

This personal inventory may help identify our intentions. Once identified, we may better see where the work is "ON" or "OFF" course. It may also point out gaps in our visual literacy or their application.

The intention of this work is that it be...

1. a visual statement. YES NO 2. conceptual. YES NO
3. a political statement. YES NO 4. a psychological statement. YES NO
5. a conversation; not dictation YES NO 6. more prose than poetry. YES NO
7. idealized. YES NO 8. life as it is. YES NO 9. Romanticized. YES NO
10. More rational than intuitive. YES NO 11. an abstraction YES NO
12. an expression YES NO 13. a fantasy YES NO 14. derivative YES NO
15. ambiguous. YES NO 16. esoteric. YES NO 17. literal YES NO
17. concerned with the following visual phenomena... YES NO *If "NO", find another profession!*

A. value. YES NO B. color 1. replication. YES NO

2. halations/vanishing boundaries. YES NO

C light. 1. source. YES NO 2. time of day. YES NO 3. sfumato. YES NO

D. surfaces 1. dull to glossy. YES NO 2. opaque to transparent. YES NO

E. texture. YES NO F. space. 1. flat YES NO 2. 3D YES NO

G. space. 1. linear Perspective. YES NO 2. aerial Perspective. YES NO

3. Plane Comp. YES NO 4. Recessional Comp. YES NO 18. Linear YES NO

19. Painterly. YES NO 20. Hard Edge. YES NO 21. Gradations YES NO

22. a prize winner. YES NO 23. a creative stepping stone. YES NO

24. a money maker. YES NO

25. a **WOW!!!!**
A term coined by Richard Makino. This, for me, is the bottom line in the critique process.

©2010 Richard Nelson



Linear/Plane Composition. Clarity of outline and full replication of details. Viewed as on stage with viewer in the audience. Time stopped. Elements aligned parallel to picture plane.



Painterly/Recessional Composition. Edges blend and details are suggested. Time in flux. Viewer placed diagonally to picture plane.

EFFECTIVE SURPRISE Jerome Bruner

The content of the surprise can be as various as the enterprises in which men are engaged. It may express itself in one's dealing with children, in carrying on a business, in formulating physical theory, in painting a picture...surprise is not easily defined. It is the unexpected that strikes one with wonder or astonishment. What is curious about effective surprise is that it need not be rare or infrequent or bizarre and it is often none of these things.

Effective surprises...seem rather to have the quality of obviousness about them when they occur, producing a shock of recognition following which there is no longer astonishment...the triumph of effective surprise is that it takes one beyond common ways of experiencing the world.