Title Page

National College of Art Design

Fine Art Painting

The unity of type of all organic forms in Terry Winters's work

by

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Submitted to the Faculty of History of Art and Design and Complementary Studies in Candidacy for the Degree of Fine Art Painting

1995

Acknowledgements

I wish to thank my History of Art tutor Dr. Sue Mc Nab for her perserverance and her commitment in helping me complete my Thesis and I am also grateful to Mr. Ian Brakewell for his interesting and influential disscusions on the nature of evolution.

Table of Contents:

List of Plates:

P.T.O.

Plates continued;

INTRODUCTION

NATURE AND THE ROMANTIC SPIRIT.

" The organs of thinking are the creative organs of the world-the sexual organs of nature."(Novalis)
(de Fouw,1991,p.43)

In the last decade of the 18th Century, particularly in Germany, philosophers such as Goethe, Lenz, Schiller, Schelling and Novalis began an investigation into the unknown.Predicated by the philosophical speculations of Kant, their exploration uncovered worlds beyond reason, beyond physical matter; worlds which existed only through the senses.A direct conflict with Newton's 'Age of Reason', the Romantics sought a world independent of mathematical equations and scientific formulas.The romantic movement was a quest for wonders, notions that the physical world was permeated or surrounded by mysteries, that the world apprehended through the senses, concealed or half revealed signs of something beyond.It was felt that the world of man might have a more intimate relationship with the world of minerals, rocks and plants.The science of formation and transformation in the world of morphology throughout the organic and inorganic worlds of Newton and 200 years later also in the cultural phenomena of Joseph Beuys and Terry Winters paved the way for the essential relationship between nature and spirit.Newton however viewed morphology strictly as a science and it was only the intervention of

the Romantics which navigated the way forward for a truer understanding of nature;

> "Plant life mirrors the macrocosm."(Steiner)
> (de Fouw,1991,p.52)

Schelling had insisted that every art must return to the worlds primordial energy and along with Schlegel, he also viewed romanticism as the basic idea of nature being visible spirit and spirit being invisible nature.Hegel went on to develop these methods to their ultimate conclusion by gradually leading to a full transformation of the world into pure spirit- that all exists as a self realisation of spirit.Schlegel had spoken of art as;

> " the secret attraction to a chaos which lies concealed in every blossom of the universe, perpetually striving after new and marvellous births." (de Fouw,1991,p.58)

This reaction - to seek out the primeval in the face of cultural complexity - is of course a recurrent theme in mankind's history, and it is of particular, intense profundity for Terry Winters.Like Steiner and some others who have sought the dematerialisation of matter through scientific analyses, Winters engages in unravelling the mysteries of life and creation through his own evolutionary process;

> "Science like poetry or music or painting, is predicated upon the existence of form.Both science and art are engaged in unravelling and articulating some "grand" but inconclusive design; a design that is apprehensively only in the sample, the specific case, the individual specimen, in impure matter and materials." (Carlson,1984,p.65)

All illusion and allusion(in Winters's work) points back to this; and his project can be seen as a meditation on the nature of art making as a physical and mental activity and as a testimony to the ongoing mutation of the visible. The use of organic forms to depict an intimate, quietly ecstatic natural world, serves as a metaphor for his own artistic evolution.His observations into the aspects of evolution through his scientific and natural research, has thrown light 'again' upon the essential question of existence. I say 'again', not only because of the Romantic perception of existence, but primarily because of the revolutionary theories of Charles C.Darwin in his 'Origin of the Species'.One might say that Darwinian theory is a little old fashioned and primitive, which may be true in some respects, but in the fields of morphology and embryology Darwinian theory exists today as one of the most widely held concepts in evolutionary theory.

In this respect, I want to engage Darwin's evolutionary theories with Terry Winters's work.My primary concern is to establish an understanding of evolution both from the theories of Darwin and from the biomorphic work of Winters.The latter however is more important as it is he who demonstrates Darwin's theories through a visual medium.Therefore my exploration will begin with an examination on the concepts of morphology and embryology in relation specifically to the 'unity of type' of all organisms.Having established a knowledge of the way forms evolve and how they relate to each other, the work of Terry

Winters will be presented as a representation of these theories.

From reading extensively about Winters's work, it appears that there is very little attention given to his concepts, specifically his evolutionary theories, therefore it is necessary to establish a specific understanding of his work which while touched on by critics has never really been explored.Of course the underlying structure within all natural forms has been explored and written about by critics such as Lisa Phillips and Klaus Kertess in relation to Winters's work, but all of this relates specifically to painting and to nothing else.It has been regarded that the evolving forms on the canvases, drawings and prints of Winters, reflects or mirrors the artists own evolution as a painter and nothing else.What I am trying to do is contradict and challenge this notion by suggesting that Winters is employing these images to establish the unity of type between all species in their evolutionary process.This can only come about by the examination of his work, from the early crystalline forms to the fully fledged human structures in his later paintings.

What is fascinating about Winters's work is that, not only does he depict organic structures in the process of formation and deformation on his canvases; he also reveals the evolutionary process through his years of painting, by which I mean that his life's work can be taken at different stages of development;- crystal, mineral, plant, animal, man and beyond.

I say 'beyond', because I hope to ascertain that man is not the final step in the evolutionary cycle; that forms exist beyond man.Whether it is spiritual or physical, man has to develop into another state;

> " The great epoch of the spiritual which is already beginning, or in embryonic form began yesterday...provides and will provide the soil in which a kind of monumental work of art must come to 'fruition."
>
> (de Fouw,1991,p.47)

This 'monumental work of art', I believe comes to 'fruition' within Winters's paintings, especially in his later works, where he is ready to explore beyond reason, beyond man, into another state of consciousness, into another state of life.

CHAPTER I

THE DEVELOPMENT OF ORGANIC FORMS IN RELATION TO DARWINIAN EVOLUTIONARY THEORY.

SECTION I

MORPHOLOGY AND UNITY OF TYPE.

In each great division,plant,animal and man, the organic beings though living in the most different climes and at periods immensely remote, and fitting to widely different ends in the economy of nature, all in their internal structure evince an obvious uniformity.They are all based on the same plan.And it is this essential uniformity which is represented in Terry Winters's paintings, through his intimate study of the growth process of natural organic forms.In fact in some cases, the bones of the organisms in their position and number are so similar that they can all be called and classed by the same names.It is evident here that a deep bond of union between the organic beings of the same great classes exists, one which is the object and foundation of the natural system.Several organs of the organic being consist of some other organ metamorphosed.In the case of sepals,pistils,etc. of every plant, it can be shown that they have metamorphosed from leaves.Thus not only can the number, position and transitional state of these several organs, but likewise their monstrous changes, be most lucidly explained.This explanation has been presented in Darwinian theory, but represented through a

visual medium in the work of Winters.

These Darwinian laws also hold good with the germiferous vesicles of Zoophytes.The jaws and palpi of Crustacea and of insects, also in their number and position and their differences in the different groups, all become simple on the view of these parts , or rather legs, a notion which will be fully explained later in this study.The bony case of the brain, the Skull of the Verterbrata is composed of three metamorphosed vertebrae, showing to us the meaning in the number and strange complication of this structure.In order to prove these theories suggested, it is only necessary to see a series taken from the different groups of each great class.A "unity of type" therefore must hold true in order to substantiate this theory.If we could perceive in such parts or organs traces of an apparent change from some other use of function, we should strictly include some parts or organs in the department of morphology.Thus if we could trace in the limbs of the Vertebrata, as we can in their ribs, traces of an apparent change from being processes of the Vertebrate, it would be said that in each series of the Vertabrata the limbs were,"metamorphosed spinal processes", and that in all species throughout the class, the limbs displayed a "unity of type".

The superb parts of the foot,hand,hoof,wing and paddle both in living and extinct animals,are all constructed on the same framework,like those of the petals, stamina,germens etc.being metamorphosed leaves.An example

of a similar framework can be found in Winters's painting 'Pitch Lake'(illus.24) and also in the early untitled pieces of 1981(illus.6).The Unity of Type can by the creationist[1] be viewed only as ultimate facts and incapable of explanation.However the theory of descent states that all beings of any class,say of mammalia, are supposed to be descended from one parent-stock,and to have been altered by such slight steps as man effects by the selection of chance domestic variation.Although, if a foot is selected with longer and larger bones,and wider connecting membranes,till it becomes a swimming organ, and so on until it becomes an organ by which to flap along the surface or to glide over it,and lastly to fly through the air,then there would be no need to alter the internal inherited structure.There can of course be losses of parts as well as gains.For instance this is so in the tails of dogs,the horns of cattle,the fingers and toes of six-fingered races of men in the Dworking fouls (gains of course).Also other parts might become united together,as in the feet of the Lincolnshire breed of pigs and in the stamens of many garden flowers.But analogous differences are observed in nature and are not considered by naturalists to destroy the uniformity of the types.However it is entirely possible that if such changes were carried to extreme lengths that the unity of type might be obscured and finally be undistinguishable.The

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[1]; a view held that living organisms arose first by an act of intervention on the part of a force extraneous to the natural universe itself, and therefore supernatural.

paddle of the Plesiosaurus has been advanced so far that the uniformity of type can hardly be recognised.What also holds true is the evidence that the function of certain parts or organs (after a long and gradual change in structure in the codescendants of the parent-stock) played in the parent-stock,might be strictly determined by their former function with the term "metamorphosed" appended.Naturalists have used this term in a metaphorical manner in relation to,for instance,the jaws of a crab.They hold the view that the jaws of a crab are metamorphosed legs, so that one crab has more legs and fewer jaws than another.They are far from meaning that the jaws, either during the life of the individual crab or of its progenitors, were really legs.By the theory explained (non naturalists),this term assumes its literal meaning and this wonderful fact of the complex jaws of an animal retaining numerous characters which they would probably have retained if they had really been metamorphosed during many successive generations from true legs, is simply explained.

SECTION II

EMBRYOLOGY AND ABORTIVE OR RUDIMENTARY ORGANS.

The unity of type in the great classes is shown in another very striking manner, namely in the stages through which the embryo passes in coming to maturity.This phenomenon is paralleled in the drawings of Winters which precede 1985, particulary Schema(illus.22), One-Twelve(illus.37) and most of all in the Fourteen Etchings(illus.36) where Winters has related directly the growth of the embryonic structure to that of the mature form.At one stage of the embryo, the wings of a bat,the hand,hoof or foot of the quadruped, and the fin of the porpoise do not differ, but consist of a simple undivided bone.At a still earlier stage, the embryo of the fish,reptile,bird and mammal all strikingly resemble each other.Internally and externally, the arteries are found to branch out and run in a peculiar course wholly unlike that in a full-grown mammal and bird, but much less unlike that in the full-grown fish,for they run as if to aerate blood by branchiae on the neck,of which even the slit-like orifices can be discerned.At one period, part of the embryo of a mammal resembles a fish more than its parent form.Also the larvae of all orders of insects more closely resemble the simpler articulate animals than their parent insects.In a similar way the embryo of the jelly-fish resembles a polype much more than the parent jelly-fish.However,at no time is the young mammal a fish and at no time is the embryonic jelly-fish a polype but

rather they all pass through the same state;the mammal or jelly-fish being only further developed or changed.Related examples can be seen in 'Insecta'(illus.21), where Winters has compared the animal with the plant, but has acknowledged that they only pass through the same state.For instance, in 'Pitch Lake'(illus.24) the leaf is suggestive of the vagina, however Winters is not suggesting that the leaf ever was a vagina but that they all pass through the same state; the vagina being only further developed or changed.

Not only can the embryo in its growth become more developed, it also can regress into a simpler structure; the female Epizoic Crustacean[2] in mature state neither has eyes or any organs of locomotion; it consists of a mere sack, with a simple apparatus for digestion and procreation; and when once attached to the body of a fish, on which it preys,it never moves again during its whole life; in the embryonic condition on the other hand, it is furnished with eyes and with well articulated limbs,actively swimming about, able to seek a suitable object to become attached to.It is interesting to compare this with the 'post-nuclear haze' Winters attributes in his later work, where for instance in 'Event Horizon' (illus.40), the forms of the mushrooms, seeds etc. have disappeared giving way to a simpler structure which can be

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[2]; a large class of Arthropodous animals, mostly aquatic, characterised by a hard shell or crust- Crabs, Lobsters, etc.

perceived as an embryonic stage but is really at a mature stage in its development.The larvae of some moths are as complicated and more active than the wingless and limbless females which never leave their pupa-case, never feed and never see the daylight.

