5-2015

Path to Equilibrium

Foozhan Kashkooli
Winthrop University

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May, 2015

To the Dean of the Graduate School:

We are submitting a thesis written by Foozhan Kashkooli entitled “Path to Equilibrium”.

We recommend acceptance in partial fulfillment of the requirements for the degree of
Master of Fine Arts.

______________________________
Thesis Adviser

______________________________
Committee Member

______________________________
Committee Member

______________________________
Dean, College of Visual and Performing Arts

______________________________
Dean, Graduate School
PATH TO EQUILIBRIUM

A Thesis Statement

Presented to the Faculty

of the

College of Visual and Performing Arts

In Partial Fulfillment

Of the Requirements for Degree

Of Master of Fine Arts

In the

Department of Fine Arts

Winthrop University

May 2015

By

Foozhan Kashkooli
Abstract

This statement outlines the theoretical, historical, and conceptual influences that shape my Master of Fine Arts thesis at Winthrop University. It further describes and analyzes the series of paintings that compose my thesis Equilibrium, each one a reflection of my aesthetic experience as I evolved as an artist. As I will illustrate, the aesthetic experiences reflected in my work are intertwined with the artist or movement that inspired me at the time. The series consists of seven large-scale, abstract paintings, where I explore balancing form, shape, and color.

In this thesis statement, I am asserting my progression as an evolving artist and elucidating my investigation of painting as a unique medium with its own complexity of composition and arrangements of shape, form, and color. In the course of my Master of Fine Arts degree at Winthrop University, I investigated and examined a variety of artists and art movements, techniques and theories, like those of Hans Hofmann, Wassily Kandinsky, Sean Scully, Elizabeth Murray, Robert Motherwell, Joan Michel, Nicolas de Stael, and Henri Matisse, in order to develop my own creative process. This statement is a concise analysis of my journey as an artist as well as an explanation of my thesis body of work.
Acknowledgment

First and foremost I want to thank Tom Stanley, my M.F.A. Adviser and chair of Fine Arts at Winthrop University. This thesis would have remained a dream had it not been for his guidance and immeasurable support with providing the opportunity and a challenging environment within the department of Fine Arts. I owe my deepest gratitude to my major Professor Shaun Cassidy. It has been an honor to be his student. His expertise and great knowledge of contemporary art has strengthened my critical thinking and shifted my approach as to how to tackle the issues around the contemporary visual arts. I would like to acknowledge and appreciate all of his contributions and ideas, his time, and challenges in making my M.F.A experience productive and stimulating. I am also thankful to Prof. Alf Ward for his expertise, support and encouragement which helped me to develop and strengthen my strategic and creative thinking. I also would like to thank Dr. Clara Paulino for her time, and helpful assistance during my thesis process.

I wish to thank Dr. Seymour Simmons for giving me an opportunity to explore and expand a rational strategy with teaching life drawing. His immense knowledge of art education and his passion with effective use of a variety of assessment techniques has inspired and encouraged me to stay engaged and active with undergraduate students which helped me create one of the most memorable times at Winthrop University during the pursuit of my Master of Fine Arts.
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Introduction

Several years ago I visited Tate Modern in London. I was enjoying the fine collection of works of art at the museum when I ended up in front of The Seagram Series (1959) by Mark Rothko. I was totally absorbed in these paintings. I stood in front of each painting, letting myself disappear in their infinite color fields. The paintings created a vibrating and exciting atmosphere that was unusually emotional and powerful. It was very difficult to say what kind of emotion I felt at the time; I just accepted that it was an extremely deep and pleasurable feeling.

As a child growing up in a family of musicians, I have always been fascinated by the beauty that harmony creates when combining form, color, and rhythm on a plane. For me, music and visual form are simply different parts of the same impulse, which creates patterns unfolding in time and space. As I was growing up, any time my father began to play a new piece of music, I used to rush to get my sketchbook to capture the same emotional feeling that I was experiencing due to the music. I used to start with a small mark or gesture and let color and form unfold themselves over time to create space full of harmony in my sketchbook. As the music sounds became more intense, my use of color would become more intensive. The combination of color and music created an imaginary world that I wanted to get lost in. I think I was a more visual person than the rest of my family. I began drawing from an early age and was obsessed with making myths and stories through my paintings. I always felt an urge to go back and visualize my emotion produced by the music at the time. Expressing my emotional feeling through color and form is a habit that I have developed since my childhood.
From an early age I was fascinated by the influence of art on the human psyche and how a momentary experience can generate an emotional quality. The myth and the aesthetic that I am looking for in each work is influenced by many factors, including color combination, visual organization, luminosity, and subject matter. Discovering a new subject is very important to me because it must be inspiring enough to heighten my emotions. Capturing the Impression of my emotion in abstract form is a very joyful and fulfilling activity to me. I find my inspiration in many different forms. It can be music, an art piece, nature, a person, or even a vague memory; sometimes it is a combination of several. In my work, my main focus is to create a painting as a form that holds color, movement, and rhythm as the source of an emotion.

