

2005

# Feeling Flat

Mindy Herman

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F E E L I N G  
**FLAT**

*Paintings by* Mindy Herman



March 31 - April 5, 2005

Southern Adventist University---Brock Hall 2nd Floor Gallery

**OPENING RECEPTION**

7:30 pm - Thursday, March 31

**mindyherman.com**

## Artist Statement: Feeling Flat

I have chosen to express myself using basic aspects of design; predominantly color, on a two-dimensional surface. The form and movement are also essential in conveying the mood or "feeling" of each piece. Each piece is simple in composition and execution. At their root feelings are raw and basic to everyone. Everyone experiences moods and emotions that are universal to everyone. They may react to them differently, but the feelings are the same.

This, my visceral reaction to color, is what I have tried to capture here. I keep the feelings at their basic, primal meaning by keeping the picture plane uncluttered. My thinking and feeling about color is the starting place for each piece. We all instinctively relate certain colors to certain feelings. Generally reds are fierce and intense, blues serene and calming, and blacks dark and lonely.

From the color I extract what I feel from it first. Then I express that feeling for others in my painting to see how I react to those feelings. Here I provide them, the viewer, the chance to react to my reaction in their own way. In the various pieces I have used figures, movement, and texture to work in concert to express the "story". Each piece has a specific meaning or reaction for me that I experienced initially, but equally important for me is that the same basic feeling is presented to everyone. Here they have room to react for themselves and possibly see a bit of who I am.

-Mindy Herman





“Childhood”  
Oil on Canvas  
16”x12”

This piece is meant to be a reflection of the wondrous discoveries made in childhood. Everything is new and exciting. It is a whirlwind of delight with all the things that are learned and experienced early on in life; hence the multitude of colors and the swirl of motion. It is innocent yet exciting.





“Sovereign”  
Oil on Canvas  
30”x24”

When I think of dark blues and yellows together the two things that come to mind are night skies and thunderstorms. To me they both say the same thing: God is all-powerful. In this space I see the vastness of God. The dark blues are deep and mysterious while the yellows are intriguing and inviting. God is everywhere, throughout the entire universe, and yet he is in the smallest of places, even on a canvas, and everywhere He exudes His power and majesty. He is sovereign.



**“Aroma Therapy”**  
Oil on Canvas  
24”x30”

There is something natural and inviting about green and violet together. Green is the color of nature and is calming to see. Violet is majestic and beautiful, the color of kings. Together they are soothing, therapeutic even. You can almost smell the essence that they exude when they are depicted in a flowing and delicate way.





**"La Fiesta"  
Oil on Canvas  
48"x30"**

**Orange is a strong and vibrant color. When it is entertained by other similar happy colors such as yellows and pinks, and then emphasized by its complimentary blue, it just says fun. Throw in a strong upward and spinning motion and you have a party in a painting.**



“What’s Your Vert?”  
Oil on Canvas  
30”x24”

This painting is asking whether the viewer is an introvert or an extrovert. An extrovert would see gray as a boring color and little more, whereas an introvert would look past the color and think on the content. It is a matter of what is boring to one: sitting and doing nothing, and what is fun to another, sitting and thinking deeply about something.





"Sweet Dreams"  
Oil on Canvas  
20"x16"

Blue is a calming color. When integrated with paler blues and light yellows it becomes an overall soothing feeling that could ease someone into a night of sweet, refreshing dreams, which are depicted by the gentle swirling motions that encompass the resting figure.



“The Edge”  
Acrylic (with Vellum paper and glue) on Foam Core  
74”x54”

In this painting I am depicting the edge of sanity. The stark red and black give a feeling of pure frustration. The rough, rippling texture is the building tension as the piece appears to be juggling many things at once while it tries to maintain its balance. At any moment it may topple and fall over that edge.



**“Changing Seasons”**

**Oil on Canvas**

**30”x24”**

By using warm, bright yellows and cool, pale pinks with a white base there is an uncertainty of what to feel. Is it warm as in the beginning of spring when the sunlight hits the fresh flowers, or is it cold while the sparkling winter sun glistens upon the frost? The motion and color leave this one up to the viewer. What season is coming for you?





**"Rough Waters"**  
Oil on Canvas  
14"x18"

With the thick, rough application of black and white there is an unsettled feeling to the background. The drips in the foreground emphasize the simulated mood of troubled times. Dark black shadows loom under the white crests of the waves in the midst of the falling rain. Even the canvas is bowed by the weight of the turmoil.