Considerable light can be thrown by the theory of descent on these wonderful embryological facts which are common in a greater or lesser degree to the whole animal kingdom,and in some manner to the vegetable kingdom.The period of slight successive variations does not always supervene at a very early period of life,the greater resemblance or closer unity in type of animals in the young than in the full-grown state would be explained. Before practically endeavouring to discover in our domestic races whether the structure or form of the young has or has not changed in an exactly corresponding degree with the changes of full-grown animals, it will be well to show that it is at least quite possible for the primary germinal vessicle to be impressed with a tendency to produce some change on the growing tissues which will not be fully effected till the animal is advanced in life.At whatever period of life any peculiarity (capable of being inherited) appears, whether caused by the action of external influences during mature life, or from an affection of the primary vessicle, it tends to reappear in the offspring at the corresponding period of life.The foregoing facts show and presuppose that slight variations occur at various periods of life after birth,the facts of monstrosity on

the other hand, show that many changes take place before birth,and when inherited reappear during the embryonic period of the offspring.At a period even anterior to embryonic life, namely during the egg state, varieties appear in size and colour (as with the Hertfordshire duck with blackish eggs) which reappear in the egg; in plants also the capsule and membranes of the seed are very variable and inheritable.The embryos and young of different species might come to remain less changed than their mature parents; and practically we find that the young of our domestic animals,though differing,differ less than their full-grown parents.Whatever may have been the form or habits of the parent-stock of the Vertebrata, in whatever course the arteries ran and branched,the selection of variations,supervening after the first formation of the arteries in the embryo,would not tend from variations supervening at corresponding periods to alter their course at that period:hence,the similar course of the arteries in the mammal,bird,reptile and fish,must be looked at as a most ancient record of the embryonic structure of the common parent-stock of these four great classes.

Abortive or Rudimentary Organs, further develop the theory of common descent and unity of type in relation to the evolution of mineral,plant,animal and man.Parts of structure are said to be "abortive",or when in a still lower state of development "rudimentary",when the same reasoning power which conceives us that in some cases

similar parts are beautifully adapted to certain ends, declares that in others they are absolutely useless. Probably not one organic being exists in which some part does not bear the state of inutility: many beetles have exceedingly minute but regularly formed wings lying under their wing-cases, which later are united never to be opened.What is most striking about this biological fact is that abortive organs are said to be mere representatives (a metaphorical expression) of similar parts in other organic beings,but in some cases they are more than mere representatives, for they seem to be the actual organ not fully grown or developed.(see illus. 37, One-Twelve)The existence of mammae in the male vertebrata is one of the more often adduced cases of abortion; but we know that these organs in man(and in the bull) have performed their proper function and secreted milk:the cow has normally four mammae and two abortive ones but these later in some instances are largely developed and even give milk.

The greatest importance of the abortive organs lies in ascertaining descent,the true classification in the natural system.The study of abortive organs through embryology reveals that they are most developed at an early stage of life in the embryonic period.Thus the interconnectedness of both the study of abortive organs and the development of the embryo,determine greatly the growth and appearance of the organic form,relating specifically to the laws of common descent.An example of this involvement of both processes in determining the appearance of the organic

form, is visually expressed in One-Twelve(illus.37), a series evoking both the embryonic stage and the slow increment change of an organism into another state, both helping Winters determination of new forms.In nature, a ducks wing might come to serve for a fin, as does that of a penguin; an abortive bone might come to serve, by the slow increment and change of place in the muscular fibres, as a fulcrum for a new series of muscles; the pistil of the marigold might become abortive as a reproductive part, but be continued in its function of sweeping the pollen out of the anthers; for if in this latter respect the abortion had not been checked by selection,the species must have become extinct from the pollen remaining enclosed in the capsule of the anthers.These are wonderful facts about organs formed with traces of exquisite care, but which are now either absolutely useless or adapted to ends wholly different from their ordinary end.They remain present and form part of the structure of almost every inhabitant of this world, and are best developed at a very early embryonic period.They are full of signification in arranging the long series of organic beings in a natural system and not only receive a simple explanation on the theory of long-continued selection of many species from a few common parent-stocks, but necessarily follow from this theory.This theory is to be examined in the organic forms of Terry Winters.

CHAPTER II

CRYSTAL, PLANT, ANIMAL.

THE NATURAL EVOLUTION OF THE ORGANISM IN RELATION TO THE WORK OF TERRY WINTERS.

Section I

Embryonic structural organisation in the crystal.

The exploratory work of Terry Winters.

The rocks which form the Earth, the Moon and the planets are made up of minerals.Minerals are solid substances composed of atoms having an orderly and regular arrangement.(illus.1)This orderly atomic arrangement in the criterion of the chrystalline state, means also that it is possible to express the composition of a mineral as a chemical formula.When they are free to grow without constraint they are bounded by crystal faces which are invariably disposed in a regular way such that there is a particular relationship between them in any one mineral species.Crystals are bound by these naturally formed plane faces, and their regular outward shape is an expression of their regular atomic arrangement.(illus.2)

Only in this century, by the use of X-rays, has the internal structure of minerals been determined, yet over the last 200 years it has been appreciated that crystals are extremely regular.This is apparent only when the angles between corresponding pairs of faces are measured.The angle between the same two faces in all crystals of the same mineral species is constant.From external examination of

the crystal form it was deduced that they were symmetrical and could be grouped according to their symmetry.

It is this evidence of organisational structure within all crystal forms which is important in Terry Winters exploratory work;

> " We must accept the chaos that is to come, we must return to the realms of disorder, of the unconscious, of formless experience, of brute life and far beyond brute life to the beginning of all things ... in order to be able to bring about a new creation, valuation and distribution of life." (de Fouw,1991,p.58)

Spine Series ,1979-80(illus.3) reveals Winters first insight into the world of form; a world which underlines the unity of type within all organic and inorganic forms.The paintwork and abstract imagery all occur within vertical columns, that divide the sheet into three sections.The central spine/column, is distinguished from the others by an abstract network of lines.Evoking the sense of a spinal column or skeletal structure, these lines are suggestive also of a world of machines or buildings; Gothic vaulting, bridge trusses and television anntennae, etc.Winters is using the crystal form, to display the importance of structure within the network of lines, suggesting a world of connectiveness.

Like his predecessors (Frei Otto, D'arcy Thompson and Buckminster Fuller,(illus.4), his organic forms relate and play with the idea of architectural construction, ones which relate heavily to the molecular structure and assemblage of atoms within the mineral.This is constant in

Winters approach to his use of medium, his linear representation of the crystaline form.By drawing the structure in this fashion, he solidifies the object as three-dimensional, and at the same time suggests an eery state of formation and disintegration.This constitutes for the world of the molecule, a structure in constant change and movement.Reflecting on the creative process itself by invoking the natural world and natural growth as a process and force, Winters has developed a knowledge of the very beginning; a knowledge of the formation and disintegration of matter which presents the essential starting point in the understanding of evolution.

Plane of Incidence 1980-81(illus.5) announced this turning point.An image of a crystal structure is schematically depicted on each of the three panels in a set of shifting relationships or multitude of movements.These represent either different stages of directional growth or different perspectives - protruding into space, receeding and bifuricating.However, one definite purpose of these images exists, the idea of structure, one which deliberately alludes to both the micro-scopic origins of pigments and to the process of structuring or building a painting.Quasi-architectural geometric and diagrammatic, the rudimentary images read like a plan or a blue-print, that is, a potential structure.These structures in other words, function as analytical tools for the imparting of information.

Imagine a network of lines departing from the brain,

acting as channels departing information to the bodily functions, so as to stimulate actions and reactions to the enviromental situation existing outside the body.The crystal acts as the creative process within that brain, stimulating the growth of forms in reaction to the information departed.In providing the information and the channels to transport that information, it is my belief that through the process of time, the mineral gradually and slowly evolves into another state, rather another stage in its evolution.It acts on the information it has received and develops beyond its embryological state into a new but similar structure;that of cellular growth in plants.

Section II

The natural progression from the crystalline state. A look at the botanical and biological forms in Terry Winters work between 1982 and 1985.

Having established the crystal as his subject, specifically in its architectural qualifications, Winters needed to find subjects that could support a purely visual desire for a greater variety of mark making and forming.He did this by following natures course, through his observation in paint, print and drawing of the elemental vegetable and animal forms of the mineral ground.Winters began this morphological research by representing studies of the forms and structures of plants, attempting to interpret these on the basis of similarity of plan and origin.Forms such as mushrooms, pollen seeds, stamens and flowers(illus.6) were shown at different stages of paintedness as though they were metaphors for the human evolutionary cycle from embryo through nascence to completness.They are structural elements, the basis of physical matter, a "copy" of fundamental structures that exist but cannot be apprehended by our senses (e.g.-microbiological particles), and at the same time, they form the basis of abstract languages, of mathematics, geometry, physics and chemistry.

Winters application of these forms distills directly and sensually the essence of nature, and an identity of matter, material and subject (pictorial-object) is intended though not in the fashion of Johns or Kosuth, since it is

demonstrated in a picture rather than an object.Primal elements of the natural world-images of things on the threshold of being, on the border between material and immaterial, between articulated form and the inchotate jump out and recede from Winter's canvases.

The vulnerability of these forms and their sexual suggestions (Folio, 1981(illus.7) and Botanical Subject 6, 1982(illus.8) show strong affiliations with the American modernists experiments of Georgia O'Keeffe and Arthur Dove; with the biomorphic Surrealisms polymorphous perversities; with early Abstract Expressionisms search for symbolic subjects that were neither representational nor totally abstract.

Biomorphism offered Winters an escape from the shifting formalist endgame posed by pure, literalist abstraction and opened the door to a world of referential illusion.The imagery of 1982 could range from highly abstract(Botanical Subject 6,illus.8) to more literal depictions of natural forms i.e. The Dark Plant drawings and Theophrastus Garden (illus.9,10);

> " To name an object, that is to supress three quarters of the enjoyment of the poem which comes from the delight of divining little by little: to suggest it, that's the dream."
> (Lichenstein,1983,p.32)

In the cycle of the four paintings in Theophrastus Garden(illus.10), the title and the repeated image of a single flower create the strong, illustrative suggestion of a landscape.

Theophrastus, a fourth century BC philosopher and

disciple of Aristotle, was one of the early naturalists.He formulated a whole cosmology through the study of botany and wrote one of the first treatises on plants.Winters painting delineates the garden as a space for meditation on nature, existence and the cosmos.Winters attributes this painting to Theophrastus as a celebration of the formation of a theory on plant evolution.

The natural flow and rhythm of paint has allowed Winters to expand his emotional range; also providing him with the tools to approach the scientific study of pure botany in a non analytical way.In paintings such as Fungus 1982 and Early Animals 1982(illus.11,12), images are spread out across the canvas as if on a disection table a chart like format based on the 'rebus'[3]concept.They are presented with a mock scientific objectivity and also with an emotional neutrality.The pod, mollusk, and the mushroomlike shapes are impersonal and denatured; totally uningratiating and visceral however they are nonetheless tactile and sensual.The paint itself is psychologically and sexually charged material.As in the Plane of Incidence, the same image is often repeated in a variety of scales, perspectives, or stages of growth.These works demand to be read as abstract narratives or transmutations, corresponding both to the life cycle of organisms and to

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[3];'Rebus' is a painting of Robert Rauschenburg of 1955 where he combines a frieze-like sweep of images which allude to the rebus but no specific riddle or sequence is charted by the images he has selected.Therefore the painting has no definite narrative.

the development of painting.

