

Pathways

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BFA Painting
Minors in Psychology and Deaf Studies
Honors Program



AMANDA GREENFIELD

THESIS: PATHWAYS

Wednesday, November 18, 2020 to Wednesday, November 25, 2020

By focusing on the collection of bombarding fluid moments, I manifest the feeling of space through the use of color and brushstroke. Lines and colors vibrate as if just to make an obnoxious appearance. The building of moments and tone create a mindscape of fluid intentional, yet unpredictable marks competing in a state of tension. Lines are straightened, colors exaggerated, shadows enlarged, and pathways are found as they progress. Of nature or of man might be the question, but an answer is not needed in order to soar or hide within the spaces. Discoveries can cause confusion, but the process is thrilling. As the landscape comes to fruition, I can finally start to identify, although I am not any more comfortable.

AMANDA GREENFIELD
outdoors, Spring 2020

42 x 36 x 1 inch (h x w x d)
Oil on canvas



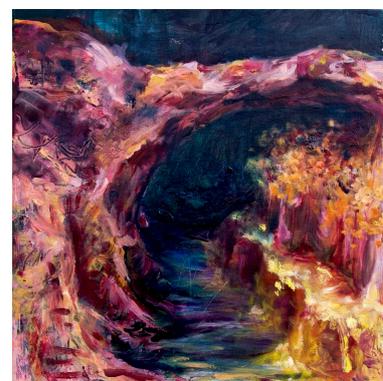
AMANDA GREENFIELD
On the Hillside, Fall 2019

30 x 30 x 1 inch (h x w x d)
oil paint on canvas



AMANDA GREENFIELD
Gap, Fall 2018

12 x 12 x 1 inch (h x w x d)
Oil on canvas



AMANDA GREENFIELD

It Moved, Spring 2019

16 x 12 x 1 inch (h x w x d)

Acrylic on canvas



AMANDA GREENFIELD

Industrial Junction, Fall 2019

24 x 12 x 1 inch (h x w x d)

Acrylic and oil on canvas



AMANDA GREENFIELD

Scramble for the works, Summer 2020

36 x 12 x 1 inch (h x w x d)

watercolor on canvas



AMANDA GREENFIELD

Levels, Fall 2019

24 x 30 x 1 inch (h x w x d)
oil paint on canvas



AMANDA GREENFIELD

Blue and Gold, 2020

18 x 24 x 1 inch (h x w x d)
oil paint on canvas



AMANDA GREENFIELD

The Machine, Fall 2019

24 x 30 x 1 inch (h x w x d)
Oil on canvas



AMANDA GREENFIELD

A Story of Romance, 2019

34 x 11 x 1 inch (h x w x d)

Oil on canvas



AMANDA GREENFIELD

Purple Haze, Spring 2019

42 x 36 x 1 inch (h x w x d)

Oil on canvas



AMANDA GREENFIELD

She Swam, Fall 2018

12 x 12 x 1 inch (h x w x d)

Oil on canvas



AMANDA GREENFIELD
pink and violet, 2020

24 x 18 x 1 inch (h x w x d)
oil paint on canvas



AMANDA GREENFIELD
Devoured Graveyard, Fall 2019

20 x 28 x 1 inch (h x w x d)
Oil paint and sand on canvas



AMANDA GREENFIELD
Do You Like Hot Pink?, Fall 2018

20 x 20 x 1 inch (h x w x d)
acrylic on canvas





AMANDA GREENFIELD

outdoors, Spring 2020

42 x 36 x 1 inch (h x w x d)

Oil on canvas

Art techniques are meant to manipulate the way the brain handles information. In order to represent a 3D world through a 2D medium, we must paint what the eye sees before the brain can transfer the images to the visual processing system. Our eyes are more sensitive to abrupt changes than gradual ones. We can select hues strictly to give additional poetic or symbolic meaning. Imagery can be used to manipulate and intimately connect the creative process with an emotional state of being.