My early works were landscapes, still life, and figures. My inspiration came from memories and from the natural environment. What actually interested me in a landscape were the simplified forms and the organization of shapes. I was aesthetically inspired by the Impressionist paintings, which heavily influenced my color palette. I always admired Manet's brushwork and Monet's color palettes. I used a rough texture of paint and expressive brush strokes. Although my work gradually shifted toward full abstraction, I never lost interest in the Impressionist paintings. I have been influenced and inspired by many different art movements and artists, and many of my works result from my response to a period or artist.
PATH TO EQUILIBRIUM

This thesis exhibition includes seven paintings. This body of work has been influenced and shaped by many sources and factors during my Master of Fine Arts studies at Winthrop University.

My primary medium is oil paint on board. I mainly use a palette knife to paint. I began to paint figures and landscapes during my undergraduate degree. While I was working on my Master of Fine Arts degree, I gradually started to distance myself from painting directly from observation and my work slowly moved into full abstraction. I became more interested in exploring a variety of mark-making and surfaces in space and I tried to find my own way of organizing visual space based on abstract form and formal structure. While I stopped painting landscapes and figures as images I continued to use them as a motifs and inspirations for my paintings. During graduate study I tried to paint as fast as I could in order to capture the imagery. The first mark is always very important to me and most of the time it determines the whole mood and direction for my work. The main areas I was most concerned about during my exploration of painting were balancing form, shape, and color, and how the size and shape of the mark would affect color and form. For my work it is very important to get a correct color for each form and line in order to reflect its significant property and to capture the truest sense of the emotion that I want to express.

In order to learn more about form and its relationship to color I read Wassily Kandinsky’s book Concerning the Spiritual in Art. According to Kandinsky, certain colors have an affinity with certain forms. For example, he states that an obtuse shape, like a
circle, needs a dull color, such as blue. What he defines as an intermediate shape, such as a square, needs a stronger color like red, and likewise, a triangle deserves a more dynamic and energetic color like yellow. He explains that shapes such as hexagons are transitional between a square and a triangle, and he suggests a mid-way color like orange. Also, in his book *Point and Line to Plane*, Kandinsky suggests that the colors of lines are determined by their relationship with the picture plane and the composition. Kandinsky designates energetic yellow for angle lines since he feels that angle lines carry more tension, and he prefers more calm and quiet colors for drastic, acute lines.

In his book, Kandinsky claims that painting has two “weapons”: color and form (28). He explains that “Form can stand alone as representing an object (either real or otherwise) or purely abstract limit to a space or surface. Color cannot stand alone; it cannot dispense with boundaries of some kind” (28). On the importance of the influences of form on color, he explains that “form alone, even though totally abstract and geometrical, has a power of inner suggestion. A triangle (without the accessory consideration of its being acute or obtuse angled or equilateral) has a higher emotional value of its own in connection with other forms…” (29). Here, Kandinsky articulates the same connection between emotion, form, and color that drives a lot of my work.

In order to understand Kandinsky’s theory of color and form I started looking back on my previous work as well as my work in progress and I tried to engage his formula with my painting. This helped me deepen my own understanding of color and form. I discovered that I use the same rationale as Kandinsky for choosing color for my forms, but in rare cases, I deliberately choose a different color that does not come naturally to me.
for the particular form. Those cases, I realized, happen in the paintings where I am strongly trying to evoke my emotion. For example, in The Pearl and the Blue Square (Fig. 1), I deliberately painted the square blue, which in this particular work carries a symbolic meaning of purity. In Kandinsky’s book Complete Writings on Art, he describes the square in the formal sense as a complete object, and he suggests the color red “The most objective form of the schematic [picture plane] is the Square, each of the two pairs of boundary lines possess a similar strength of sound. Coldness and warmth are relatively balanced” (637). For Kandinsky, red lies between the coldness of blue and the warmth of yellow on the color spectrum, and this balance in color is reflected in the balance in the form within the square. He identifies this balance in the square’s form as the pairs of boundary lines” that “possess a same strength of sound.” Studying Kandinsky helped me to recognize the importance of form, lines, and colors in my work.