His primal state of flora and fauna are Proustian inadelines that trigger an analytical reverie.The repetition and mutation of forms and cellular units cleary reveal the course of their urge to completion;

" A form has to be the consequence of the way it is painted." (Winters,1986,p.12)

In this respect Winters follows the Greenbergian notion of literalism which was later espoused by some of the minimal artists- form and material are inseperable.In the early 80's Winters drew on top of a paint surface, now the forms are worked into and out of it creating a greater sense of space.In Colony 1983(illus.13), the cluster of cellular shapes on the right is launched forwards into space.Here the different stages of illusion do seem to serve a narrative representing both the varying stages of paintedness and the metaphorical growth of the structures depicted from an embryonic stage(top left) to completedness(bottom right).The creation of space, therefore, conveys the notion of time passing.The relationship between the forms is more dynamic.The cells twist and turn in an inchoate space, drifting in and out of focus.The sense of rotation, agitation and turbulance of cellular changes is parallel perhaps even determined, by the constant fluxation of paint activity.The paint increasingly announces itself as a substance: as viscous, primordial liquid, the unspecific, undifferential matter out of which life and art are born.

Like Susan Rothenburg and Elizabeth Murray, Winters explores the metaphoric possibilities and multiple readings of ambiguous subjects and hybrid forms, so that their evolving imagery is poised between abstraction and representation.The changing nature of visibilty, i.e. fractal geometry, computer mapping and topology (which helps to define and configure through cybernetic data previously undefinable and quantifiable spaces and shapes offered Winters a new understanding of natures complexity by uncovering the hidden organising structures beneath its seeming randomness, irregularity, and discontinuity.Winters shifting, ambiguous spaces and forms that open up, close down, warp and deform acknowledge this revolution in comprehending the order of disorder and fragmentation, of the way things cluster or disperse.

The principle of self-similarity; another type of symmetry in the biological sciences is explored by Winters through his patterning of forms on different scales.For Winters primarily, the cell structure becomes a motif for his investigation into the structure of all organisms and in their relation to eachother.The cellular structure, as a basic unit, becomes a surrogate for the self in a vague terrain where identity is never finite, where the possibilty of meaning is always foreclosed.Winters has employed the archetypal cellular image in countless configurations and media in developing his epic narrative about evolution and transformation.The cells evoke a range of things microscopic and macroscopic, from protoplasmic

beginnings, sexual union, and segmenting eggs to balloons, soap bubbles, soccer balls, even the earth itself.

In Dome, a rich charcoal drawing of 1985(illus.14), two blastulas seem to be merging, sexually fusing, or possible dividing.The developing ball of cells is dense with vessicles emitting energy through a series of radiating, sooty smudges.The repetiveness of these forms suggests compulsive sexuality as does the life-cycle of the cell; the unrelenting coupling and fusion that promotes growth and development, which has been linked to ;

> " the vitality of young lovers galvanising a cascade of changes in the cell that culminates in division."
> (Phillips,1992,p.19-21)

Although the forms remain recognisable they become strange presences floating in a new context.They take on a science-fictional character;

> " and the way they are based on things that happen in the real world but are amplified to a point of being unreal- a situation to which a painting lends itself totally."
> (Winters,1986,p.12)

Forms ghost in and out of the ground as though emerging through it or existing in another plane or world.Achieved by partially covering up earlier thoughts or trials in paint, Winters acheives the history of the work, and its passage of time.Sometimes previous paintings or underpaintings are visiblethrough "holes" in the picture plane, which reveal additional dimensions, so that you are perceiving a past at the same time as the present.He allows the image on the plane to form and disintegrate; to evolve

and disolve; to appear and disappear evoking the evolution of an organic form.

Double Gravity 1984(illus.15) shows Winters interest in breaking up the surface.Dozens of faceted forms multiply and divide, bubbling in and out of the background in a chaotic fashion.There is a great sense of action and movement as if something is being generated; the painting reminds me of chemical substances fusing together in glass jars frothing and bubbling, suggesting the sense of a new chemical compound being formed right before your eyes.On the righthand side of the plane, a deep black area acts like a breach and permits an escape from this energy into a softer and more subdued and solemn atmosphere;

" It adds another pull." (Winters,1986,p.12)

Good Government 1984(illus.16), a synaptic work, also carries on this sense of space and the passing of time with images of overlapping blastula forms of varying sizes cohabiting the field with chunky minerals, thorny crystals, and bits of chromosonal matter arching through space. Winters combines illusionistic painting with a relief like texture so that there is a contrast between real and illusionistic depth.He presents an object in its primal state and his objective here is to show the process of actually flushing it out.The tempo of the painting is dependent on the paint surface.Fluid areas of paint are contrasted with others which are encrusted.There are scrapes, sweeps, blobs and swirls of paint all of which suggest different paces and rhythms.The syncopated surface

gives the painting a pulsating quality.The whole scene of painterly and biological episodes has an animated, even cartoon like quality.

In its presentation of discrete and disassociated events in a broad space, it belongs to a tradition of panoramic visions in art from Bosch to Breughel to Ensor.Procedure becomes catalyst to form.There is a strong scatalogical component throughout Winters work that has an integral place in both the physical life cycle (as waste and fertiliser) and in the life cycle of the psyche (as the first things created or lost).Like Ensor in his Tribulations of St. Anthony(illus.17), Winters equates blood, excrement and other bodily secretions with the material of paint itself.

Good Government is somewhat anarchic in rhythm and composition as the forms slide and tumble down the painting, the complete antithesis of its title.The government Winters has in mind unlike Ambrogio Lorenzetti's 'The Effect of Good Government'(illus.18), is a natural one which governs the precarious balance between order and chaos;

> " There are different ways of painting just as there are different things in the world, like lead and helium-and there are different relationships between them.The paintings express and consist of these kind of differences." (Winters,1986,p.14)

Winters talks about the paintings referring to the world. about they are 'metaphorically suggestive without being precisely located'.The titles of his paintings often

provide clues to their possible point of reference.

'Colony'(illus.13), clearly based on cellular aggregates, might also describe the formal arrangement of the painting and might allude to the world of 'social' insects such as bees and wasps.By analogy it makes reference to human society.In 'Insecta' 1985(illus.19),a major painting in my opinion in reference to the evolution of Terry Winters as a painter, the surface pulsates with beetles and Arachnids of various shapes and sizes.The frontal presentation of Insecta with its deliberate colour notations and orientations along with the series of schematized images floating on its surface reveals a highly illusionistic pretext never seen before.The modelled figures are so free and luxurious that the visionary aspects of the painting become intoxicating.

The significance of this piece is that it relates directly to the earlier explorations of the crystaline form.Winters has advanced the evolutionary process into the world of the animal.In varying degrees of paintedness the insects form and deform on the plane.The concept of growth and transformation is explored again in relation to the insect.There is a deep harmony existing between 'Insecta' and the botanical and crystalline forms of his earlier work.Winters has followed the natural progression in the observation of nature from plant to animal, relating them heavily to eachother through their identical paint handling; suggesting their innate biological similarity in design and form.It is my intention now to

explore this similarity, and to take a further step in the evolutionary cycle by determining the link between animal and man in relation to Terry Winters later work.

CHAPTER III

MAN

THE NEXT PHASE OF EVOLUTION

TERRY WINTERS AND THE EMBRYOLOGICAL STATE.

Section I

The transmutation of the cellular and crystalline form into the embryonic reproductive system of the male and female.

> "...they have ascended the evolutionary ladder and, while still connected to the forces of natural growth, the range of associations has grown equivalently wider; tubers, cavities, orifices, and protuberances becoming haunting totemic presences..." (Phillips,1992,p.24)

Winters has continually recast his formal vocabulary not only through experimentation with print techniques (Folio,1985-86(illus.20); 136 plates, 140 printings and 102 colours used to complete the eleven-sheet suite), but also by crossing from one medium to another.Schema 1985 (illus.21), a group of seventy-five drawings, forms a veritable catalogue of drawing styles, media, and iconographic possibilities.Its purpose was to reconsider motifs from previous work and consolidate his organic forms and tactile surfaces while exploring new directions.This new direction in Winters's work is substantial and therefore must be examined.

In his drawings, different materials and approaches are often combined in a single work-loose undulating forms

that come out of dripping or staining, or pooling paint paired with very precise rendering.A seminal series, Schema yielded a whole new group of forms, of spatial and scale relationships, of ways to divide the field, to treat figure-ground, to use colour, to mix and overlay materials-and these spatial and emotional complexities nourished Winters paintings for the next several years.

With the introduction of uterine forms, fallopian and priapic extensions in Schema 8,9 and 70(illus.21), the latent implied sexuality of much of Winters organic imagery becomes more explicit.Winters has crossed the bridge from the depiction of the end product in the plant and animal to the early embryonic stage of man.This journey has taken Winters back to the very beginning of mans creation.His drawings once again play clarity against obscurity and show how mark making can simultaneously form and de-form,create and destroy, reinforce and erode representation.Conjuring up both male and female anatomy and the reproductive cycle, these literally sexualized forms have strong anthromorphic analogies.They are filled with a single form centred on the page or clusters of forms that imply interrelationships.The forms exist in flux, expanding to the edges of the paper.Whether isolate or aggregate, the images achieve a monumental presence with what Prudence Carlson described as Winters 'new and highly pragmatic order of symbolism.'(Carlson,1984,p.65) Again the earlier markings, erasures and smudges that give an account of his process are retained, insinuating progression and

digression- a passage of time.His aim here is to represent the relationship between the evolutionary processes of the mineral, the plant and the animal with that of man suggesting the existing of a 'unity of type'.

Dumb Compass 1985(illus.22), a pivotal painting for Winters, explores this wonderful theme.So primal in its appearance, the work relates perfectly to the art of cave painting and to the geomantic patterns of Taoism - (illus.23).The spore-like, crystallised cellular, embryonic and pod-loxia forms on the right of the painting recall the animated biomorphism of Miro and the primeval world of Paul Klee.On the left of the painting, two large figures stand side by side in pure silence.They represent the male and female figure in the embryonic stage, appearing to have no physical functions such as eyes, ears, mouths or fingers etc.They stand as heavy masses of form helpless in their surrounding environment.They represent the embryo inside the womb.The division of the painting into two fields(left and right) shows Winters awareness of the relationship between the images in so far as he compares and contrasts them with each other; a relationship which is carried further in Pitch Lake of 1985(illus.24). Winters brushwork is constant again, alluding to both the formulation of natural structures and the artists creative process;

" an event in itself." (Winters,1986,p.15)

Compositionally it is weighty enough to balance the large forms on the left, which occupy the smooth monochrome area, and to anchor down the mask-like forms directly above

it.The work is particularly reminiscent of James Ensor's 'The Entry of Christ into Brussels' of 1888(illus.25), both in terms of image and application of paint (upon examination of the faces in the crowd).The complexity of Ensor's paintings, which appear to be composed of episodic and sometimes seemingly unrelated sections, is directly relevant to Winter's work.

Pitch Lake(1985), Montgolfier(1987),and Jews Pitch 1986(illus.24,26,27) all recall the earth and its geological evolution, yet they have a distinctive sense of death and putrefacation; moreover the sticky, oozing, oily transparency of the pigment is vaguely excremental. Evanescent brown clouds spread across the surfaces like an atmospheric change, suggesting a kinship with Sigmar Polke's "alchemical" paintings.By recalling natural and biological forces, Winters offers a metaphorical counterpart to Polke's mutability and flux.The cell structure of the vagina form in Pitch Lake, relates by its shape to a leaf, again knitting together a pattern of similarity, evoking perhaps an 'abortive organ';ie. the organ of the leaf being found as a structure in the vagina.However this is highly unlikely!The painting is void of abundant imagery but the imagery which remains proposes one singular objective-that of the sexual act between the male and female. The spore clusters on the right can be read as spermatozoa creeping through the sticky, bituminous field towards the leaf form.The very act of creation is shown here in relation to sexual imagery.However this is

not the only act, as the painting refers to the state of human order.Gone are the chaotic rhythms and forms from earlier works.Winters is attempting to bring order to the disorder of the past.He is creating a new ,'valuation and distribution of life';

"...the moment of totemic affinity with the rock and the mushroom." (Saltz,1992,p.22)

SECTION II

FROM THE REPRODUCTIVE SYSTEM OF THE MALE AND FEMALE TO THE POSTNUCLEAR HAZE OF DECOMPOSITION AND THE PROPOSED EVOLUTION OF NEW LIFE FORMS.

