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A Thesis submitted to the Faculty of the Graduate School of the University of Colorado in partial fulfillment of the requirements for the Degree Master of Fine Arts Department of Fine Arts 1951		

**SOME FACTORS IN THE DEVELOPMENT, by
OF AN ARTIST**

has been approved for the

Grace Wagner

B.S.Ed., University of Idaho, 1943

by

Wendell H. Black
Charles H. Arner

Date

Aug. 6, 1951

A Thesis submitted to the Faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirements for the Degree

Master of Fine Arts

Department of Fine Arts

1951

Thesis statement to appear on
all theses presented by can-
didates for the M.F.A. degree
in Painting as of February 25,
1948.

In partial fulfillment of the requirements for
the degree M.F.A. in Painting

This Thesis for the M.F.A. degree, by

Grace Wagner

has been approved for the

Department of

Fine Arts

by

Wendell H. Black

Charles M. Amner

Date

Aug. 6, 1951

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16 x 22
16 x 21
16 x 19

Size

Title

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Approved by

Charles M. Amner
Chairman of Committee

Wendell H. Black
Head of Fine Arts Dept.

Date

August 7, 1951

Thesis statement to appear on
all theses presented by can-
didates for the M.F.A. degree
in Painting as of February 25,
1948.

In partial fulfillment of the requirements for

the degree M.F.A. in Painting

Thesis directed by Instructor Charles M. Annan

Grace Dean Wagner

Painting, an individual, independent activity,

grows out of the artist's awareness of his environment,
has submitted this written thesis

and out of his innate capacity to be aware. The artist
as a supplement to the creative thesis

has some special ability for expressing uniquely, his

emotional reaction. As a teacher, I try to

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No. 2 -- Oil

understand the No. 3 -- Mixed Medium, developing his

No. 4 -- Ink Drawing

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They are, the art impulse, the aim of the artist, the

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University of Colorado and recorded with the
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Department of Fine Arts.

Approved by

Charles M. Annan
Chairman of Committee

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tion and esthetics, and

subject.

Wendell H. Black
Head of Fine Arts Dept.

No solution to a problem is given here. Rather

a number of problems have

Date

August 7, 1951

Wagner, Grace Dean (M.F.A. Art: Painting) associative

Some Factors in the Development of an Artist

Thesis directed by Instructor Charles M. Annan to form
and content. I recommend its publication.

Painting, an individual, independent activity, grows out of the artist's awareness of his environment, and out of his innate capacity to be aware. The artist has some special ability for expressing uniquely, his emotional reaction to life. As a teacher, I try to understand the artist as an individual, developing his expression out of factors both explicable and inexplicable.

This paper is an attempt on my part to understand some of the factors in the development of an artist. They are, the art impulse, the aim of the artist, the tendencies in all creative expression, and the influences of our immediate culture on the artists of today.

The material in this paper is the result of my thinking about a number of articles, essays, and books that I have read on the psychology of art, on art education and aesthetics, and on other topics related to my subject.

No solution to a problem is given here. Rather a number of problems have come out of my reading. One

that I wish to investigate further is the associative
value of subject in painting.

PAGE

This abstract of about 170 words is approved as to form
and content. I recommend its publication.

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<i>Charles M. Roman</i>	
Instructor in charge of dissertation	
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PART I

OVERVIEW

The artist moves through the milieu of the world and perceives, apprehends, comprehends; he believes, hates, fears, hopes, loves and anguishes. As do all men, he experiences and reacts; there is the interaction of circumstance of environment and innate quality of individual. But different from the non-artist, some urge is upon the artist to communicate this experiencing of circumstance. His painting expresses how he has seen the world with his body, and with his senses; with his heredity and his learning, with his intuition and his feeling. It may be his only source of happiness. Perhaps he has not been able to find any more practical solution to the problem of satisfaction from experience. Feeling, the result of emotional states, works toward some expression that gives gratification.

The concept of the art impulse as identical with individual perception of the environment, is the view of Benedetto Croce. For Croce, the clue to the meaning of art is in the understanding that art is a natural process of the individual in expressing himself. A man expresses himself whenever he tells to someone what he

has seen or heard. PART II
 The brush and the chisel, like words, are ways
 of communicating.
 THE IMPULSE

The impulse to creative activity is in all people. This is proven by examination of child art with its emotive, forceful, direct statement, and the art forms of the primitive tribes of the world. It is one way an individual gives out opinions, thoughts, ideas, about the environment of which he is a part.

Ultimately the urge to create is accounted for by the physiological process of stimulus and response. Everything that happens to humans results in a feeling of pleasure or pain to some degree. A man paints because it makes him feel good to do so. It may be his only source of happiness. Perhaps he has not been able to find any more practical solution to the problem of satisfaction from experience. Feeling, the result of emotional states, works toward some expression that gives gratification.