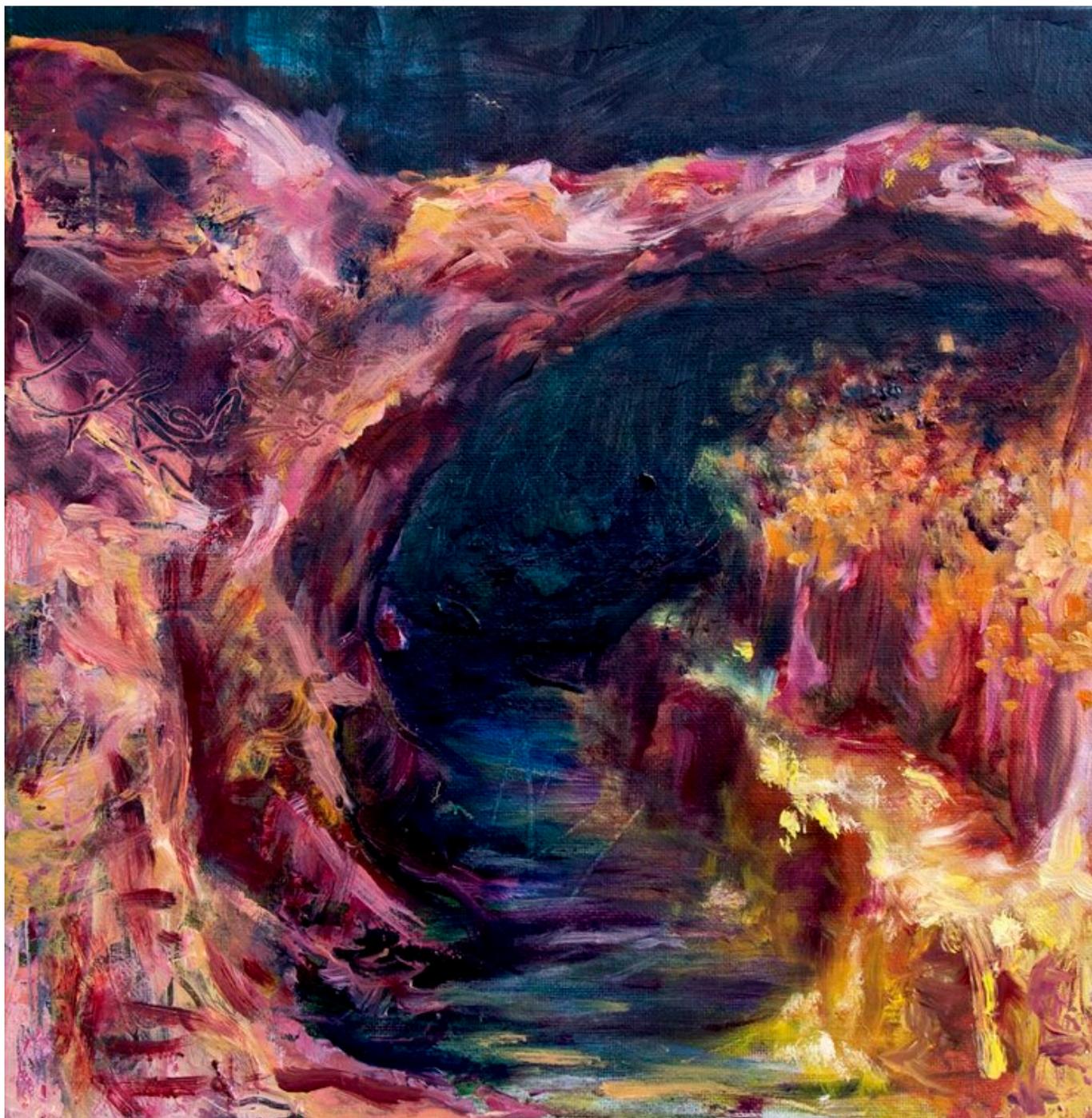
AMANDA GREENFIELD

On the Hillside, Fall 2019

30 x 30 x 1 inch (h x w x d)

oil paint on canvas

Paintings often use shadow that makes no logical sense, yet still adequately fulfills its purpose of suggesting a light source on a form. This could be classified as a trick, an illusion, or just a false report. Impressionist painter Seurat believed that if he did not become more involved in the science behind technique, he would not be able to explain the optical effects forming the basis of visual art, and thus be intellectually unsatisfying. He understood that a more interesting image comes from tricking the eye by breaking the boundaries of possibility. I manipulate the sense of sight in attempt to engage with the other senses.