> "Eureka...In this pseudo-scientific prose poem, the universe and all phenomena are conceived as being ruled by laws of attraction and repulsion, which Poe demonstrates through mathematics and references to the dynamics of heat, light and electricity."
> (Phillips,1992,p.21)

Winters has a particularly contemporary understanding of his time, informed by an awareness of mutability and the conflict between individual time and universal time.He brings distinct experiences of each into every painting, expressing time as evolutionary and open-ended.His consistent use of curving line creates movement that turns back upon itself, suggesting cycles and repetition and subtly introducing a consideration of these kinds of time- the one immediate and locked into the present, the other continuous.This is accomplished with greatest authority in Montgolfier 1987(illus.26).Here time is revealed in the rhythm and movement of paint and figure and through the ghosts of his spectral vision.The introduction of line is important in this work.He is beginning to relate again to the structure and plan of all things, one which was earlier based on the crystal, but now refers to astrology and cosmology.

Compound 1987(illus.28) is of particular importance as it brings Winters into another realm of consciousness.The thin lines acting as rays creates a halo around the tightly

packed cluster of cells, suggestive of a supernatural state or a heavenly body.These images appear again in Eureka 1989(illus.29),where a linear network seems to plot an orbit or perhaps the directional movement of a growth formation.There are several tight, densely packed spheres clustered together on the left, as if attracted by some magnetic force.To their right are two loosening clusters, where particles seem to disperse and no longer adhere to a spherical contour.Winters is influenced greatly by the 'Tree of Holy Fruit'(Cabala Chart) and the Taoist talisman(cosmology chart) of the Tao-tsang, in his structure of forms (illus.30,31).The linear network ending and beginning at certain compounds, reminds me of molecular structures in science, specifically the DNA molecule in its elaborate spiral formation.His use of line is exceptional in relating the cell to structures inside and outside the realms of perception;

> "...the painting here is line..."
> (Phillips,1992,p.21)

Monkey Puzzle 1987(illus.32), represents a leap forward for Winters who wants his paintings to exist equally on metaphorical, psychological, literal and perceptual levels.It is an extremely large painting(9 x 12ft), in which two convoluted vascular figures confront eachother as warily as a pair of prizefighters circling eachother in the ring.This scene takes place in a different kind of space from the presentational plane of earlier paintings, encompassing the action rather than serving as a

backdrop.The two monumental forms, more linear than before are related to the drawings in Schema(illus.21).The title is very suggestive.Winters is trying to solve a puzzle; a puzzle of existence, of man's evolution(from the monkey).However disorderly the images appear, the linear construct is extremely precise and relates heavily to the natural structures within nature.He present us with a field divided in two, suggesting(like Dumb Compass,illus.22) the comparison and contrasts of the two images.It is almost like a 'spot the difference quiz', yet he is trying to determine where pieces fit; what relationship they have to eachother.A painting that is prickly and confrontational in feeling, its surface physicality is virtually tangible with impastoed areas of paint that stand out in relief.Its tone is ashen.There is paint that looks blistered and burned and the brush has literally dug furrows into the surface. Winters has reached a different kind of confidence in his imagery, so that it becomes as much a part of him as his material;

> " The hands mind charges the media with reveries of the universe." (Kertess,1992,p.30)

In 1987, Winters created a series of drawings (a-s) almost completely executed in gouache(illus.33).The puckering and buckling caused by the interaction of the gouache and paper is integrated into the imaging.Gouache's saturating physicality becomes part of the visibly emotive evolutionary turmoil that had been engulfing the development of Winter's forms.His referentiality becomes

more layered and intense.In (b), a procession of four sporelike, cellular structures moves in quasi-perspective from small to large, from left to right(illus.33).Their densely packed bulbousness includes ocular protrusions that transform them into shamanistic heads.The purity of the compacted, additive structures bears a strong resemblance to African tribal art(illus.34).Below, the obsessive repetition of fingerpaint-fingerprint marks that float in amorphous circularity reinforces the rhythms of tribal ritualism.

Winter's polymorphous referentiality and his oxymoronic conflation of scientific objectivity and subjective emotionality is nowhere better seen than in Fourteen Etchings 1989(illus.35).The title page with its lists of constellations, including such names as Andromeda, The Air Pump, Caela Sculptoris(The Sculptures Tool), Pegasus, and Pictor(The Painter), draws upon the past associations of fiction with fact.The first etching contains an ovular shape emitting bleeding rays of line.Situated within a rectangle, its grisaille image hovers on the upper part of the paper, somewhere between biology and astrology.The following 13 etchings are each composed of a related hand-drawn or diagrammed, vaporously ambivalent constellation image together with a smaller and seperate image floating in a rectangle below the bottom right edge of the rectangle forming a constellation.These smaller images are photogravured details of an X-ray of a skeleton, moving successfully from hand to foot, from the second through the

14 etchings.Except for the two images of a head and one each of a hand and foot; their cropping and placement make them virtually abstract.Winter's aim here is to equate mans evolution to that of the universes evolution.He enters the world of the Romantics; the world of the unknown.

His most recent drawings, One-Twelve 1989(illus.36), eschew the previous multiplicity of structuring, mark making, and surface treatment so endemic to Winters work, in favour of a more homogeneous image executed in a single medium.Winters has deployed slowly curving gestural trails into a dark and diaphanous web of glandular sensuality.Line literally becomes pregnant with consequence.Curves envelope the plane, arching out flatness into configurations that slide into vaginal containers, phallic conclusions, hermaphroditic confusions and seated imagery suggestive of a mother and child or an embryo inflated womb.No sooner formed than deformed, these shifting volumes return to flatness.They become extremely simple and abstract.Winters has developed a more elemental, more embryonic vision of the world of matter.He is beginning to create new forms of imagery, suggestive of a new spiritual awareness; forms which rise like a Phoenix from the destructive forces of chaos and disorder;

> "His paintings are like the Kuma Sutra of primary matter." (Saltz,1992,p.22)

The Psychological Corporation 1990(illus.37) a major painting by Winters standards, is extremely loose and laid back.Gone are the 'mushrooms and spores' and any trace of

the textbook or encyclopedia illustrations.There's something very female about these forms, something anti-phallic; they seem vaguely reproductive, uterine, but decidedly pre-sexual, capable of procreation without copulation and utterly polymorphous.The paint is so moist and seductive, so disposed to 'want' to leak into other areas, so suggestive of union and gestation.Undulating and flourishing, form is invented, unfurled, expanded and articulated.A sense of the primordial soup oozes from his paintings.The Psychological Corporation is simultaneously a diagram that lays out the component parts of a whole system, and at the same time it is an actual event, like a window onto the morphological moment of formation.Winters describes an atavistic world in the process of breaking down and returning to the world of undifferentiated matter.He seems to have shifted from the later stages of formation in favour of the beginning-the birth, elaboration, and gestation- the biogenesis of synthetic form.

Winters may be showing us a post-nuclear state; this is extremely likely due to the decomposition of his forms, and the tortured surfaces and dessicated skins of his earlier works;(Botanical Subject 6, illus.8)

> "Art is the secret attraction to a chaos which lies concealed in every blossom of the universe perpetually striving after new and marvellous births." (de Fouw,1991,p.58)

In the observation of form, from the early crystalline and cellular imagery, Winters has completed his cycle of

evolution and is ready to embark on the next phase.Through his exploration on the existence of a 'unity of type' between mineral, plant, animal and man, Winters as discovered the order within natural structures and has in effect began to evolve new imagery at a very early embryonic period.Event Horizon 1991(illus.38) is a pure example of this renaissance.The painting is dominated by thick and washy reds, metaphorically suggestive of blood and relating also by its pinky nature to skin.The overall image evokes either skin or leaf cells, but it is difficult to distinguish which structure actually exists.The painting is asexual and implies an unusual formation.The cellular forms construct linkage systems which equate all organic and inorganic forms together by means of evolutionary, embryological and morphological processes.He has returned to the realms of disorder in his earlier and later work;

> "...of the unconscious, of formless experience, of brute life and far beyond brute life to the beginning of all things..."(de Fouw,1991,p.58)

He is now;

> "able to bring about a new creation, valuation and distribution of life." (de Fouw,1991,p.58)

Conclusion

Winters's full circle.

For the past two years Winters has worked on the correspondences between the natural and biological transformations and changes in emotional states.His work can be read like a dark comedy and is somewhat related to the later works of Philip Guston.Animated by the way they are painted, their mask-like quality seems to register the capacity for consciousness and self-awareness.Overall Winters's paintings belong to an indeterminate world where the comfort of science encounters the unknown.His scenes could be taking place within the body or somewhere in outer space, where mutation, confabulation and hybrid distortion run rampant.Bending, twisting, folding and stretching before us, these forms are evidently subject to some powerful physical or psychological pressures.

By cultivating forces that create friction, irresolution and fluctuation, he infuses his work with unusual metaphoric power.We are witnesses to both entropic and creative processes; disorder and formation; fragmentation and coalescence.All logical opposition - figure/ground, inside/outside, male/female is subsumed within paradoxical incongruities and cyclical movements of stasis and growth, morphology and psychology, chaos and order, mystery and precision, deliberation and spontaneity. Winters gives us a glimpse into the connectedness of all things, into the rapturous movement of it all, the ebullient mirth in every shape, the welling effervescence

of being alive.

All of his organic forms display a 'unity of type', one which was examined in relation to Darwinian theory.From the states of morphology and embryology specifically in relation to the theory of common descent I have found that within each organic and inorganic form there is an underlying structure, a blue-print for the evolution of forms.It is this 'underlying structure' which is most evident in Winters's work.From the innate structure of the crystal form to the inner and outer skeletal components of plant morphology, Winters has displayed in visual terms what Darwin has achieved in theory.

Not only does Winters comment on the evolutionary process of plant, animal, man in their biological relationships he also refers quite directly to the state of human order.What is most interesting about Winters depiction of Darwinian thought is his concept of the post-nuclear haze, which to my mind brings forth a superb example of the 'unity of type' in all organisms.It is here that you find the real essence of Winters's work, the real backbone to his paintings.He becomes;

"a cultivator of organisms"(Kertess,1992,p.27)

'Event Horizon,1991'(illus.38) shows Winters desire to make form, to create new life.

He offers his speculative natural history to counter official systems of scientific theory, religious experience and psychoanalytic definitions, which can never adequately describe the structure, complexity and sensuality of the

world.