The concept of the art impulse as identical with individual perception of the environment, is the view of Benedetto Croce. For Croce, the clue to the meaning of art is in the understanding that art is a natural process of the individual in expressing himself. A man expresses himself whenever he tells to someone what he

has seen or heard. The expression grows from the apprehending. The brush and the chisel, like words, are ways of communicating.

The painter looks at his work and he realizes that its value for him lies in whether he has been able to put there on the canvas his strong feeling about the thing that has prompted him to paint. Whether the work is abstract, non-objective, or objective, his evaluation of it will be the same, for his painting is his experience transmitted; it is a judgment grown out of his feeling. It is his emotion visualized, externalized, recorded in plastic form. It succeeds or fails in his eyes according to whether it carries his vision in the most effective form possible.

I have used the phrase, strong feeling, because I believe the starting point for the painter is some forceful reaction to a person, place or thing - subject. He is inspired to express his reaction, his emotion, feeling. If the painter is a person of intelligence, insight, and imagination, he will bring to this, his interpretation of reality, some quality that makes it uniquely his own, and which also relates it to all human life, because he is a man sharing experiences common to all men.

PART IV
PART III

THE TENDENCY
THE AIM

The search for the form that will best suit the
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adults.

PART IV

THE TENDENCY

TRADITION

The search for the form that will best suit the artist's purpose is the most difficult problem. I think beginning painters almost always start with subject matter and their interpretation of it will tend to follow one of two general tendencies seen in all art expression in Western Europe since the times of the Greeks -- the Classic and Romantic traditions. The Classic expression (whether it be individual or national) that tradition, evolved in Greece between the seventh and the fourth centuries B.C., was a restrictive tradition, characterized by repose and aimed to produce idealized natural forms. The Romantic tradition had its origin in the Scythian peoples of Middle Europe, (historians disagree as to their origins whether Asiatic or European) was formative process, he says, the one will result in abstraction and the other in naturalism. His whole argument is based on an essay by Worringer "Abstraktion und Einfühlung" (Abstraction and Empathy) 1906. Mr. Read believes that these two tendencies could be coexistent and of the Carolingian, (775-950), Ottonian (c.950-1100) and Romanesque (11th and 12th centuries) periods of art history.

In Skira's discussion of Cezanne there is a short comment on children's work. It is written there that if expression which is characterized by great freedom of instinct is stronger than intellect the painting will be a transposed vision which is an invention. It was intimate suggestive of adventure, is preoccupied with the idea that this quality of mind is rare in children and adults.

picturesque and suggest PART V aspects of nature and with the passionate in life.

TRADITION

A confusion may enter if we try to ally the abstract As a teacher and as a student I am interested in these two tendencies in art expression. Perhaps they are basically related to the two broad streams of expression in Western Europe since the times of the Greeks, - the Classic and Romantic traditions. The Classic tradition, evolved in Greece between the seventh and the fourth centuries B.C., was a restrictive tradition, characterized by repose and aimed to produce idealized natural forms. disregarded as influences in the development of The Romantic tradition had its origin in the Scythian peoples of Middle Europe, (historians disagree as to their origins whether Asiatic or European) was adopted by the Nordic peoples, and characterized much of the work of the Dark Ages (Irish manuscripts, North Italian sculpture, architecture 6th to 8th centuries) and of the Carolingian, (775-950), Ottonian (c.950-1100) and Romanesque (11th and 12th centuries) periods of art history. The Romantic tradition refers to the kind of expression which is characterized by great freedom of fancy in conception, strangeness and variety in form, is suggestive of adventure, is preoccupied with the

picturesque and suggestive aspects of nature and with the passionate in life.

A confusion may enter if we try to ally the abstract tendency in individual expression to the Romantic tradition and the classic to representational painting. In contemporary art there is a great confusion of forms and meanings, but insofar as a piece of work is inventive, emotional, subjective, and abstract it may be said to be in the Romantic tradition and as it is ordered, calm, static, it may be said to be classic. These traditions are part of the background culture of the western world and may not be disregarded as influences in the development of an artist.

able amount of the work he would be interested in, never gets into the shows. It is amazing, I think, how much of our opinion must depend on the opinions of others for its formation.

The artist is aware of the culture of which he is a part. Our neurotic, sensate, schizophrenic culture has erupted with a welter of artists, and people interested in the works of artists. Does the unrest and confusion of the people, their striving for some means of allaying their fears, account for the increase of artists and audience? No doubt it does to some extent.