During the first year of my Master of Fine Arts degree, I started to paint in the more gestural manner of Abstract Expressionism and action painters like William de Kooning and Jackson Pollock. I deliberately decided to slow down and focus more on the objects and form. My painting process was no longer tied just to the mark making and quickness of Abstract Expressionism. During my third year at Winthrop University, my work became more simplified in terms of shapes and forms. At that point I was focused on creating the illusion of space, depth, and movement by engaging Hans Hofmann’s technique of “Push and Pull.” Studying Hofmann’s muscular, heavily thickened, sheets of color and his use of dual forces of complementary color, or light and dark, to create physical motion and the illusion of depth, changed my approach to painting. Looking at
the heavy surface of Hofmann’s paintings with its massive sheets of impasto caused me to shift my painting from soft and flat to more rough and coarse surfaces and my application of paint became more concentrated and heavier. I now create forms through the thick application of paint and balancing shape and color within a composition as my main focus. Wolf Kahn, a former student of Hofmann, described Hofmann’s paint application thus: “What Hofmann would do with a tube of paint, I’ve never seen anybody else do. Instead of unscrewing the cap and squeezing the pigment out that way, he’d take a pair of scissors, cut the bottom off, and then squeeze all the paint out of the tube from the bottom in fat, thick streams…” (“Interview with Wolf Kahn”). While, in my paintings, thick application does not contribute to depth as much as the dual forces of complementary color, it did change my technique of applying color to my paintings which made my painting look more heavy and obtain more texture.

For Hofmann, color was the primary tool to create balance, depth and composition.

In *Texts by Hans Hofmann*, Hofmann noted the problem of color:

    Painting involves color but the color problem is also, to a great extent, a formal problem, in the way in which color is placed on the picture plane. Color has the faculty to create volume and luminosity. Volume is a dimension in and out of depth. Every different color shade produces a different speed in depth penetration. In hand with it goes its luminosity, which is not present in the color shade as in the relation of corresponding color shades: corresponding either by contrast or harmony or through differences of intensity or by dissonancy as simultaneous rendering… (2)
Here, Hofmann describes the complexity of color and its relationship to the formal organization of a painting in a way that reflects the same challenge I feel and the same manner in which I use color to achieve a sense of unity and balance.

Yet another of the artistic influences that have affected me tremendously is Paul Cézanne and his principle of contrast. Cézanne recognized objects and the areas of colors in relation to his subject as a whole. This is the close to the idea and principle that Hofmann uses in his technique of “Push and Pull.” For Cézanne, contrast can even come from tonality. He creates a spatial sense of gaps through different colored forms. Additionally, he travels with a tension between different colored forms, which allows him to capture an illusion of depth. Although Cézanne was not the primary focus in my work, the fact that he abandoned the traditional use of perspective, which had been used since the Renaissance, allowing each form to be independent within the space of a picture, and used light, color and form to create contrast in order to capture the illusion of depth, affected the way I perceive and react to visual elements as an artist.

During my studies I also attempt to expand my idea of painting as a concept and to explore and challenge the art historical tradition of the two-dimensional picture plane. I started to take sculpture courses during my first year. For one course of study, I made a series of three wall hanging metal sculptures (Fig. 8). The process of creating sculptural objects heavily influenced my approach to paintings. I wanted the same masses and movements that I was experiencing in the sculpture to be integrated in my painting. During my research to find a more effective structure for my work, I investigated Elizabeth Murray (Fig. 14) and Sean Scully. Murray’s work was intriguing to me specifically for
the way it was extended out from the wall. Moreover, her organization of color and shape
was very refreshing and I was very excited by her shaped canvases. The way she
dramatized and illustrated familiar situations through monumental size has reshaped and
revolutionized the structure of my work.

In order to get more mass and depth, I started to use sculptural relief pieces in my
painting (Fig. 5). My new challenge was not only balancing colors and forms within a
two-dimensional picture plane composition but balancing the whole work as a three-
dimensional picture plane. Adding such extended sculptural reliefs created a dilemma. I
was not sure if I should call these pieces sculptures, paintings, or sculptural paintings. This
became a very important question. I needed to know which category the pieces would fit
in to. In trying to find the answer, I came across an interview with Elizabeth Murray. In
response to a question by the interviewer regarding whether she was a sculptor or a painter,
Murray stated that, “the 3-D is illusion. That’s important because I am more interested in
the illusion of the third dimension than I am in the reality. I tried to do sculpture. I know
that people sometimes think that they’re more sculpture than they are painting in a way
but, basically, I feel that they're paintings because I feel like a painter…” (Hagedorn). I
feel aligned with Murray’s position in this matter. Although I am using sculptural relief
elements the activity of a painting plays a much stronger role in my work.