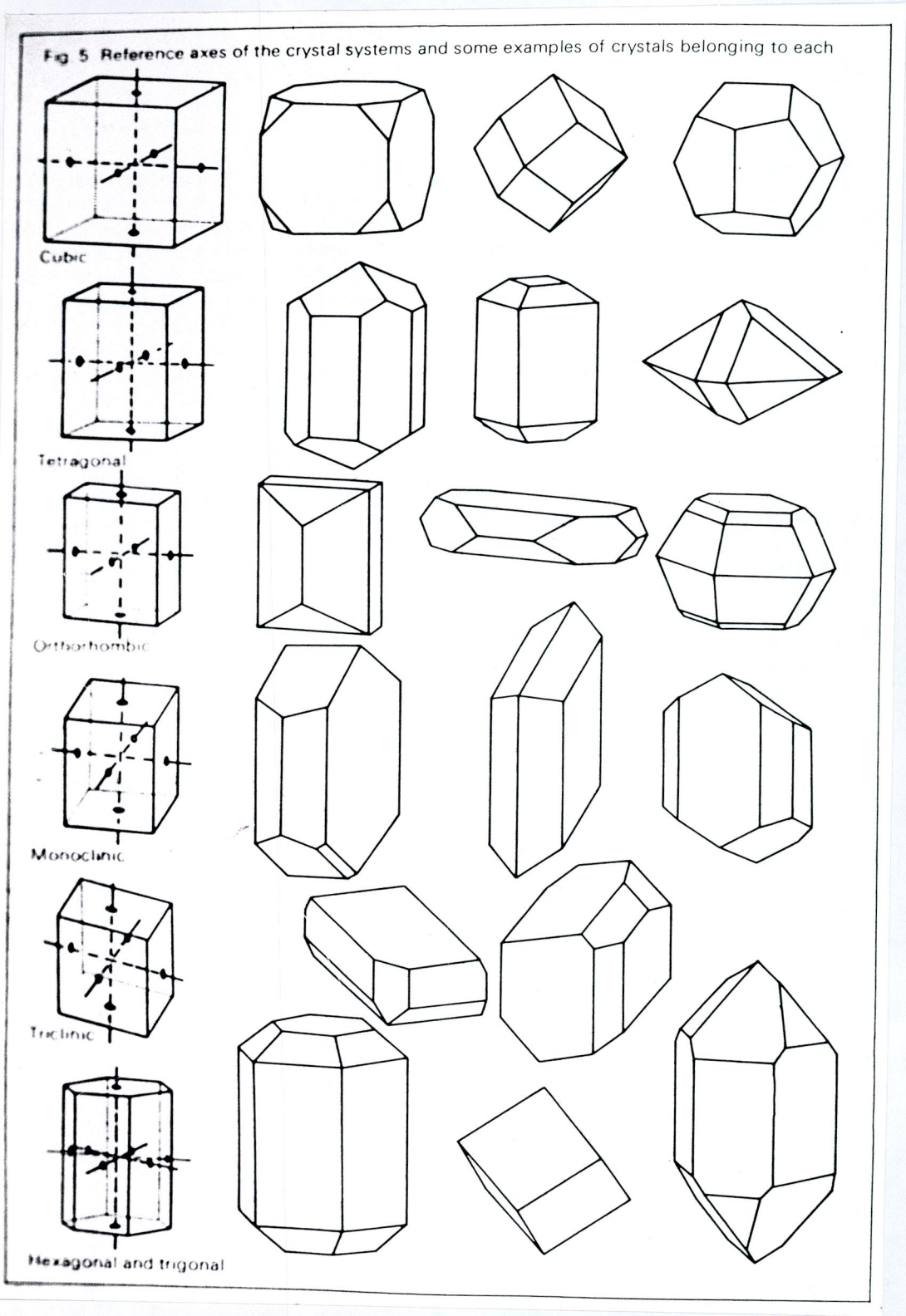
He redefines the pastoral experience as one of participation with the inner life of the cultural phenomenon- which is to say, with painting as a field, which tracks the external movement of human instinct, intuition and thought.Whatever the case may be Terry Winters's work will always evoke a sense of the primordial soup.

PLATES

Page 46 - Page 80

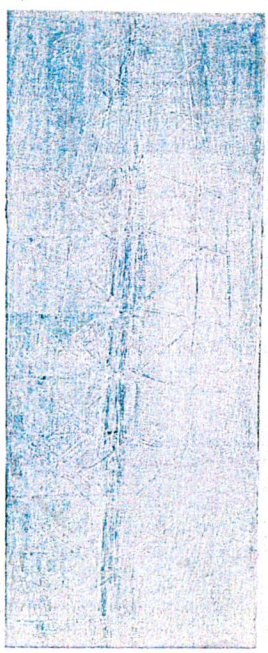
illus.1

Mineral structure.
Phosphophyllite,
7.6cm x 5cm;3" x 2"



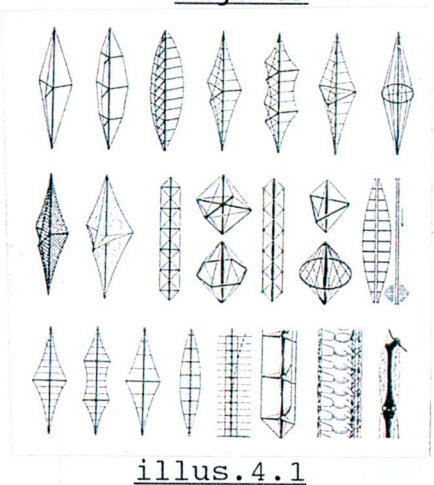
illus.2

Crystal systems



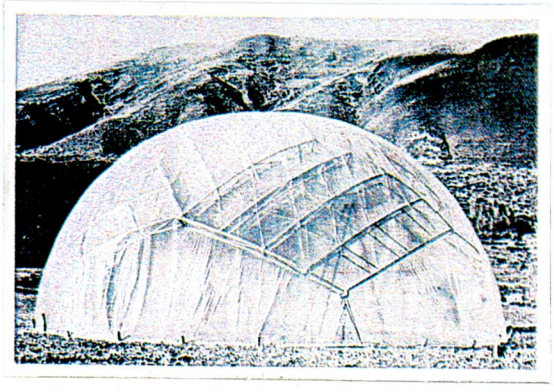
illus.3

Spine Series (H,E,C),1980.
Casein on paper
30 x 22 (76.2 x 55.9)



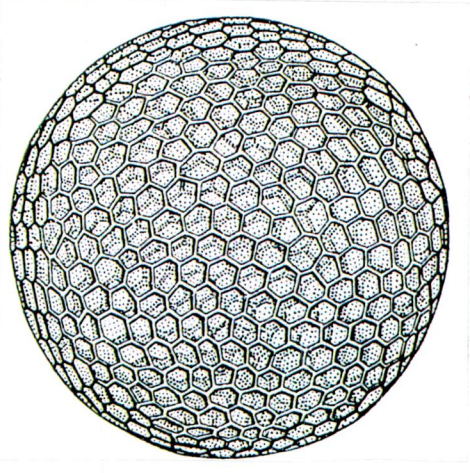
illus.4.1

Cable trussed compression members.
Frei Otto:Tension Structures (1965)



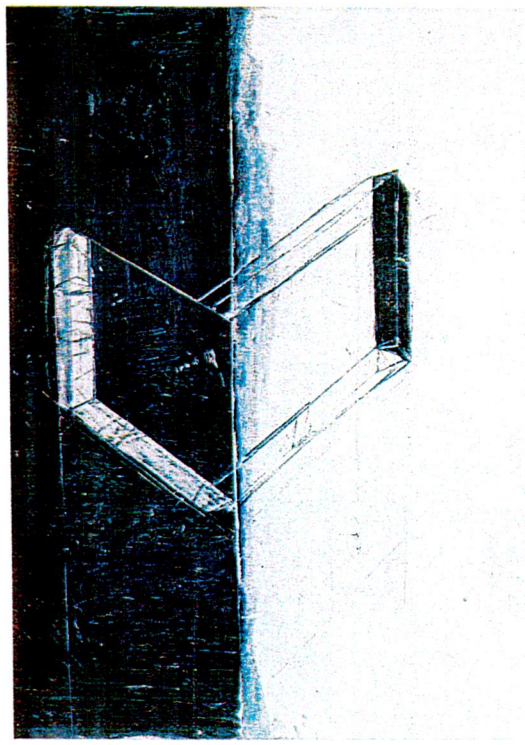
illus.4.2

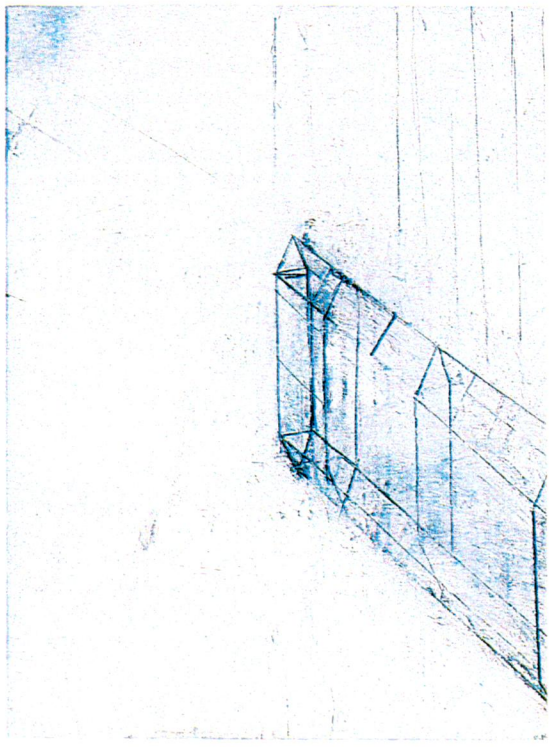
Geodesic dome.
Buckminster Fuller,
Aspen, Colorado, 1952.



illus.4.3

Sponge skeleton; Aulonia hexagona
D'arcy Wentworth Thompson,
On Growth and Form (1917)



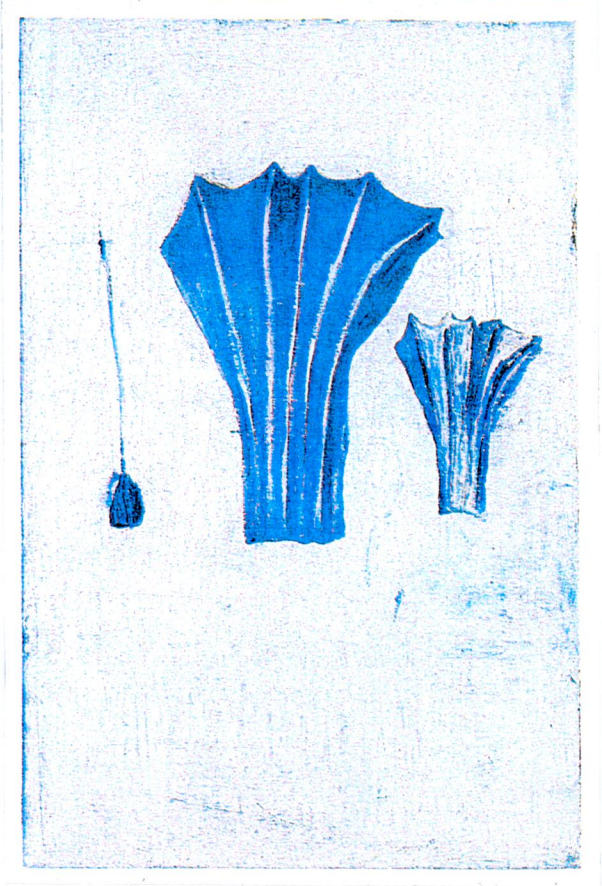


illus.5

Plane of Incidence I,II,II(1980-81)
Oil on linen
3 X 87 x 69 (**3 X** 221 x 175.3)

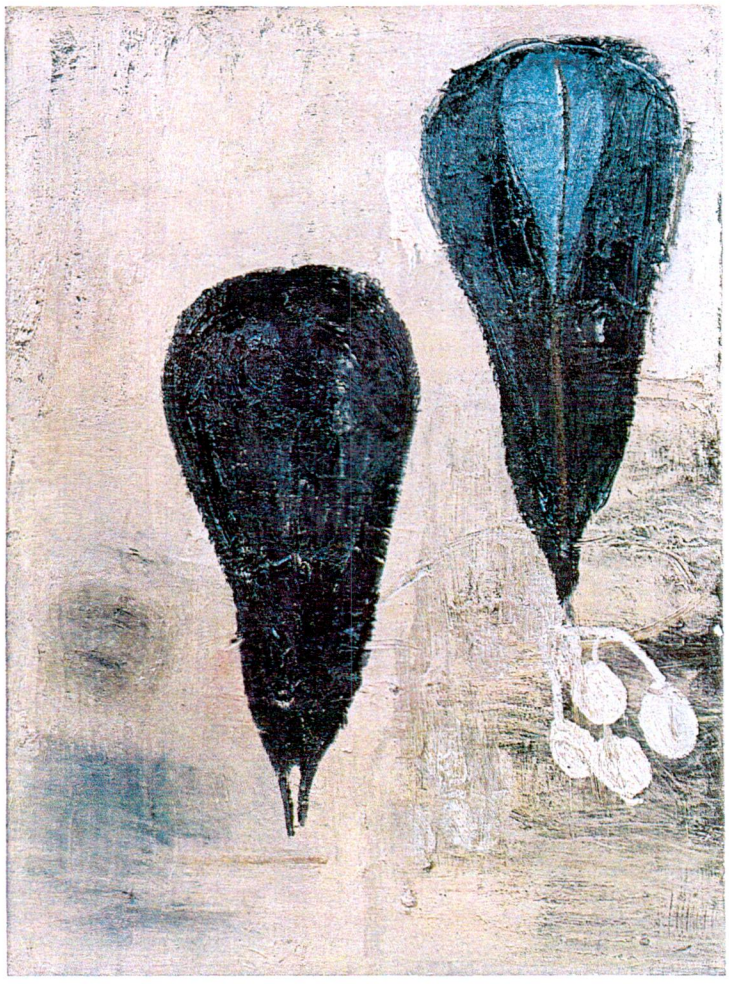
illus.6

Untitled,1981
Watercolour on paper,
9 x 5 1/2(22.9 x 14)