PART VI

INFLUENCE OF CONTEMPORARY CULTURE

In pursuit of the best individual style to express his ideas the artist goes to schools, learns new techniques, delves into esthetic theories, takes from the artists of the past epochs any ideas that he thinks will strengthen his own expression. But, I believe, the greatest, single influence on his work is the work of his contemporaries. He has little chance to study their products first hand; he relies on the art editor, the critic, and the museum curator for reviews and opinions about current shows. And he knows also that a considerable amount of the work he would be interested in, never gets into the shows. It is amazing, I think, how much of our opinion must depend on the opinions of others for its formation.

The artist is aware of the culture of which he is a part. Our neurotic, sensate, schizophrenic culture has erupted with a welter of artists, and people interested in the works of artists. Does the unrest and confusion of the people, their striving for some means of allaying their fears, account for the increase of artists and audience? No doubt it does to some extent.

Mrs. MacAgy, "Contemporary Americans West Coast Version," Art Digest, 26:9, December 15, 1950.

We expect the painting in the United States now to be symptomatic of the evils that beset our society.

The emotional tensions that result from a time of moral crisis should not be underestimated as a formative factor in painting. There seems to be a new unity of some undefined quality that is giving form to the work of many contemporary painters. I believe it may be attributed in part to the cultural crisis and to the causes behind the crisis. We get some understanding of this new quality in the painting of our era from the writing of critics about recent shows.

Paul Bird, editor of the Art Digest, in an article about the Metropolitan Annual Exhibit of Contemporary American Painting, quotes critic Howard Devree¹ of the Times:

This show has more of a common denominator . . . I can't define it but it has led to the diminishing of the objectively realistic approach and has diminished regionalism in the older sense.

Mrs. MacAgy wrote of the San Francisco annual:²

. . . painters today are less naively defiant and not so apt to identify themselves with causes. . . nor so apt to identify themselves objectively, with content.

¹Paul Bird, "Public and Press Give Warm Welcome to Met's American Choices," Art Digest, 25:8, December 15, 1950.

²Mrs. MacAgy, "Contemporary Americans West Coast Version," Art Digest, 25:9, December 15, 1950.

but it Heinrich Blücher,³ in writing of two recent books on esthetics says: for subject matter more natural forms

are called. In our fearful times I note that the grand style has made its appearance once more. . . our best spirit has erected an enormous edifice, as the cosmopolitan style, which encompasses all forms, past and present, of man's artistic experience. Art has emerged once more, as an essential of life and is proving its indestructible relations to the whole of human existence.

all artists. I wonder if it is the new idiom of the age and if so its value in light of esthetic and philosophical principles as to what makes a work of art. Metropolitan, who writes of painting in 1951:

Abstract and non-objective painting takes up the . . . above all American artists have forsaken their national idiom and now speak in a universal language. It seems that American painting for the first time in history now equals that of any country.

of John Marin, Hyman Bloom, Lee Catch, Rico Lebrun, Jackson Pollock, Willem de Kooning, and Arshile Gorky was chosen to represent the United States. Of these the first three are classed as expressionists, and the others as abstractionists. Mr. Marin is above all an individualist and difficult to classify. There is an implication in these quotations other than the one that American painting seems to be coming of age, so to speak; it is that there is an increasing swing to abstraction in painting. It is not always easy to classify artists as to type. An artist's work may be said to be abstract if he deviates in any way from imitation of the surface appearance of objects. If the subject is entirely gone the work is called non-objective, of seventeen rooms of painting the first four were filled

³Heinrich Blücher, "Style and Magic of Form," Saturday Review of Literature, 34:46, April 7, 1951.

⁴Paul Bird, "Big Met Show Finds 'Americans Now Speak Universal Language'", Art Digest, 25:7, December 1, 1950.

but it may have been abstracted out of subject. Generally paintings that have for subject matter more natural forms are called representational or realistic paintings, and those with shapes derived from nature and with clues as to the subject from which they came, are called abstract.

The swing toward abstraction is of importance to all artists. I wonder if it is the new idiom of the age and if so its value in light of esthetic and philosophical principles as to what makes a work of art. Abstract and non-objective painting takes up the greater space in the big exhibitions. In last summer's 25th biennial of contemporary art at Venice, the work of John Marin, Hyman Bloom, Lee Gatch, Rico Lebrun, Jackson Pollock, Willem de Kooning, and Arshile Gorky was chosen to represent the United States. Of these the first three are classed as expressionists, and the others as abstractionists. Mr. Marin is above all an individualist and difficult to classify.