“First Love”  
Oil on Canvas  
30”x24”

Green is the color of nature, the purity of what God created on this earth. Amidst the fresh earth are two figures, which represent Eve emerging from the body of Adam and awakening him to a new life and the first of many pure and natural loves this world would see between a man and a woman.



**"Sunday Morning"**  
Oil on Canvas  
48"x24"

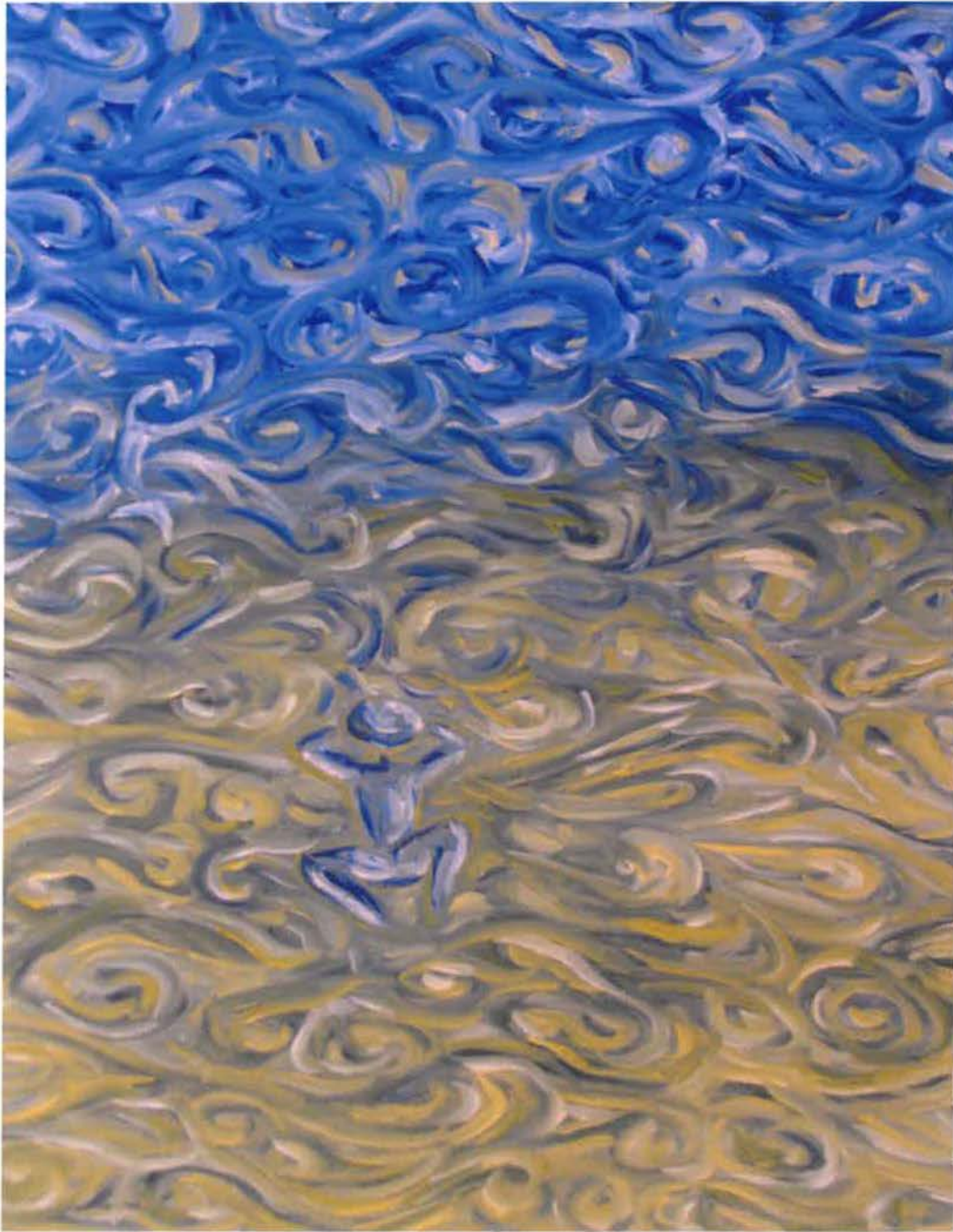
Orange: a warm and invigorating color. With the compliment of soft pinks and yellows it is a feeling you can curl up with on a bright Sunday morning. You could just as easily ride of into its welcoming sunset. Either way the viewer is comforted and left to anticipate what is about to come it the next stage of the day.





"Rage"  
Oil on Canvas  
30"x24"

Intense reds and fierce blacks battle it out in sharp, swift strokes that show the intensity of their conflict. There is a dept that displays the severity of the issue and illustrates that this is not a superficial dispute. It is deep and troubled and its roots have grown strong and will not easily be expelled.