The other artist whose work I was very impressed with was Sean Scully. Scully’s
use of relief elements and his shaped canvases were more structured and formal than
Murray’s. I felt closer to Scully’s work in terms of color choices and his interest in creating
simpler forms and shapes. Scully tries to capture and evoke his emotion through form and
shapes. He uses repetition of vertical and horizontal lines to capture higher emotion and spirituality in abstract form. In his book *Resistance and Persistence*, Scully explains that he wants to create emotional and spiritual content through simplicity of form and color. Again, this is the same thing I try to accomplish by exploring my emotional experience through the use of forms and colors. Scully addresses the spirituality and unexpected turns taken by geometric abstraction in modern art history and how abstract painting has been used to influence and change the ideas of spirituality and social engagement in art across the last century, which started with the 1915 painting *Black Square*, by the Russian artist Kazimierz Malevich. He describes this piece as a the turning point of abstraction and its growth from radical ideology by suggesting a new, diffuse democracy of art and international language, which both combined original artistic cultures and went above and beyond them. Scully further claim that it was at this turning point was when art declared its own religion and spirituality. In his book, *Resistance and Persistence Selected Writing*, Scully wrote:” I think that turning point is Malevich. When he put a figure on a ground with all the severity of a Russian icon painting, but with none of the descriptive and authoritarianism of one, in that moment painting was liberated. But I don’t think an abstract painting is something you worship. It is something that is part of the world. It is as if the spirituality in art stepped off a pedestal, or from behind a sheet of glass, and has joined the world of the living” (142). I feel this is where my thought process aligns with Scully, in terms of using form and color in my work to capture higher emotional experience. I believe that this higher emotional experience correlates with Scully’s spiritual aspect of paintings that step “off a pedestal” and join “the world of the living.”
The *Equilibrium* exhibition contains seven large scale abstract paintings that I selected for my Master of Fine Arts Thesis exhibition. I have created these paintings over my years of study. Each work is a reflection of my aesthetic experience as I was evolving as a Color-Field Expressionist painter. As noted above, my inspiration for this series came from memories of landscapes and a direct connection between specific pieces of art or art movements, such as Post-Impressionism, Abstract Expressionism, Fauvism, and Color Field Painting. In addition to the artists previously mentioned, other that inspired and influenced me in terms of style, color, and composition were Joan Mitchell, Robert Motherwell, Frank Stella, Robert Rauschenberg, Johannes Vermeer, Vincent van Gogh, Henri Matisse, Nicolas de Stael and Jean Dubuffet. In each painting, I attempted to capture the rhythmical structures of my emotions such as joy, optimism, fear, and sadness through composition of form, shape, and color. My Thesis exhibition consists of the following paintings: *The Pearl and the Blue Square* (Fig. 1), *Blue Heaven* (Fig. 2), *The Rebel* (Fig. 3), *Lotus* (Fig. 4), *The Grand Jazz* (Fig. 5), *Fuchsia* (Fig. 6) and *Pastoral* (Fig. 7).
For this exhibit, I have chosen to make large scale paintings. I also used wooden geometric sculptural relief forms as the means of creating more depth and contrast. I believe that larger scale abstract works with sculptural relief have more effect on the viewers. It provide their imaginations with a wider sense of space and makes the viewers become more engaged with the works. My process for this series was very time consuming. I had to build and paint the sculptural reliefs separately from the painting and develop many layers for each piece.

\[\text{Fig. 1. The Pearl and the Blue Square}\]

\[\text{Fig. 5. The Girl with the Pearl earring. (Vermeer)}\]

The Pearl and the Blue Square, (Fig. 1) was inspired by Johannes Vermeer’s Girl with a Pearl Earring (Fig. 15), a portrait of a young girl dressed in an exotic blue turban and an ocher-colored jacket. Her engaging eyes and the purity in her gaze create an enchanting, lasting quality that is unconstrained by time and space; I was very interested in capturing this in abstract form. The painting is 5 feet tall and 8 feet wide, and it embodies primitive forms and shapes with a quiet and intimate rhythm. The blue and golden-ocher color that I use relates to the blue turban and golden-ocher apparel in Vermeer’s painting which symbolize purity and a sense of timeless beauty and lasting
quality, the kind that I felt when viewing Vermeer’s work. This inspiration allowed me to redefine these elements through my own form of abstract expression. Additionally, in an effort to further capture this sense of timelessness and of extending the boundaries of what should be incorporated in traditional paintings, I added five gilded metal relief elements. These sculptural relief elements are extended in space and add a deeper contrast with the painting and they also represent, for me, a fragmentation of time and memory.