It is reported that in the Metropolitan Museum's show of contemporary art last fall (1950) out of a total of seventeen rooms of painting the first four were filled with the works of the so-called representationalists and all the other rooms had the work of abstractionists and non-objective painters. And this show was boycotted by twenty-eight abstractionists because the juries, appointed

by the museum, were said to be too conservative. Their \$8000 in prize money went to Knaths, Lebrun, Hirsch, and Kunioshi. Of the group only Hirsch is a realist. The work of the others has been called watered-down abstractionism.

All painters, abstractionists or realists, use the same means - line, space, color. Out of these they fashion form to create meaning. Perhaps these two, form and meaning, can not be divided because the form carries the meaning. Mr. Clive Bell has written about form and has been much criticized for his opinions. The picture, he says, is a work of art if it stirs the esthetic emotions, and the thing that stirs the emotions is some just-right combination of the elements mentioned above. Why we are stirred by the relation of forms Mr. Bell finds irrelevant to the discussion of esthetic form.

Laurence Buermeyer says that Mr. Bell's concept of esthetic form is derived from Pater's idea that " . . . art at all times strives to the condition of music."⁵ Mr. Buermeyer feels that Mr. Bell has made a contribution to the education of the public in telling them that a work of art is not good because it tells a

⁵Ibid., p. 126.

⁵Laurence Buermeyer and Others, Art and Education. Merion, Penna: The Barnes Foundation Press, 1947. p. 123.

story or resembles some thing, but he has done harm in setting forth an esthetic theory that is untrue. He thinks it is untrue because it divorces form from subject matter. writing of Zola, to the clarification by writing,

of the Mr. Buermeyer⁶ says that: as the theory of evolution... while subject matter does not in any degree prescribe the detail of an artist's work, it does furnish the point of departure, and relatively at least, fix the conditions of success. When the clue it offers is utterly banished from art, the artist is reduced to playing with sensations, to devising patterns which have, to be sure, many photo-elements of esthetic appeal, but which are far from sufficient for great art. of understanding reality.

The art In the work of Gorky, Miro, Hofmann, Rothke, Tomlin, Motherwell, Matta, de Kooning, Pollack and many lesser-known abstract and non-objective painters we can see no clue to the meaning of the paintings through use of recognizable subject matter. Shall we say with Bell that their work can be important only as it meets the test of significant form? Or shall we insist with Buermeyer that none of the work can be great since there is no clue to subject matter? able subject matter in the abstract Peter Blanc, in his essay, The Artist and the Atom,⁷ shows that the research into the basic composition of

⁶Ibid., p. 126.

⁷Peter Blanc, "The Artist and the Atom," Magazine of Art, 44:145-152, April, 1951.

kind of mysterious activity and some even more mysterious

the universe has been closely paralleled in the works of art since about 1850. He begins by pointing out the relation of realism in the painting of Courbet and in the writing of Zola, to the clarification by writing, of the theories in science such as the theory of evolution and Dalton's atomic theory. Blanc continued through the parallel development of the breaking up of the atom and the development of Cubism. He does not imply that art copies science in that it imitates scientific photographs. Art is another means of understanding reality. The artist has reflected in his own ways the changes in thinking resulting from the research of science. The artist has recorded his reaction to a world changed by science, harassed by wars and depressions attendant on those changes, and plunged into moral crisis by the evolution of a materialistic culture in which man is confused as to the standards by which he shall judge good and evil. subject revealed as imagery.

There is no recognizable subject matter in the abstract forms of the paintings of Gorky, Matta and the others who work in their manner, but if we believe the artist shows in his painting some strong reaction to the world we can believe that they record "the only certainty left to man, that in this universe there exists some kind of mysterious activity and some even more mysterious

equilibrium."⁸ The question as to whether this can be great art is not decided. some expressionists are

There are many degrees of abstraction possible in painting. In most, the subject is kept and recorded in more or less recognizable images or symbols. Abstraction is, I think, a favored way of working, because it allows art more easily to aspire "to the condition of music." Many people believe that subject stands between viewer and the pure esthetic appeal of the expressionist painting. The expressionist tries to understand reality

Many adopt the forms of abstraction but few are able to use them well to express their ideas. If the use of abstract forms grows out of anything less than a profound and intuitive sense of the mysterious quality of reality as discovered by science, it becomes a thing of emptiness. I think this is true, whether the abstraction is a form of distortion, as seen in expressionism, or subject revealed as imagery. the measure of

Someone has said that the painting in the United States now need not be classified into the many "isms" under which we often find it, but only under the two broad groupings, abstract and expressionist. This is a convenient listing but we must remember there is much

⁸Loc. Cit.