“Day Dreams”  
Oil on Canvas  
16”x20”

Calming, serene blues swirl in interaction with the greens of nature. Earth meets sky and the two intertwine to create the fantasy world of a cloud watching youth who can see anything that he dares to imagine. Anything is possible and the sky is indeed the limit.





**"Cotton Candy Love"**  
Oil on Canvas  
20"x16"

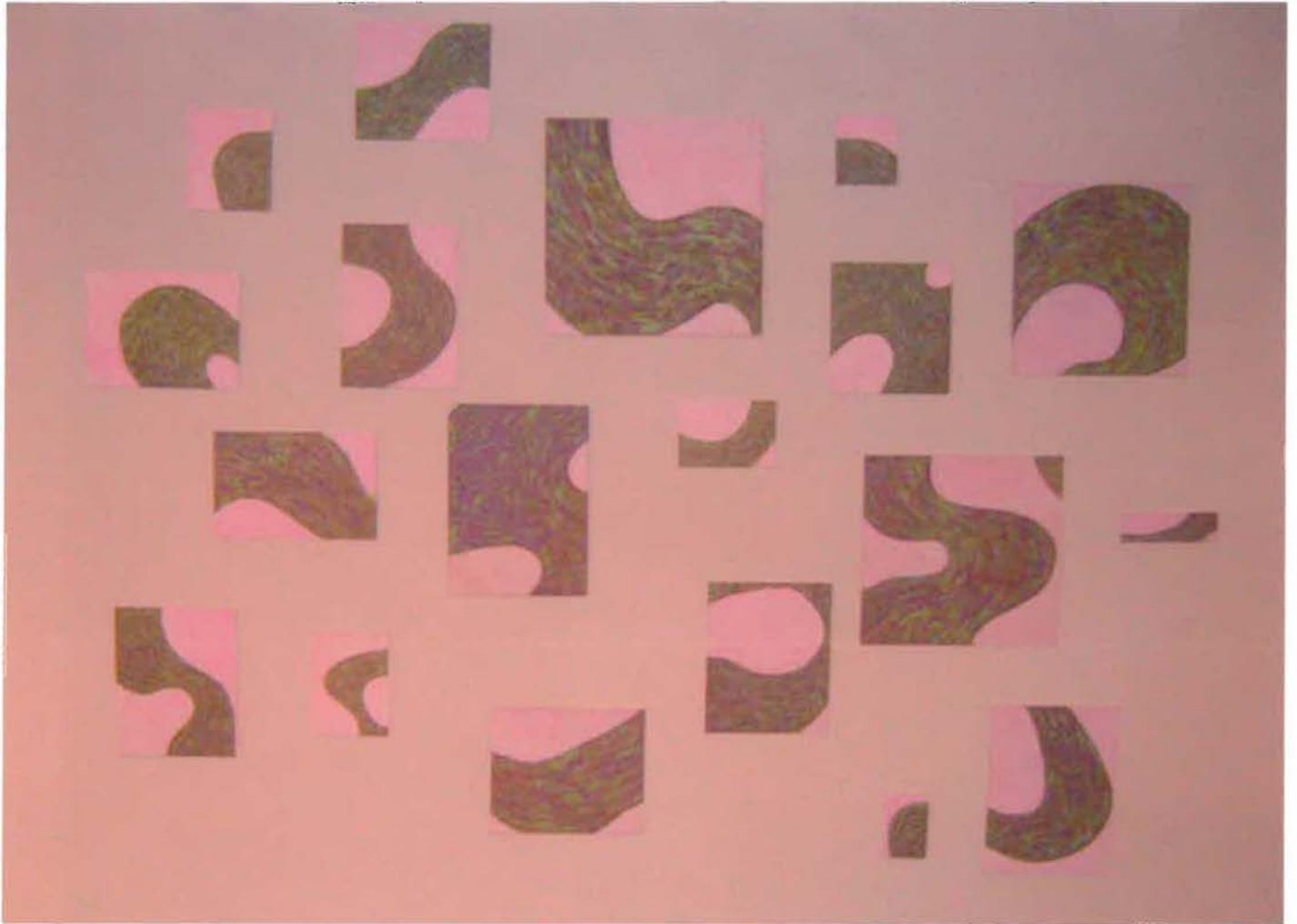
Pastel blues, pinks, and violets emerge from the innocent white background. It's as sweet and tender as an adolescent crush, while to some it's as sickeningly sweet as consuming pure sugar. The whole world becomes a place of love and everything love related, and only those inside can see the beauty that truly is.