AMANDA GREENFIELD

Gap, Fall 2018

12 x 12 x 1 inch (h x w x d)

Oil on canvas

Color is the language that compels me to approach a work of art closer. I am fascinated with colors' ability to evoke memories, feelings and space. Form and color alter perceptual "reality" to generate illusions and unusual perspectives. The physicality of pushing paint around gives the image a sculptural quality. In the end, I am left stranded on a land mass in a mindscape of fluid intentional, yet unpredictable marks.



AMANDA GREENFIELD

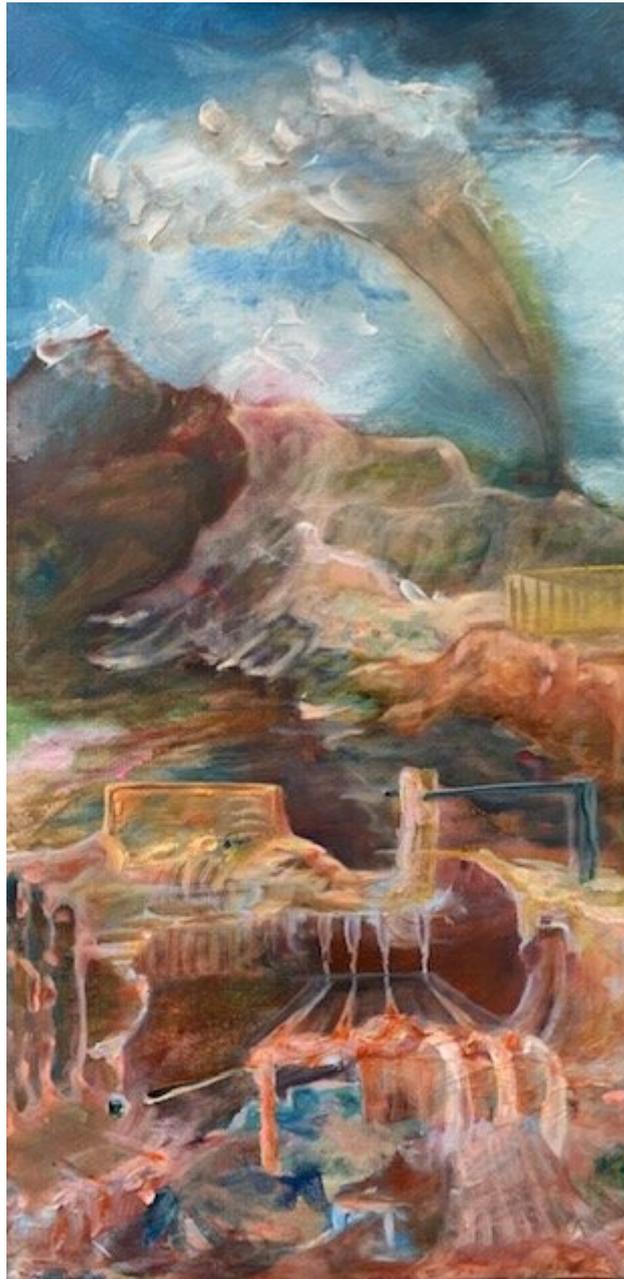
It Moved, Spring 2019

16 x 12 x 1 inch (h x w x d)

Acrylic on canvas

Language seems impossible to live without. When confronted with something new or unusual, the urge to identify is instinctual. There is a discomfort in the inability to classify and distinguish one thing from another. The lack of linguistic

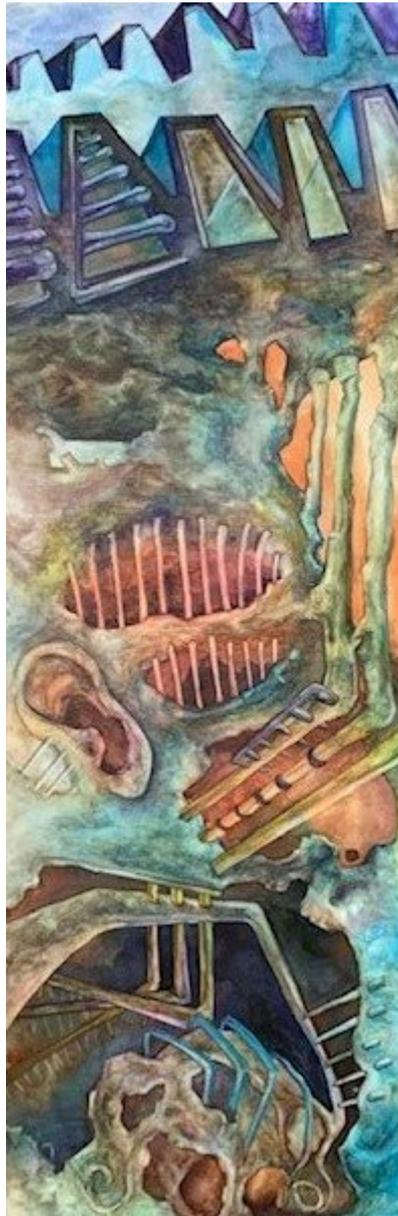
barriers intrigues me. The best ideas do not always come from reason and logic. Sometimes not articulating is better for overall understanding. How do I explain the nature of an interaction without words?