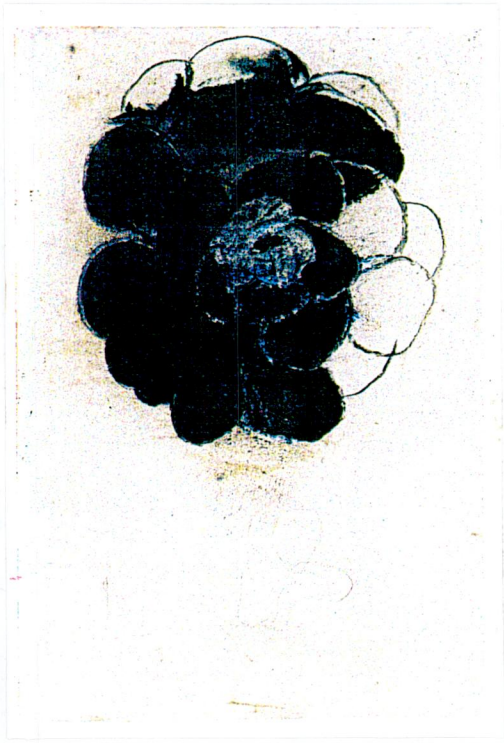
illus.7

Folio, 1981
Oil on linen
60 x 40(152.4 x 101.6)



illus.8

Botanical Subject 6, 1982
Oil on linen
48 x 36(121.9 x 91.4)



Dark Plant 1

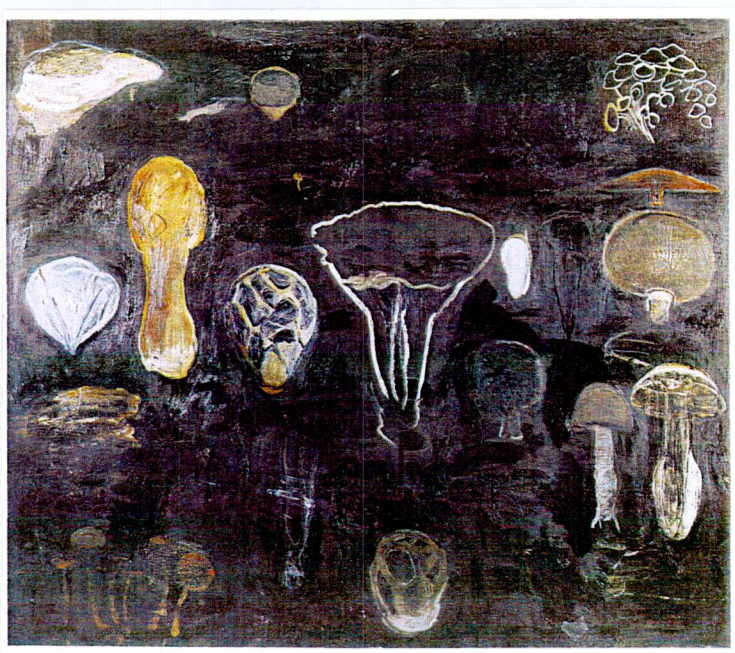
Dark Plant 16

illus.9

Dark Plant,No.1 and 16 (1982)
Charcoal and crayon on paper
2 x 41 1/2 x 29 1/2(**2 x** 105.4 x 74.9)

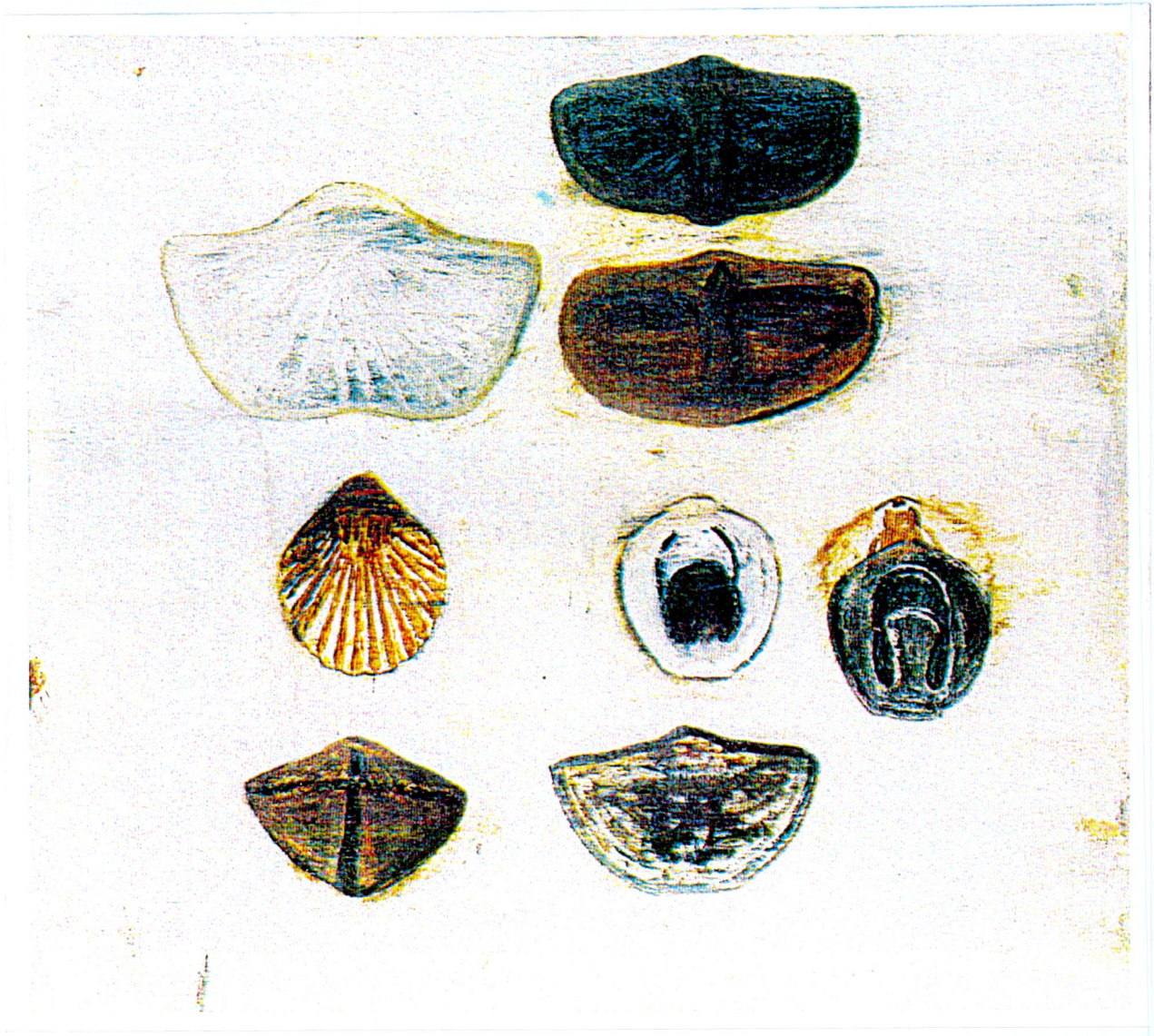
illus.10

Theophrastus' Garden, 1982
Oil on linen
87 x 70(221 x 177.8)



illus.11

Fungus, 1982
Oil on linen,
60 x 789152.4 x 198.1)

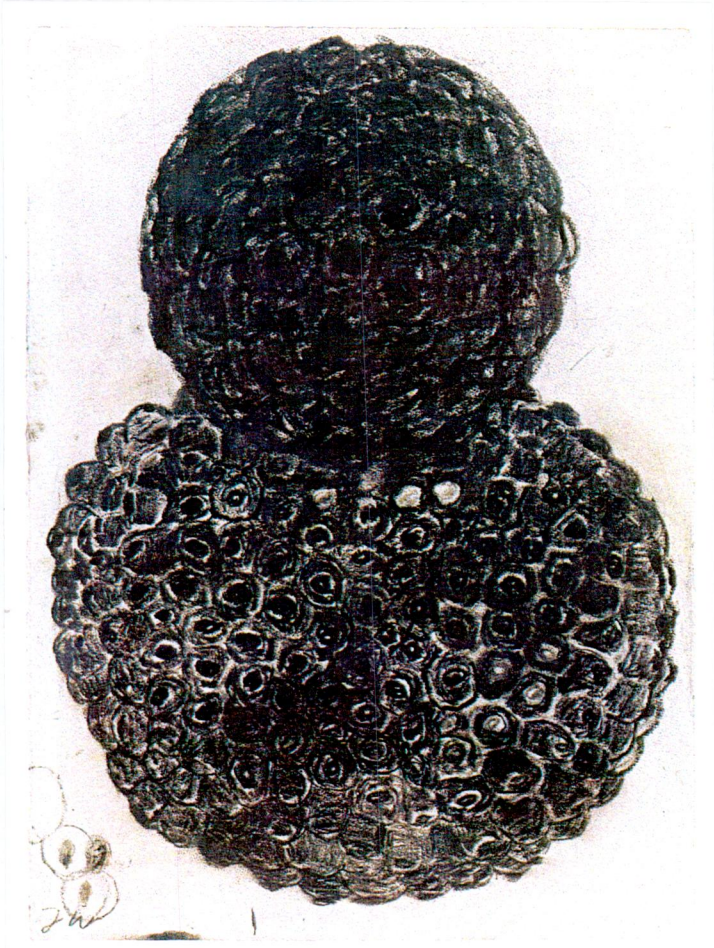


illus.12

Early Animals, 1982
Oil on linen,
68 x 79(172.7 x 200.7)

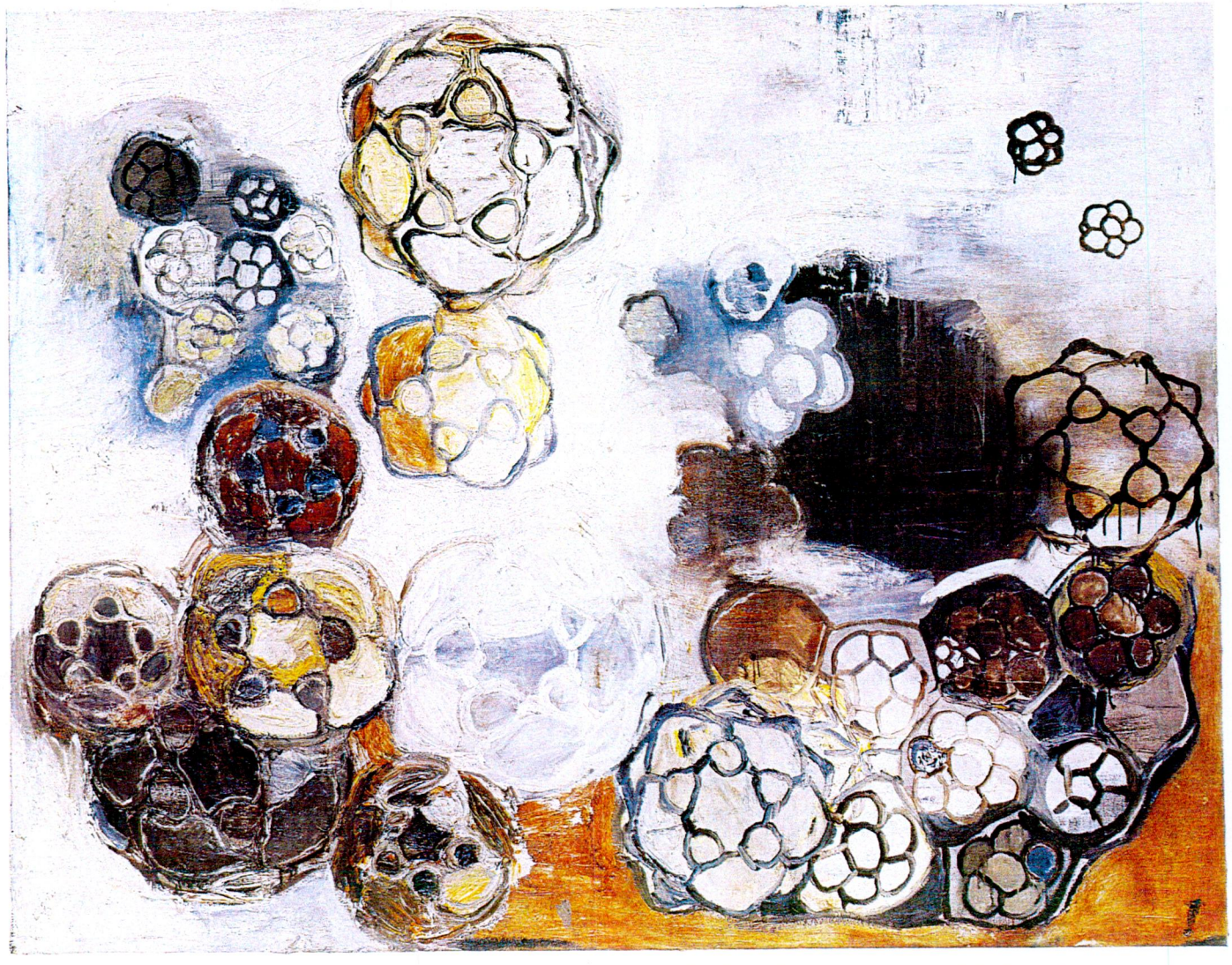
illus.13

Colony, 1983
Oil and encaustic on linen
78 1/2 x 103 1/2(199.4 x 262.9)



illus.14

Dome, 1985
Charcoal, crayon, and graphite on paper
30 x 22(76.2 x 55.9)