overlapping of the two - some abstractionists are expressionists by nature and some expressionists are to abstract in their use of symbolism. tends to exalt

common Abstract art, as it grew out of Cubism, is allied with classic form and order whereas expressionists are of the Romantic tradition. Expressionism is a doctrine of life as well as of art; it is characterized by intensity and melancholy; it is hard to define and it is better understood by examining the work of expressionist painters. The expressionist tries to understand reality by relying on the intuitive perception. The expressionist cherishes his subconscious; he is something of a mystic and believes he can create reality from essences; if truth is to be found it is in the abyss of the repressions; light will come only from darkness. to be

approach Among the founders of expressionism in Germany during the first decade of the 20th century the following ideas were held to be true. Man is the measure of the universe; to set up basic values of life we do not rationalize but rather use irrationalism; change is how necessary for development; good might be best known through the practice of evil; if you do not put yourself in jeopardy nothing can happen; your soul rots within

Notes taken in class, Spring Term, 1951.
Loc. 015.

you if you do not use it.⁹

The expressionist is brother to the masses, to know them he must live with them; he tends to exalt common man; he believes the people have religion and no God; the uneducated may show the way to God. The Germans are on the side of spiritualism against materialism; they are of the Nordic spirit, as opposed to the southern classic tradition.¹⁰

The expressionist painter seeks reality through his intuitive understanding of the objective world. He gets his ideas onto the canvas in a personal, subjective way. He uses distortion, heavy line, emotional color to carry his meaning; the painting grows under his hand, created by intuitive processes of thought. It is difficult to put into words. It is a thing to see to be in apprehended. To them man was a symbol of all men I enjoy the painting of Van Gogh, Gauguin, Ensor, and Munch. These men were the forerunners of expressionism as we know it. In their work is the quality I seek in my painting - life felt, and expressed somehow

⁹Dr. Faye, "Expressionism," Literature 106, (from notes taken in class), Spring Term, 1951.

¹⁰Loc. Cit.

so to artists who believe our arts should be measured by a humane criterion. I think Giacometti's little figures are powerful expressions of the place

by intuitive means: not enjoyment of life, but discernment of life; its mystery, as sensed in enigmatic man who is limited, bound, and determined by his innate qualities, and by accident of circumstance, and in nature, the earth, to which man must remain close. *ted in London last* Die Brücke (1905-1910) and the Blaue Reiter (1911-1914) expressionist groups in Germany stated in their manifestoes their belief of art as an expression of inner truth. The most famous of the members were Kirschner, Nolde, Kokoschka, Kandinsky, Klee, and Beckman.

empty Their sources of inspiration are known: they studied primitive art of Africa and of Oceania, woodcuts of the 15th and 16th centuries, children's art, medieval religious art and folk art. They devised their individual ways of working out of these. They did not believe in discarding subject matter. To them man was a symbol of all men. They regarded him closely and recorded with all the power of their means the truth of his weakness or strength.

There are very few painters now who work in the manner of the original Brücke and Blaue Reiter groups. But their influence has been great and it will remain so to all artists who believe our arts should be measured by a humane criterion. I think Giacometti's little figures are powerful expressions of the place

of man in the world today. Hyman Bloom has created a new symbol for the decadence of our society. The work of Beckman remains as a means of understanding the amazing mystery of existence.

The symbolic - realists, who exhibited in London last spring, stem from the tradition of the earlier painters who used man as a symbol - Lautrec, Van Gogh, Munch and Gauguin, Ensor and Nolde.

The London show was not praised by the English critics. It was said to be an anemic expression and empty of thought. The paintings shown in London were by Paul Cadmus, Peter Blume, Walter Murch, Andrew

Wyeth, Pavel Tchelitchev, Albert Pickens and Henry Koerner. Man may be a symbol of reality only in the present century. Art now clearly expresses the advances made in knowledge by scientific research and reflects

also the catastrophic events that have come because of man's inability to cope with changes in the social structure - changes that have been produced by scientific knowledge.

Critics have expressed the belief that painting in the United States today has some special quality or unity. This unity is not clearly defined, but grows in part, I believe, out of the character science has given to our age.

In shows of con PART VII painting the predominant mode of expression is abstract. When the subject has

SUMMARY

been entirely eliminated the work is called non-objective. Abstract RESTATEMENT OF IDEAS

painting bring us to the question of form and content and communication in

The impulse to creative activity is in all people art. Most estheticians consider subject matter vital but in the individual who becomes painter there is some to meaning in painting. This does not imply that a uniqueness of sensibility that makes him happy to express his emotional reaction to his environment by visual means. He senses the essences of ideas, objects, and situations and uniquely expresses this understanding.

Instead of classifying painting into many categories we might use only two large divisions - the His expression may be abstract or representational.