AMANDA GREENFIELD
Industrial Junction, Fall 2019

24 x 12 x 1 inch (h x w x d)
Acrylic and oil on canvas

New potential can be found when the boundary between the naturally occurring and the man-made is blurred. Divergent thinking widens the horizon of associations. If the aim is to form a deeper understanding of the world and ourselves, we must theorize as many possible outcomes as we can. Of nature or of man might be the question, but the answer is not needed in order to soar or hide within the spaces.



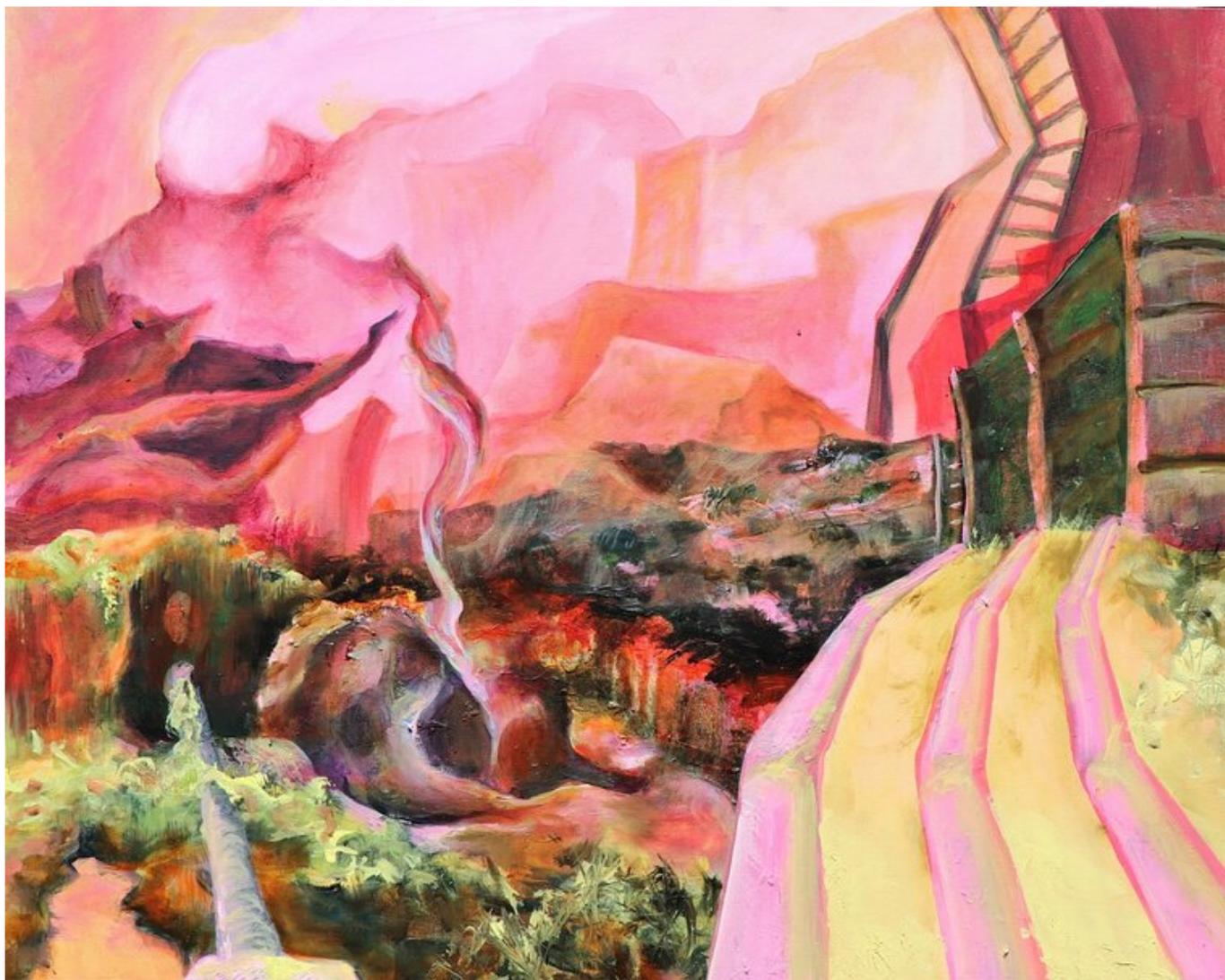
AMANDA GREENFIELD

Scramble for the works, Summer 2020

36 x 12 x 1 inch (h x w x d)

watercolor on canvas

Common occurrences are rarely random and are almost impossible to ignore. Most systems are highly susceptible to something (a weakness). It is important I explore different ways the natural and industrial worlds would merge and oppose each other if the two grew organically in nature. Lines are straightened, colors exaggerated, shadows enlarged, and pathways are found as they progress, but the two still compete.



AMANDA GREENFIELD

Levels, Fall 2019

24 x 30 x 1 inch (h x w x d)

oil paint on canvas

No great innovation flourishes without new connections or far-fetched ideas. Abstract thinking might initially feel unstable and irrational, but that is how the best ideas come to fruition. Nonconformity forces new ways of thinking about reality. The assimilation of unfamiliar images manifests into abstract ideas. Eventually, these ideas are able to be described using language. When engaging in abstract thinking, we do not think in images because they do not yet exist in our heads. In order to learn something radically new, we must first imagine it. Objects and events that do not fit into an early learned category are not processed automatically, making them harder to understand.



AMANDA GREENFIELD

Blue and Gold, 2020

18 x 24 x 1 inch (h x w x d)

oil paint on canvas