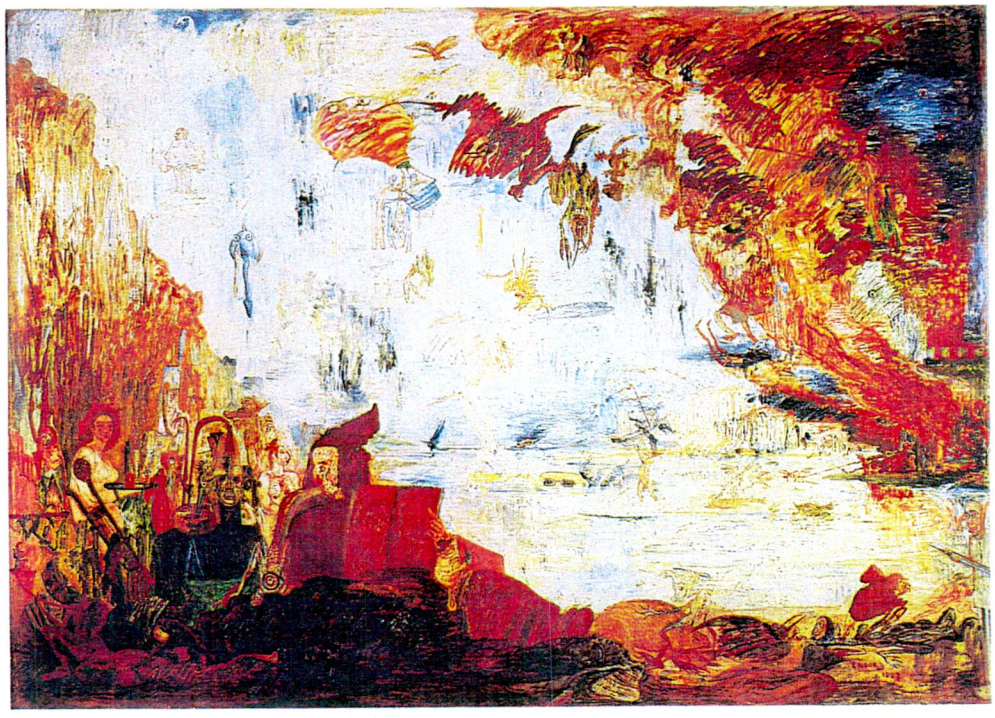


illus.15

Double Gravity, 1984
Oil on linen
80 x 104(203.2 x 264.2)

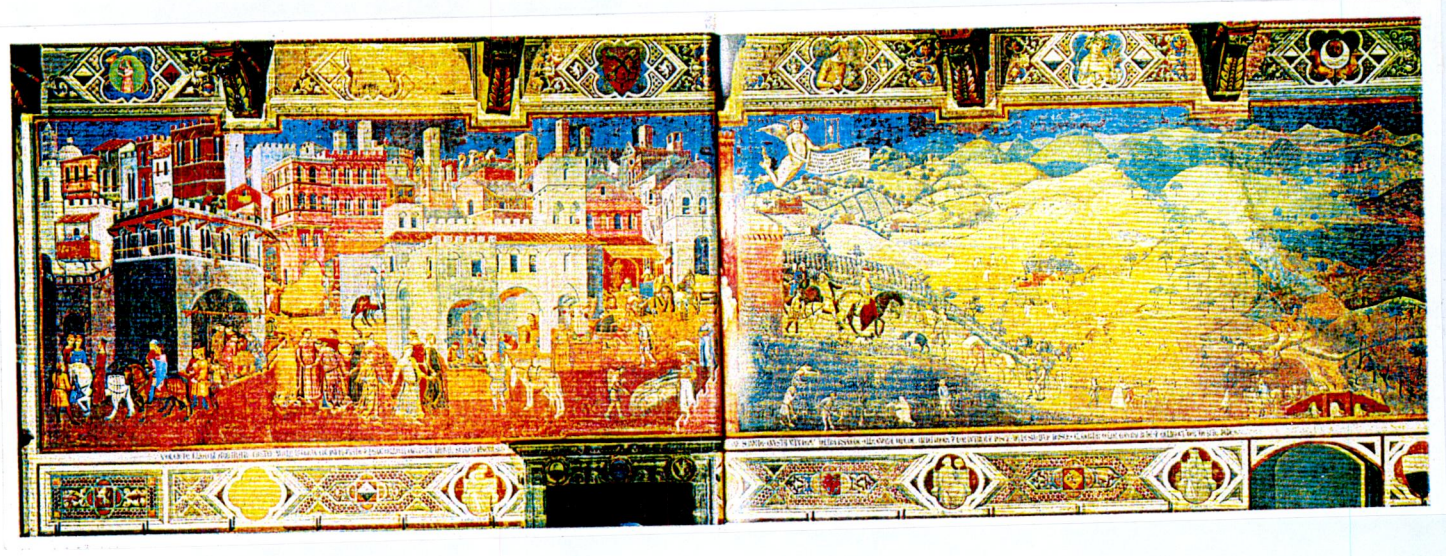
illus.16

Good Government, 1984
Oil on linen
101 1/4 x 137 1/4(257.2 x 348.6)



illus.17

Tribulations of St. Anthony, 1887.
James Ensor.
Oil on canvas,
46 3/8 x 66(117.8 x 167.6)

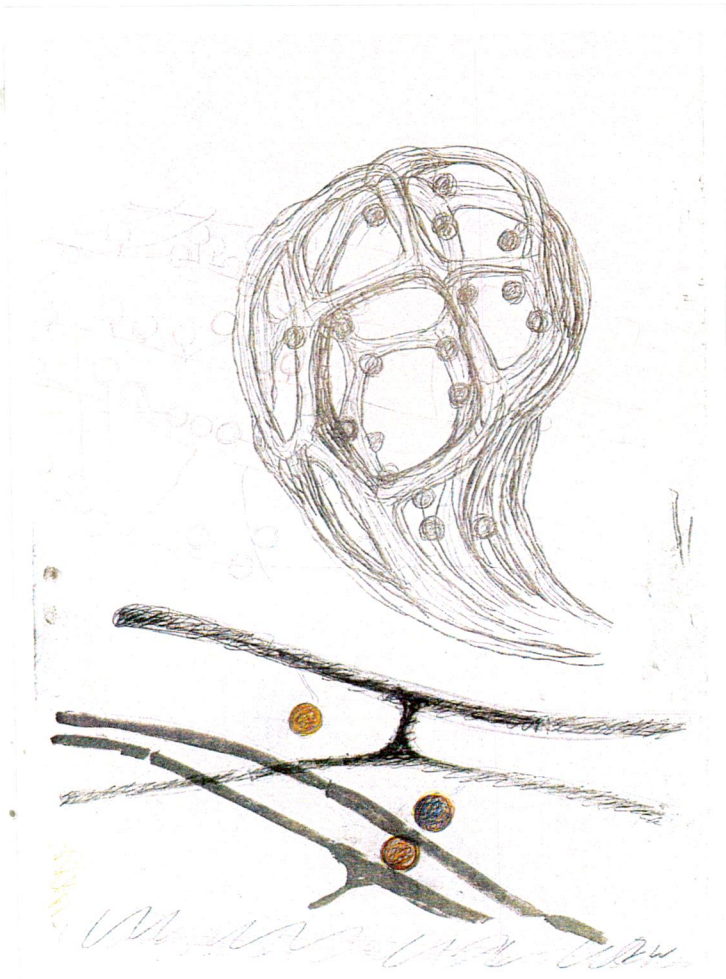


illus.18

The Effect of Good Government,
Amnrogio Lorenzetti.

illus.19

Insecta, 1985
Oil on linen
102 x 69(259.1 x 175.3)

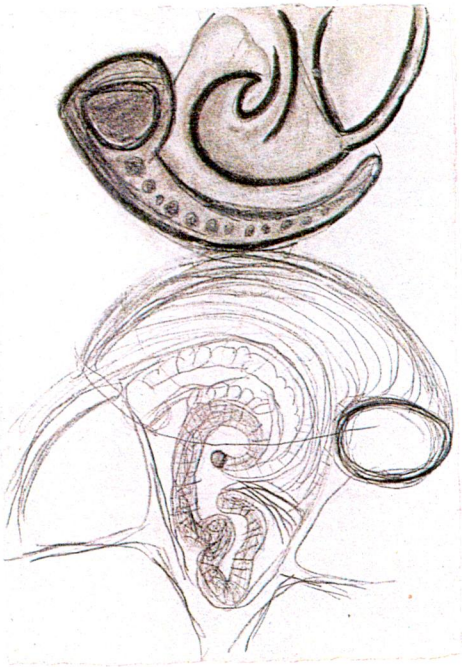


Folio One

Folio Seven

illus.20

Folio, No.1 and No.7(1985-6)
From portfolio of eleven colour lithographs
plus title page and colophan,
31 13/16 x 23 3/16 x 3/4(80.8 58.9 1.9)overall