The artist interprets his environment and is also abstract and the expressionist groups. There is overlap within these areas but expressionist work is a product of it. This seems especially true in the present century. Art now clearly expresses the advances usually identified by highly emotive and personal use made in knowledge by scientific research and reflects of line and color, and by use of the human as subject also the catastrophic events that have come because of to express the artist's emotive reaction to life. man's inability to cope with changes in the social structure - changes that have been produced by scientific structural kind of painting, and expressionism as an knowledge.

intuitive, subjective way of working.

Critics have expressed the belief that painting in the United States today has some special quality or unity. The basic consideration is the innate quality of sensitivity and feeling that has given the impulse in part, I believe, out of the character science has given to our age.

influences of training, from the character of his

culture In shows of contemporary painting the predominant mode of expression is abstract. When the subject has been entirely eliminated the work is called non-objective. Abstract and non-objective painting bring us to the question of form and content and communication in art. Most estheticians consider subject matter vital to meaning in painting. This does not imply that a painter must imitate the outward appearances of nature but that some clue to the thing that inspired the work should persist in the finished painting. It is possible

that Instead of classifying painting into many categories we might use only two large divisions - the abstract and the expressionist groups. There is overlapping within these areas but expressionist work is usually identified by highly emotive and personal use of line and color, and by use of the human as subject to express the artist's emotive reaction to life. Abstract art is generally classified as an intellectual, structural kind of painting, and expressionism as an intuitive, subjective way of working.

Many factors enter into the development of the artist. The basic consideration is the innate quality of sensitivity and feeling that has given the impulse to creativity. Given the impulse the artist grows by influences of training, from the character of his

cultural group, and from his knowledge of the products of art past and present.

CONCLUSION

The milieu of our mid-century is unhappy and perilous. The artists, perceptive men, look on as individuals, calmly or fearfully, but always with understanding. Out of their work, can come the means for other men to know something of the implications of the age and its effects on human nature. It is possible that the artists can help man to some understanding of life and that this understanding will lead to an improvement of the inner qualities of human beings.

