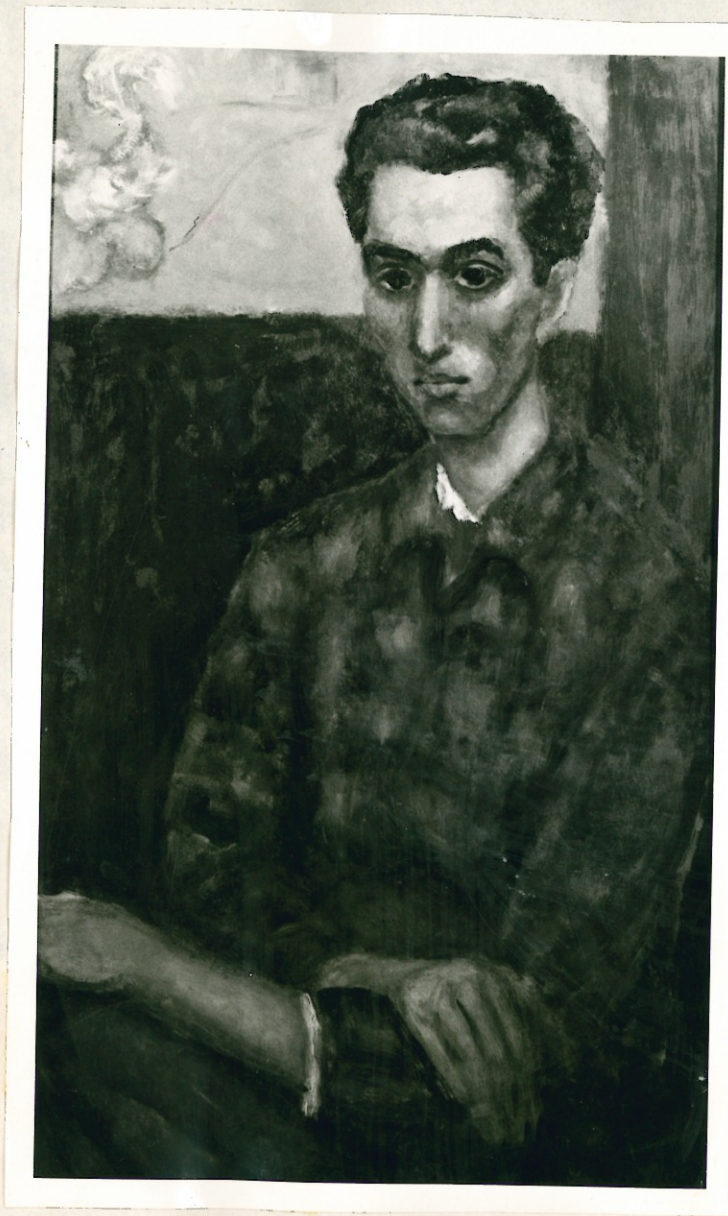
Unlike the other two paintings this picture was conceived and painted in a very short time. I went to a grocery to purchase some vegetables for a still life and was delighted as usual by the display of fruits and vegetables. The crisp convolutions of the cabbages with their ranging green colors, the dusty red of the new potatoes, the stark yellow of the lemons appealed particularly to me; their varied textures within their similar shapes challenged

me. In the studio, I arranged them in an oval bowl to make the problem of variety within similarity more acute, and placed them against a pale cloth that assumed all of their colors. They seemed perfectly beautiful to me, and I painted them as I saw them, on untoned canvas, attempting to retain in my painting the freshness and solidity of their various spheres.

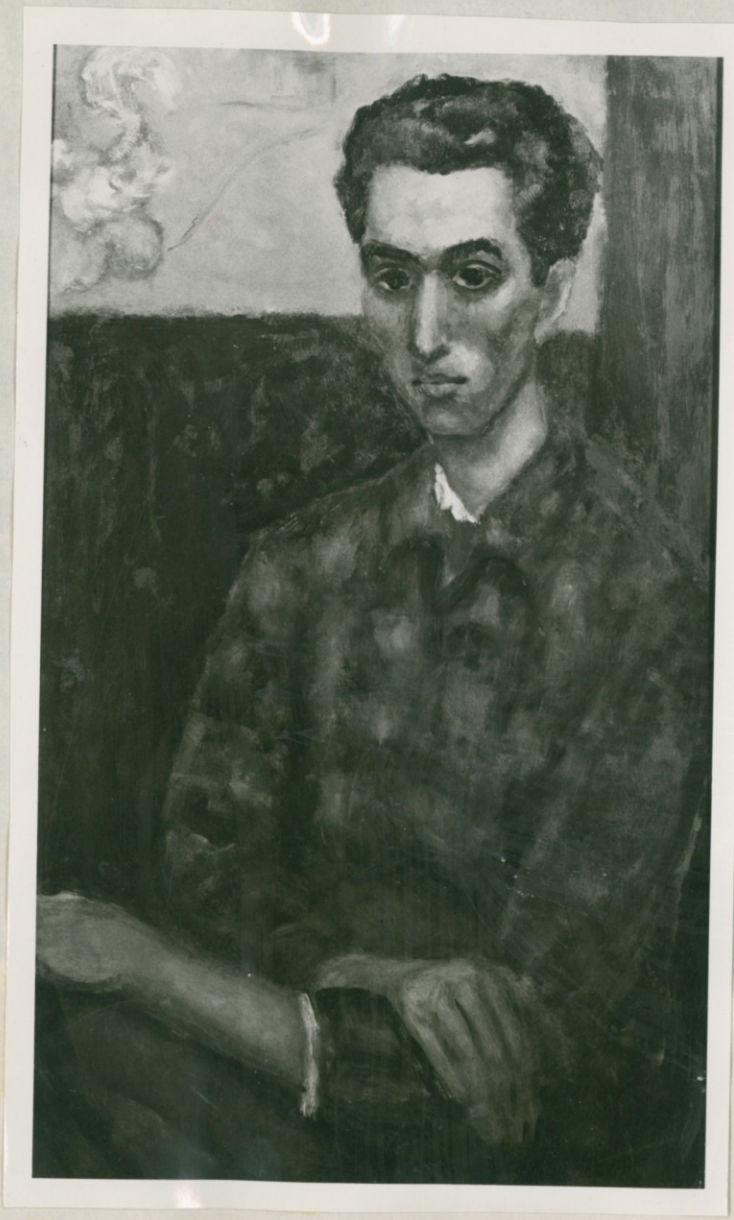
Conclusion and Evaluation

It would be presumptuous and false for me to make any dogmatic statements about my relative achievement in the solution of this problem. My degree of success is entirely determined by the person who looks at my pictures. I have never felt that a picture was finished in my life, and in another sense I never voluntarily left a picture until it was finished. I paint because I love to paint, for the same reason that some people like to make money and some people like to make love, because it is absorbing, fascinating, infinitely varied, always promising, never completely satisfactory. I cannot honestly say that the problems of composition or ultimate message ever prompted me to paint, and to superimpose on the act of painting the whole vocabulary of the profession would be affectation. The terminology is not too abstruse, (or perhaps is sufficiently abstruse) for me successfully

to pretend to such motivations if that were my wish. It is not. I have enjoyed tremendously the opportunities granted me this year, to paint a lot, to be with painters. I sincerely think I have learned something from every picture I have painted and seen. I expect to go on learning, and I pray I may never paint a picture beyond which I can not see.



I. ZACHARY



I. ZACHARY



II. FRAN

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III. STILL LIFE WITH CABBAGE