*Blue Heaven* (Fig. 2) is the second work that I have included in my thesis exhibition. This is a 6 foot tall and 8 foot wide diptych panel with five small wood sculptural reliefs. In this work, I am especially drawn to Jean Dubuffet’s sculptural and childlike paintings. In *Blue Heaven* (Fig. 3), I tried to capture the same simplicity and ongoing movement that I felt with Dubuffet’s paintings and sculptures. Through this work, I intended to capture the essence of a bedtime story, the adventure of a boy that forgets time while he is playing in the river, and as a result, does not come home on time. One of the sculptural reliefs in this work is a yellow-oak clock with a black handle that shows the time at 11:00 PM, which suggests that the little boy is late for his bedtime (Fig. 2). The main colors are deep blue, gray blue, ice white and yellow-oak, which combine to create a soothing, dreamy quality of a bedtime story. This work also references Vincent Van Gogh’s *Starry Night over the Rhone*. I was fascinated with the night sky and effects of light at night in his painting. I was strongly drawn to Van Gogh’s swirling swooping brush strokes and symbolic use of color that holds the emotion in the canvas, and I wanted to express that in my work. I consider *Blue Heaven* an abstract painting, but due to the use of symbolic
forms and of storytelling, I feel it is more related to Post-Impressionist artists such as Vincent Van Gogh and Paul Cézanne.

The third work included in my thesis series is *The Rebel* (Fig. 3). For this work, I used two 5 foot tall and 4 foot wide diptych panels with asymmetric compositions. On the left side of the painting, the Rebel is depicted using more structural and concrete abstract form, while on the right side, the mirror image of the Rebel is constructed through more informal abstract structure, creating imbalance and tension between the two images. The dominant colors are red, yellow ocher and black; these strong tones conflict which add to the sense of tension within in the work. For this work, I was influenced by Robert Motherwell’s *Elegy to the Spanish Republic*, as well as Sean Scully’s *Wall of Light* (Fig. 10). Motherwell’s painting was a reaction to the Spanish Civil War of 1931. This revolt and the tension created by it helped inspire the theme and title of my piece. Motherwell believed in the ultimate experience of pure emotion and allowed tragedy and sadness to bleed through his color and shape. Motherwell also represents excitement, uncertainty, and drama while Scully represents structure, optimism, sensuality and morality through his formal structure. In my work, I tried to combine Scully’s and Motherwell’s styles in order to capture drama within the human condition.

*Lotus* (Fig. 4) is the fourth painting in my thesis series, a 6 foot tall and 8 foot long wood panel with an asymmetric composition, which acts as a metaphor for ‘Femininity’. The main colors are deep pink, lime green, light blue, teal, yellow oak, and gray. Hot pink and lime green guide the eye through the composition. The structure that holds the abstract forms is very organic. The color and forms at the top of the painting
are very soft and quiet, and as your eyes move to the bottom of the painting, the color and movements gradually become intense. By beginning with the light pink tones, I wanted to convey a sense of feminine softness and sensual beauty that gradually shifts to stronger, yet still very sensual sapphire tones. With this work, I felt really close to Henri Matisse’s color in *La Fenêtre Ouverte* (Fig. 12). From Matisse, I learned how to use brilliant color hues side by side to evoke a sense of feminine beauty and pleasure and to evoke multiple emotional responses simultaneously.

*The Grand Jazz* (Fig. 5) is the fifth painting in my series. I tried to use a very simplified form and shape. The inspiration came from Nicolas de Steal’s *Le Concert* (Fig. 13) and Sean Scully’s *Walls of Light* (Fig. 10). *The Grand Jazz* is a 6 foot tall and 8 foot long wood diptych panel painting with an asymmetric composition. This painting is an arrangement of blocks of color like greens and variations of blues with some reds and golds. This work carries two geometric sculptural reliefs. The right panel was painted with darker shades of blue and greens that look heavier than the left side panel, which was painted with lighter tones of blue and looks more airy. My intention was to capture the same monumental simplicity with blocks of color that I experienced with Scully and de Steal’s paintings.