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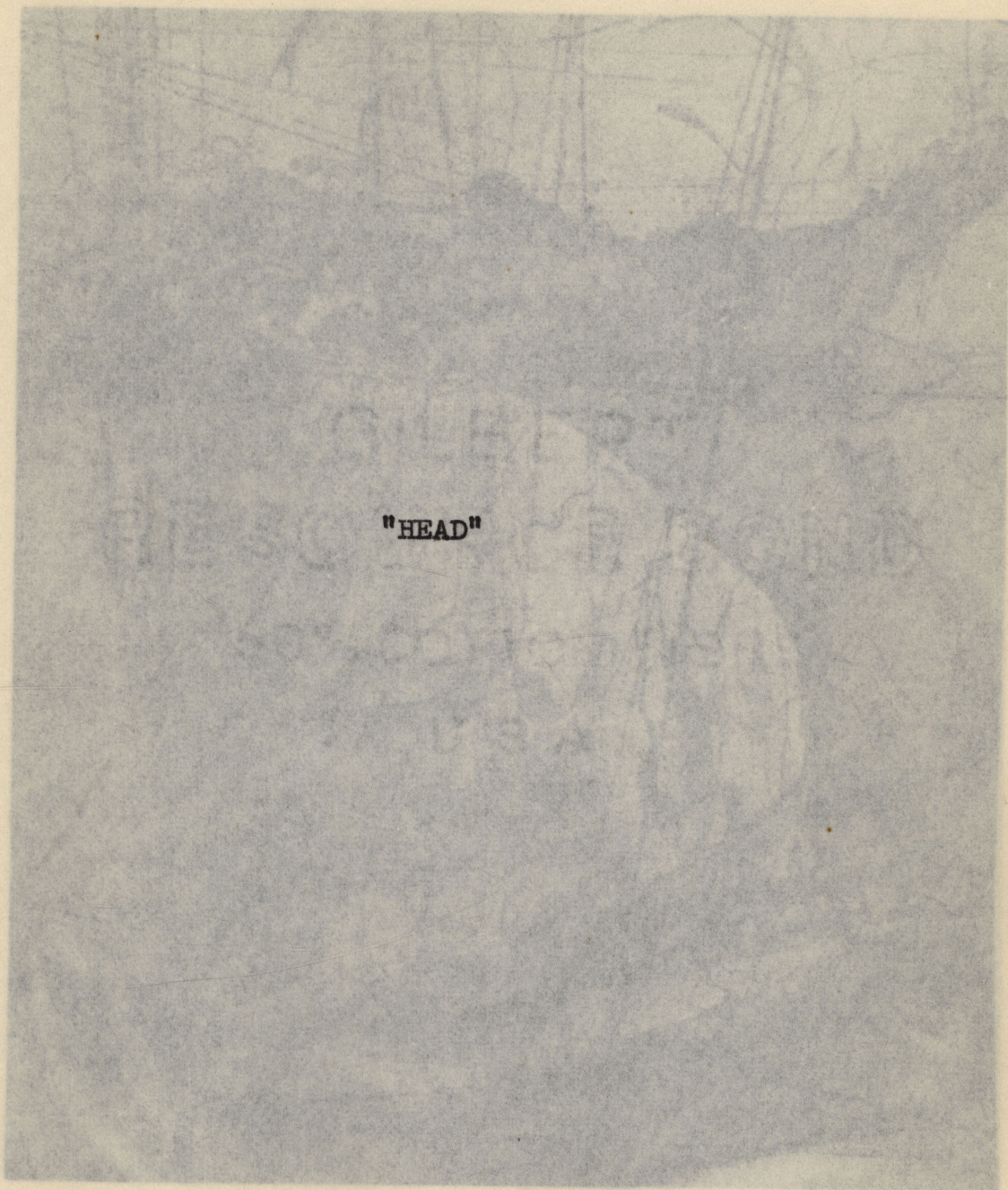
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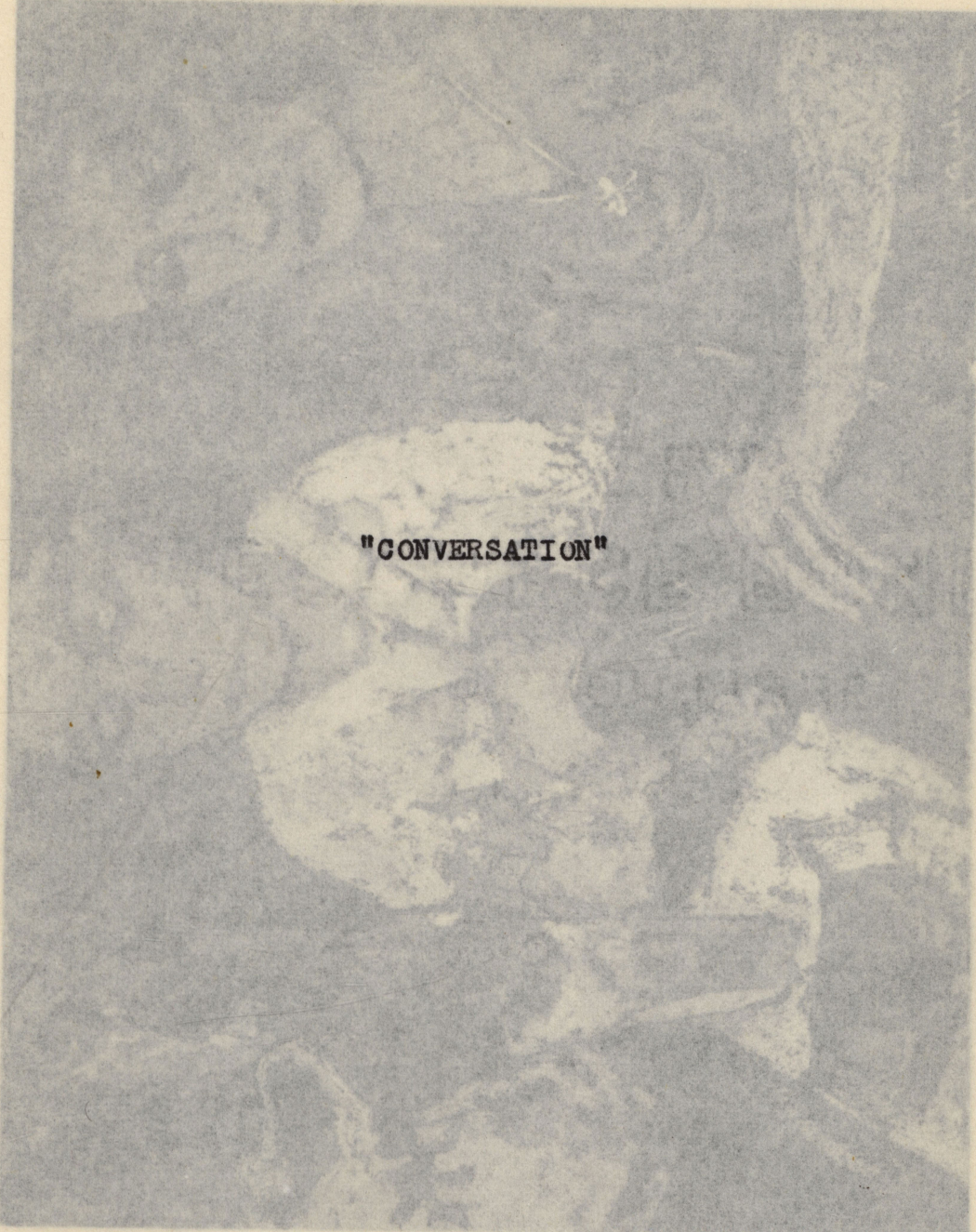
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"HEAD"

