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RHYTHM, REPETITION AND INTERVAL AS SPACE

by

John James McGlinn, Jr.

B.A. University of Colorado, 1968

Engineer's Office

May 7, 1974

A thesis submitted to the Faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirement for the degree of

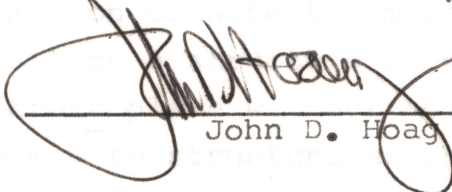
Master of Fine Arts
Department of Fine Arts

1974

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This thesis for Master of Fine Arts Degree by

John James McGlinn, Jr.



John D. Hoag



Eugene Matthews

Date May 7, 1974

Chronologically, the Weather Series of paintings, prints and drawings is represented by four pastel drawings. They are subtly modulated color fields with some emphasising apparent structure and some with squares contrasted with soft uncertain backgrounds. The total concept dealt with atmosphere and mood, but derived from the second-hand information of Robert Ryman's white paintings. In my work at this time a structure of wave forms was used to network the picture plane without solidity.

These gave way to structure as image in a new series I called Linen. The perpendicular off-grids called to mind close-ups of fabric and in other cases an architectural scale. The underlying form linked with structure as function as in weaving more so than as anything descriptive.

The techniques involved were closely tied to the space of overlapping and crisscrossing. Additive and subtractive steps were equally important, with the subtractive step sometimes being the final one. Sources after-the-fact were air conditioner vents, skyscrapers under construction, linen and fabrics, Japanese weaves and walls. Agnes Martin's work was like a contemporary friendship except that the dates accompanying her pieces are ten to twelve years prior.

This amount of work was started early fall and finished in January. Towards the end of this series I felt my work beginning to imitate hers, and also that there was more space left out than included. I wanted to show expansive or landscape-type space in a frontal way.

The new series, Fences, does not describe or depict landscape but is a derivation of Oriental flat painting and the idea of space stacking.

First, the angled images appeared followed by

the return to the perpendicular with new accents on interval and repetition. This interpretation is much like the standard global map's flattening of the sphere into a rectangle. To take line of sight space and flatten it directly to the painted surface has many primitive and ancient antecedents : Egyptian painting, cave drawings, icons and other pre-Renaissance spacial systems.

To declare that space without describing anything else is my main goal right now. I am doing that by spreading out space through intervalled markings. But this does not mean I am unaware of any under currents. What other ideas I have at this point stay locked to interpretation as pictorial matters and not verbal ones.

Techniques employed, to my thinking, are simple : in prints, the line etch, aquatint and extensive use of the open etch; in painting, additive flat color without modulation with air brush transparencies; in drawing, charcoal and eraser with spray paint.

By keeping the techniques simple and the sizes of the pieces small, more development of the concept can occur.

Clement Greenberg, the important modern critic, has said "Skill, dexterity, is now revealed as no longer capable of generating quality because it has become too generalized, too accessible and by the same token too patterned."

"Inspiration, conception, alone belongs altogether to the individual, everything else can be acquired by anyone now."

My continuing interest now is in rhythm and repetition. By solving form, that is, by a "picture" that

has no extraneous parts beyond my idea, I can concentrate on color. My necessity to find myself color-wise prefaces a true mature painting. Making the form readable through personal color is my long reaching goal.

Jim Matteson
Chairman of Committee

Robt. R. Ecker

Richard Dudley

Richard Dudley

Richard Dudley

Richard Dudley

In partial fulfillment of the requirements for
The Degree M.F.A. in Creative Arts.

John James McGlinn, Jr.
Name

has submitted this written thesis as a supplement
to the creative thesis.

Nine Slides

which is in the permanent possession of the
University of Colorado and recorded with the
Department of Fine Arts.

Approved by

Jim Matheson
Chairman of Committee

Robt. R. Ecker
Member

Charles A. Guelley
Member

Richard Sudley
Member

J. M. H. [Signature]
Chairman, Fine Arts Dept.

Number of slides and medium

#1	Acrylic	<u>22"x30"</u>	<u>Fences</u>
#2	Acrylic	<u>22"x30"</u>	<u>Fences</u>
#3	Acrylic	<u>22"x30"</u>	<u>Fences</u>
#4	Acrylic	<u>15"x21"</u>	<u>Fences</u>
#5	Acrylic	<u>15"x21"</u>	<u>Fences</u>
#6	Charcoal	<u>15"x18"</u>	<u>Linen</u>
#7	Acrylic	<u>22"x30"</u>	<u>Linen</u>
#8	Acrylic	<u>22"x30"</u>	<u>Linen</u>
#9	Acrylic	<u>22"x30"</u>	<u>Linen</u>
#10	Etching	<u>18"x18"</u>	<u>Marin County - Gray</u>