*Fuchsia* (Fig. 6) is the sixth painting that I have included in my thesis series. The inspiration for this work came from twilight. *Fuchsia* is 6 foot tall and 8 foot long wood diptych panel painting. This work is very colorful and rhythmic, and has an *allover* approach to composition similar to Joan Mitchell’s *Canada I* (Fig. 16). *Fuchsia* has bold blues, purples, violets, ambers and golds. This work has also a circular sculptural relief
element with a radius of one foot that extends out of the frame on the top right. In this work, I was interested in capturing the beauty and complexities of the fragmentation of light and the sky between night and sunrise. My intention was to capture the Impressions of color during twilight.

*Pastoral* (Fig. 7) is the seventh painting of *Equilibrium*. The inspiration for this painting came from a pastoral landscape. For this work, I also was drawn to Joan Mitchell’s use of rectangular shapes and Hans Hofmann’s theories of push and pull for creating depth. This work is a 6 foot tall and 8 foot long wood diptych panel with natural hues of blues, purples, and greens, with spots of reds, yellows, and golds. I tried to suggest the Impression of a landscape through the use of a geometric pattern. I also tried to capture the movement of light, shadows and color patterns in nature with form, shapes, and color using an *allover* approach to composition.
Conclusion

During my Master of Fine Art study at Winthrop University, I investigated and developed a cohesive body of work in order to create my own visual method. Throughout my investigation of painting’s complexities of composition and arrangement, I studied a variety of artists and art movements from Impressionism to Color Field Painting, and tried to engage many different techniques and color theories, like those of Hans Hofmann and Wassily Kandinsky. I incorporated and experimented with different artists’ approaches to painting, like that of Elizabeth Murray and Sean Scully, in order to find my own creative process. These, along with other artists and movements, were crucial to my experimentation with shape, form, and color, as they guided my development from landscape paintings to full abstraction, and finally to my Color Field Expressionist method.

Through my "Introduction" and "Path to Equilibrium", I have tried to make clear what my main influences have been and what my thesis expresses, both in form and in content. I hope this thesis statement will reveal insight regarding Path to Equilibrium, as it has also helped me better understand some of my own artistic choices.
Images

Figure 1
Title: The Pearl and the Blue Square
Dimensions: 60” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli

Figure 2
Title: Blue Heaven
Dimensions: 72”X96”
Medium: Oil on board
Artist: Foozhan Kashkooli

Figure 3
Title: The Rebel
Dimensions: 60” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli
Figure 4
Title: *Lotus*
Dimensions: 60” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli

Figure 5
Title: *The Grand Jazz*
Dimensions: 72” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli

Figure 6
Title: *Fuchsia*
Dimensions: 72” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli
Figure 7
Title: *Pastoral*
Dimensions: 72” x 96”
Medium: Oil on board
Artist: Foozhan Kashkooli

Figure 8
Title: *untitled*
Dimensions: 48” x 54”
Medium: metal
Artist: Foozhan Kashkooli
Figure 9
Artist: Robert Motherwell  
(American, 1915-1991)  
Title: Elegy to the Spanish Republic 
Dimensions: 7’ x 11’  
Medium: Oil on canvas

Figure 10
Artist: Sean Scully  
(British, born 1945)  
Title: Walls of Light 
Dimensions: 9’ x 10’  
Medium: Oil on Canvas
Figure 11
Artist: Jean Dubuffet  
(French, 1901-1985)  
Title: Landscape with Three Personages  
Dimensions: 106” x 175”  
Medium: vinyl paint on cut-out pressed wood

Figure 12
Artist: Henri Matisse (French,)  
Title: La Fenêtre Ouverte  
Dimensions: 29” x 23”  
Medium: Oil over pencil on canvas

Figure 13
Artist: Nicolas de Steal  
(French, 1914-1955)  
Title: Le Concert  
Dimensions: 135” x 236”  
Medium: Oil on Canvas
Figure 14
Artist: Elizabeth Murray (American)
Title: Do the Dance
Dimensions: 11’3” x 11’ x 2”
Medium: Oil on Canvas

Figure 15
Artist: Johannes Vermeer
(Dutch, 1632-1675)
Title: The Girl with the Pearl Earring
Dimensions: 18” x 16”
Medium: Oil on canvas
Figure 16
Artist: Joan Mitchell
(American, 1926 – 1992)
Title: Canada I
Dimensions: 110.5” x 222”
Medium: Oil on canvas
Location: Robert Miller Gallery and Bernard, NY.
Works Cited