APPENDIX





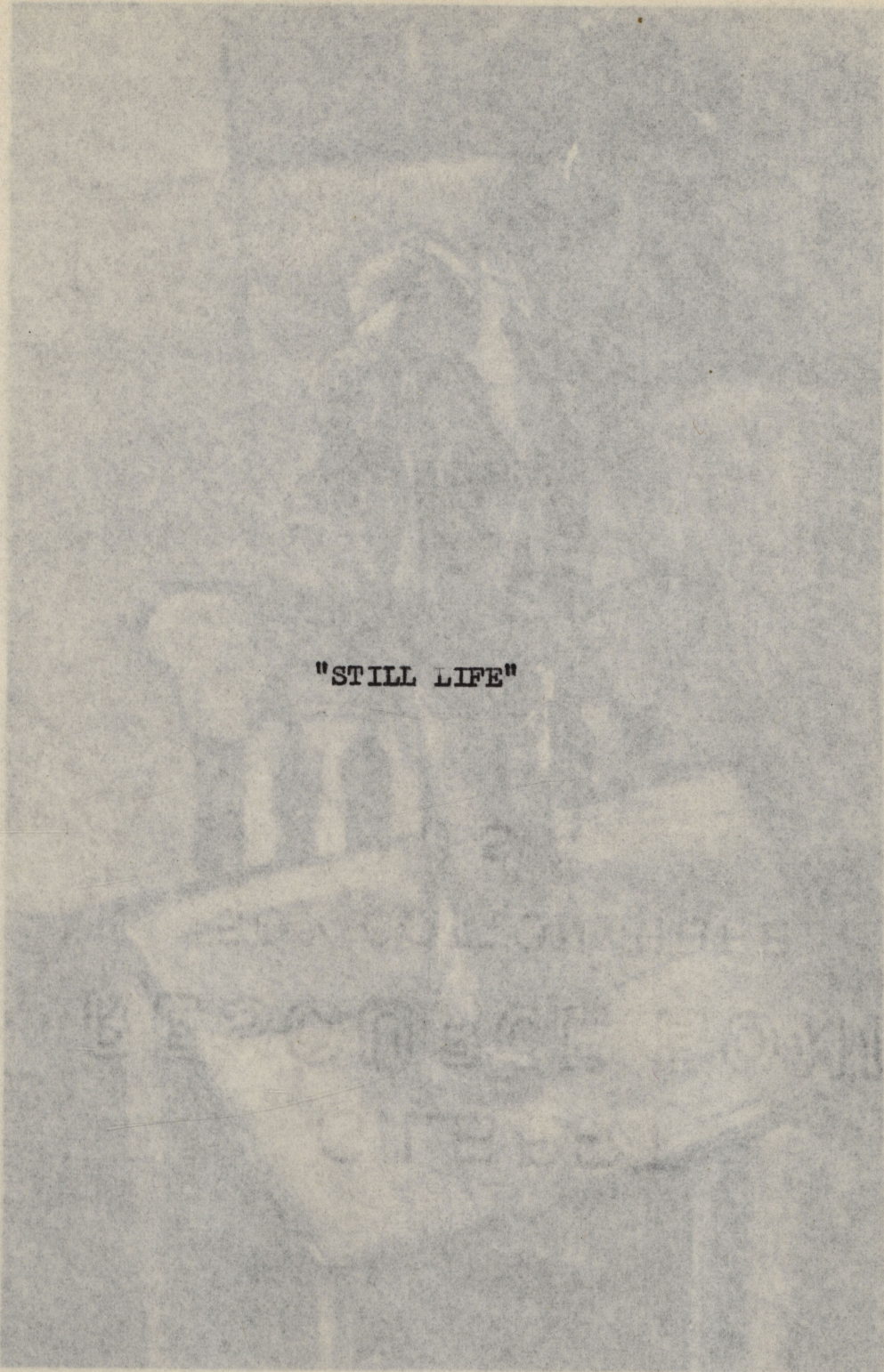
A blue-toned photograph of a person sitting on a large, light-colored rock. The person is wearing a light-colored shirt and dark pants. The background is a dark, textured surface, possibly a wall or a large rock. The word "CONVERSATION" is overlaid in the center of the image in a bold, black, sans-serif font.

"CONVERSATION"



"IN THE CAFE"





"STILL LIFE"



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