Delusions cause beliefs that are objectively untrue. Hallucinations are not consistent with objective reality, although they can represent it. A hallucinated delusion would make a great painting. Unfortunately, dreams are not often accessible or practical. They tend to give little to no concrete direction.



AMANDA GREENFIELD

The Machine, Fall 2019

24 x 30 x 1 inch (h x w x d)

Oil on canvas

Effectively harnessing creative potential requires an environment in which elements can be as sporadic or intentional as needed. Restrictive boundaries are obstacles to possibilities in conscious thought. Similarly, man made “solutions” could be a potential boundary to nature’s instinctual course. The unconscious process is an important concept when aiming to reach maximum creative potential.



AMANDA GREENFIELD
Purple Haze, Spring 2019

42 x 36 x 1 inch (h x w x d)
Oil on canvas

People come and go with their own array of fleeting moments and feelings. I have only recently realized that the course of love could be more structural than that. Things can take shape and stabilize in, dare I say, a healthy way? This is not done

through a straight and narrow path.



AMANDA GREENFIELD

She Swam, Fall 2018

12 x 12 x 1 inch (h x w x d)

Oil on canvas

When exploring potential paths to take, infinite possibilities must be considered. It is important to remember that even when the right combination is found, the journey is not over. Many treatments help, but do not cure, leaving scars. Use past experiences when determining the next route. Fluid marks must bombard each other in space in order to build form, it does not happen with ease.



AMANDA GREENFIELD
pink and violet, 2020

24 x 18 x 1 inch (h x w x d)
oil paint on canvas

I find places to hide, steps to ascend, and color relationships to evoke emotions. There are an endless amount of possibilities. Do not forget any of them while proceeding. An overload of discoveries can cause confusion, but the process is thrilling.