**“Square Pegs in a Round Hole”**  
Acrylic on Foam Core  
72”x36”

The analogy of the box takes on a new form: a bloated sphere. There is nothing new under the sun, so everything, in a sense, is inside this overloaded box. Everything is grey and monotonous. Even the empty, white squares, which appear to have broken out of the box, are in fact, still a part of the box. No matter how odd, the square pegs fit in this round hole.



**“Green Eggs & Wham”**  
Acrylic (with quick dry plaster) on Wood  
120”x84”

Green and Violet have an innocent, whimsical feel to them. Here the swirl of colors is broken up like a giant puzzle to be visually completed in one’s mind. The title is derived from the popular Dr. Seuss story that has a fun and playful feel to it, and is then given a kosher twist.





**"Say Cheese"**  
Oil on Canvas  
48"x36"

Yellow is the brightest and happiest color. It says simply: smile. From sunshine to fresh daffodils, yellow is bright and happy and makes anyone who sees it a bit more cheery because of it.



“Forsaken”  
Oil on Canvas  
48”x60”

The blacks, grays, and blues engulf the lost and forgotten figure crouched in a fetal position. The paint streams down the canvas as the person inside is forsaken by all and left with only the comfort of isolation.





“End of the World”  
Oil on Canvas  
14”x18”

Reds flow in rivers of blood and lava, while blues stream as falling tears. The sky appears to be falling down around the figure, who can see only pain in their strife. The feeling is hurt, anger internalized so that no other should have to suffer the end of the world as they.



“New Life”  
Oil on Canvas  
48”x36”

White is the purest, most innocent color. In one sense it is the absence of all color, while in another, it is the presence of them all. A baby comes into this world with nothing, but at the same time with everything: love. In the re-birth of life purity is regained but sin not forgotten. All is gone, but present still.



**Southern Scholars Honors Program  
Senior Project**



**SOUTHERN  
ADVENTIST UNIVERSITY**

Name Melinda Herman

Date 1/12/05

Major Fine Art

Southern Scholars  
southernscholars.southern.edu  
wmclarty@southern.edu

A significant scholarly project, involving research, writing, or special performance, appropriate to the major in question, is ordinarily completed the senior year. The project is expected to be of sufficiently high quality to warrant a grade of A and to justify public presentation.

Under the guidance of a faculty advisor, the Senior Project should be an original work, should use primary sources when applicable, should have a table of contents and works cited page, should give convincing evidence to support a strong thesis, and should use the methods and writing style appropriate to the discipline.

The completed project, to be turned in in duplicate, must be approved by the Honors Committee in consultation with the student's supervising professor three weeks prior to graduation. Please include the advisor's name on the title page. The 23 hours of credit for this project is done as directed study or in a research class.

Keeping in mind the above Senior Project description, please describe in as much detail as you can the project you will undertake. You may attach a separate sheet if you wish:

It will be a collection of <sup>my</sup> paintings which will be included in my senior gallery show on March 31, 2005. Slides of the work will be submitted to the committee for review as well as my artists statement which will be developed over the course of this winter '05 semester.

Signature of faculty advisor [Signature] Expected date of completion 3/31/05

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This project has been completed as planned (date) 3-31-05

This is an "A" project  This project is worth 2-3 hours of credit 3

Advisor's Final Signature [Signature]

Chair, Honors Committee \_\_\_\_\_ Date Approved \_\_\_\_\_

Dear Advisor, please write your final evaluation of the project on the reverse side of this page. Comment on the characteristics that make this A "quality work."

April 6, 2005

Mindy's present body of work has been a relatively late development in the context of her college career. Breaking away from conventions and asserting her will was risky. This shift from representational work (which she is clearly capable of doing) to abstraction required bravery, honesty, and ultimately discipline. Many students vacillate over what to do, sometimes daily - unfortunately, and as a result have nothing to show for it at the end. What I mean by nothing is work simply done to meet basic requirements. Her historical influences were the Expressionists and Abstract Expressionists. She made the decision to pursue and experiment with abstraction, action painting, and the emotional, psychological effects of color and she followed through faithfully.

What I hoped for Mindy, or any other fine art major, is that the work produced had been "owned" by the individual. To utilize the information, training and techniques acquired here as a point of departure and make the process and product theirs. For them to maintain high standards of craftsmanship (all the means involved to make the art), high standards for form (the final overall look of the art) and content (the driving ideas). In a semester's time she was prolific and produced a quantity and quality that earned an "A" grade.

John Williams

A handwritten signature in black ink, appearing to read 'John Williams', with a large, sweeping flourish at the end.

Associate Professor  
SVAD