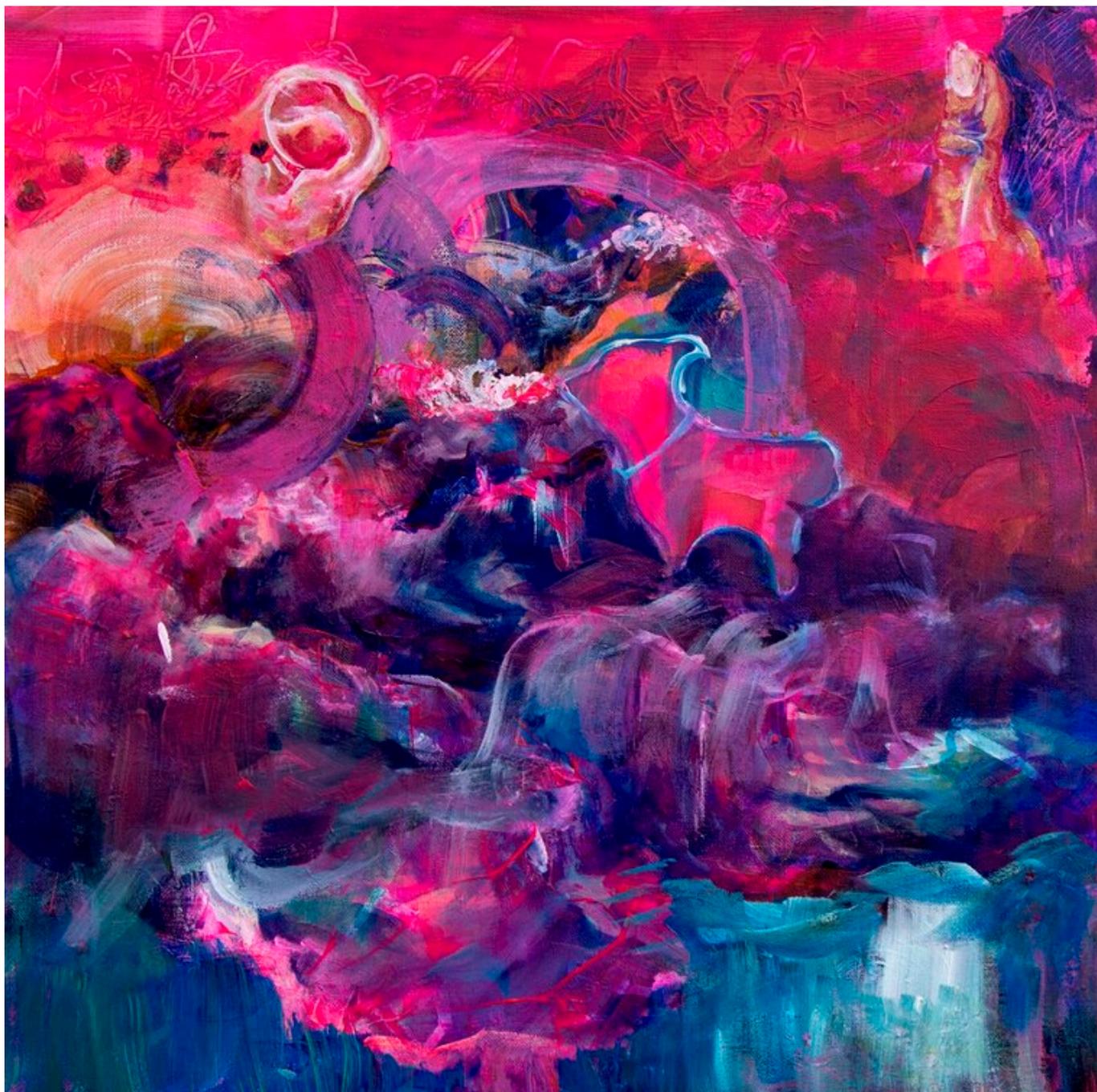
AMANDA GREENFIELD

Devoured Graveyard, Fall 2019

20 x 28 x 1 inch (h x w x d)

Oil paint and sand on canvas

As the landscape comes to fruition, I can finally start to identify, but I am not any more comfortable. How many times does it have to come to this? If a lack of perceptual reality parallels dream and fantasy, than explain how it's so accurate. Emotion takes a toll that identifies itself in the unconscious.



AMANDA GREENFIELD

Do You Like Hot Pink?, Fall 2018

20 x 20 x 1 inch (h x w x d)
acrylic on canvas

Lines and colors vibrate as if just to make an obnoxious appearance.

Slowly I accept it and allow it to stay-I have no choice.

Let's figure you out.

Why are you so loud and intrusive?

You won't get away with this.

I will investigate, but right now I am scared, so I will hide.

Tomorrow, we will both see, and what a sight it will be.