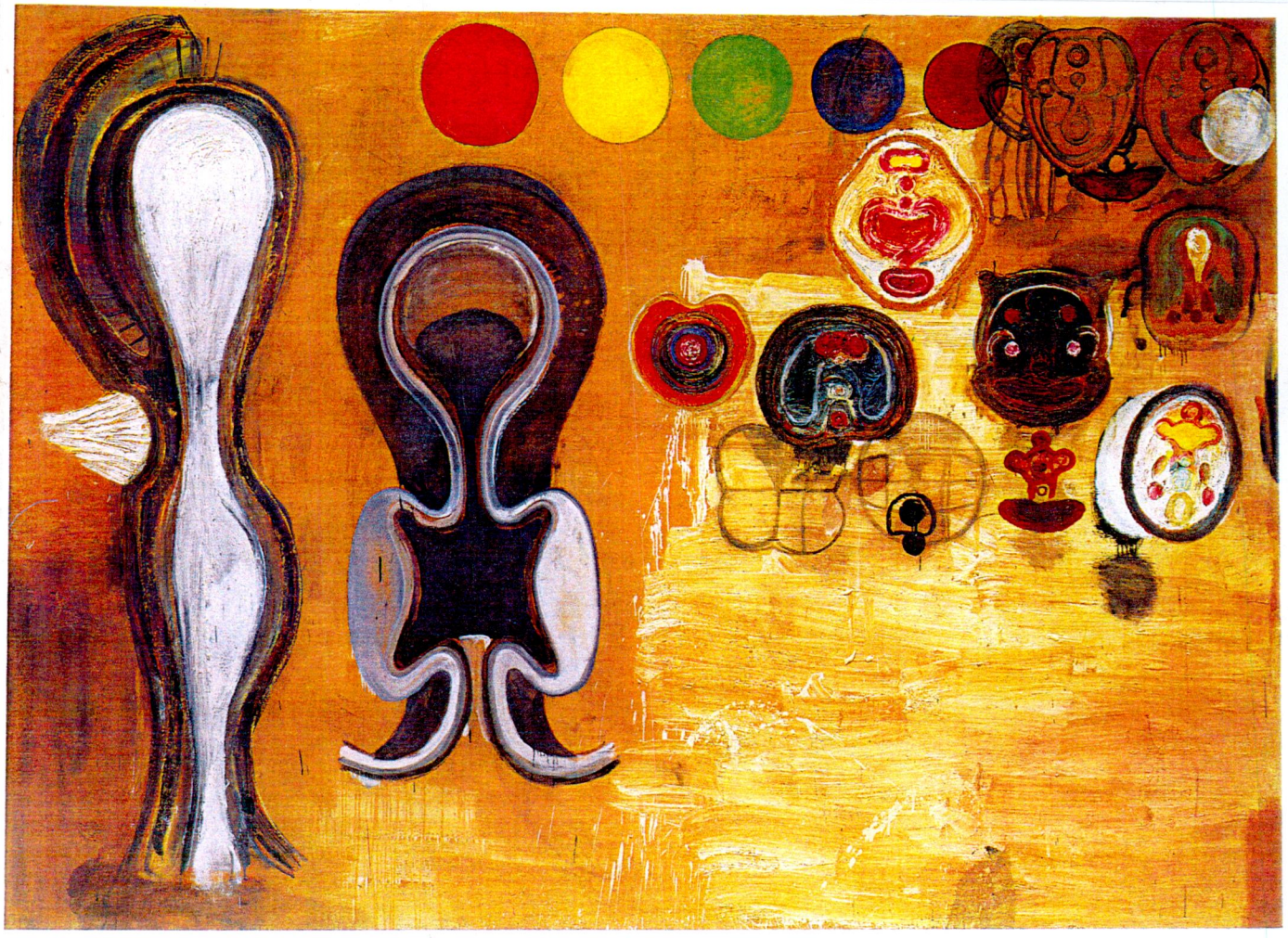
Schema 8

Schema 9

Schema 70

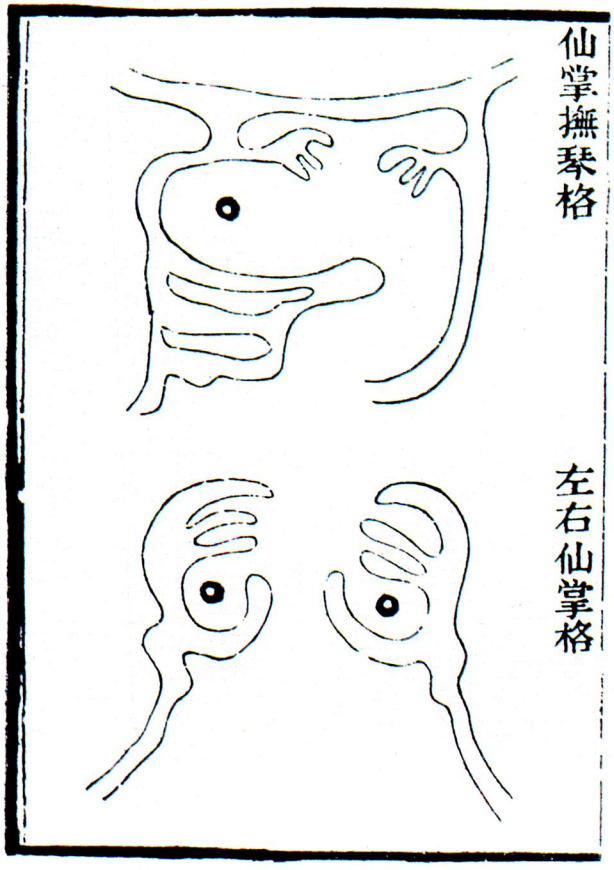
illus.21

Schema, No.8,9, and 70 (1985-6)
From series of seventy-five drawings on paper,
Mixed media on paper,
12 x 8 1/2(30.5 x 21.6)each.



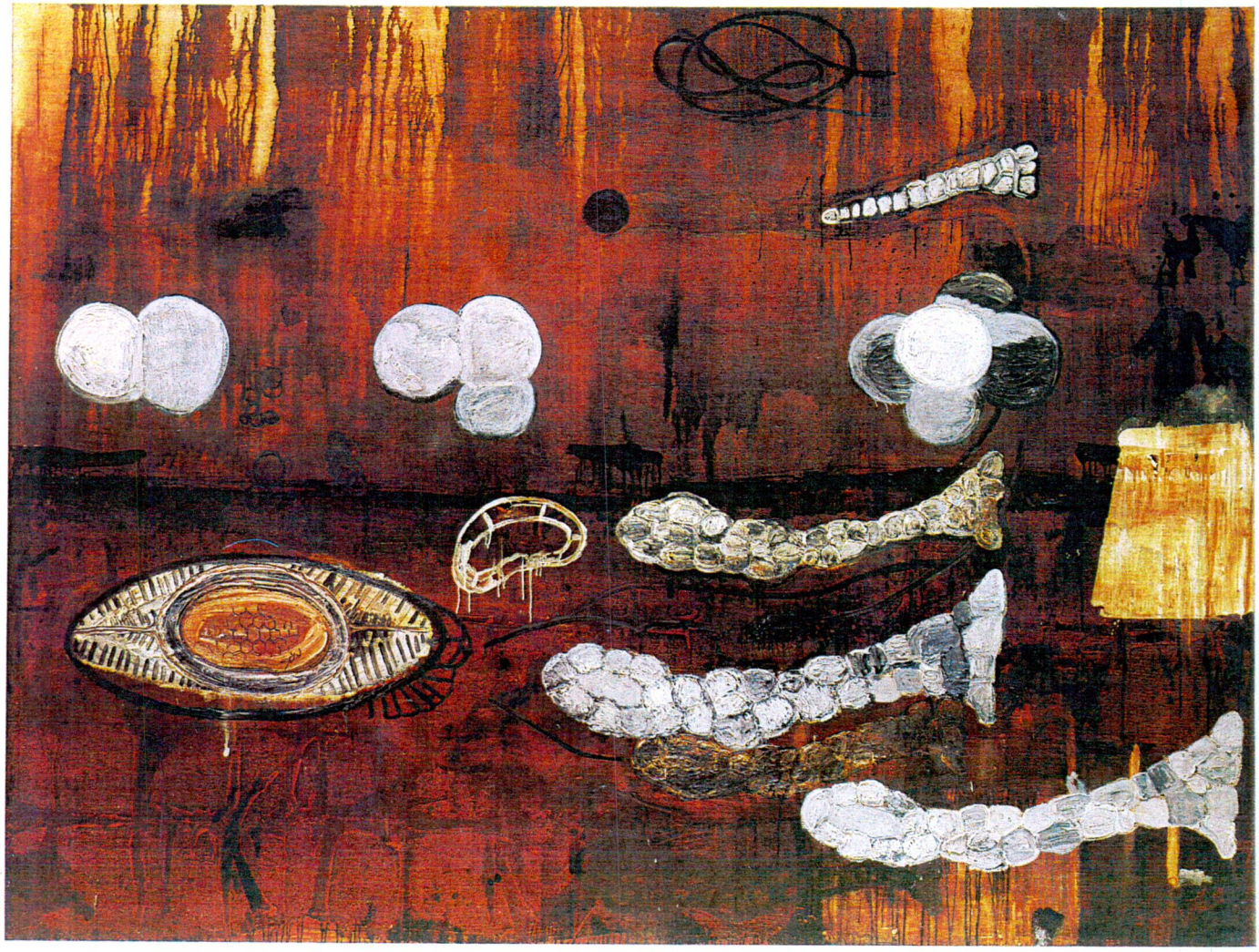
illus.22

Dumb Compass, 1985
Oil on linen
94 1/2 x 132 1/2(240 x 336.6)



illus 23

Taoist geomancy patterns
From Laszlo Legeza, **Tao Magic** (1975)



illus.24

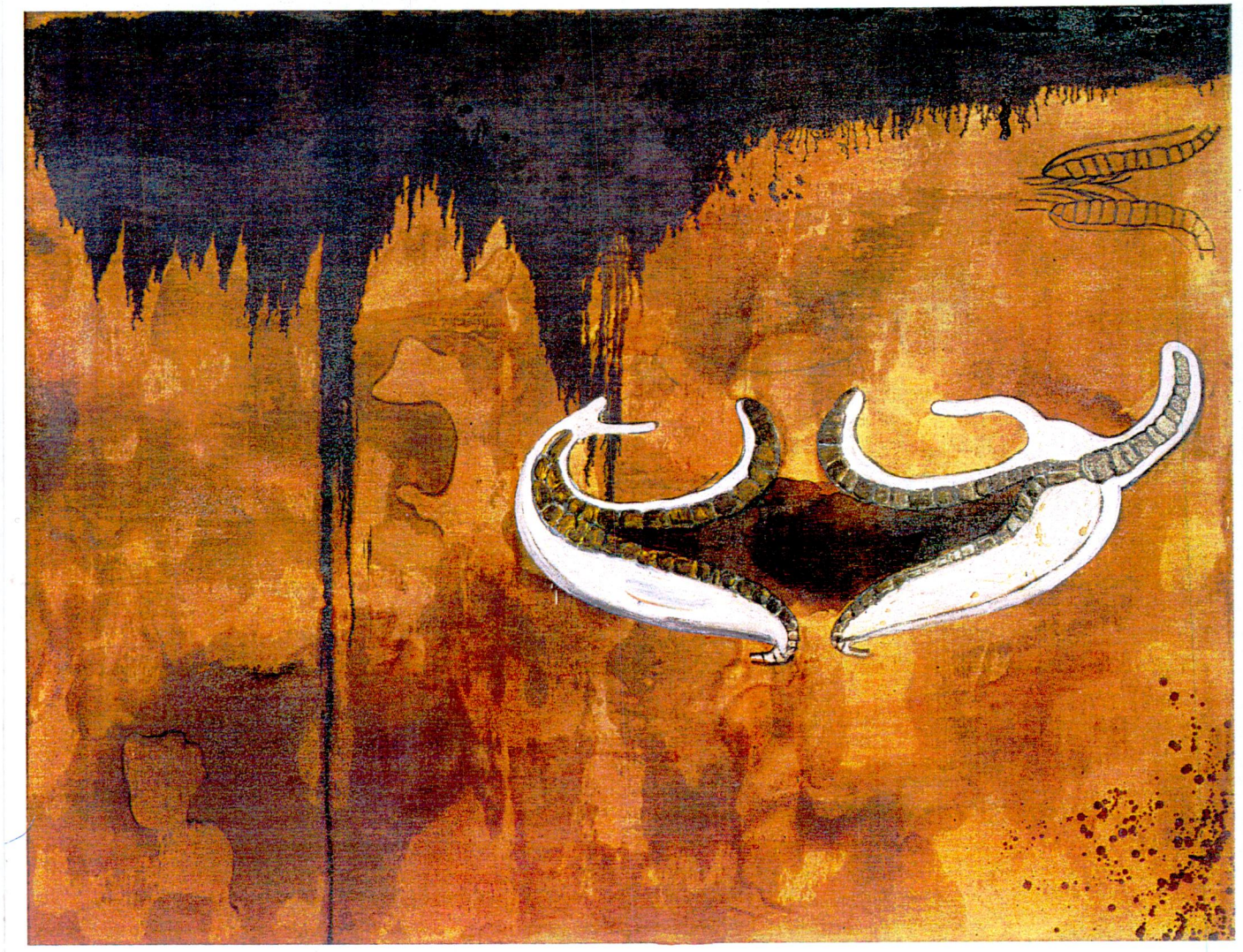
Pitch Lake, 1985
Oil on linen
90 x 121(228.6 x 307.3)

illus.25

The Entry of Christ into Brussels, 1888/
James Ensor.

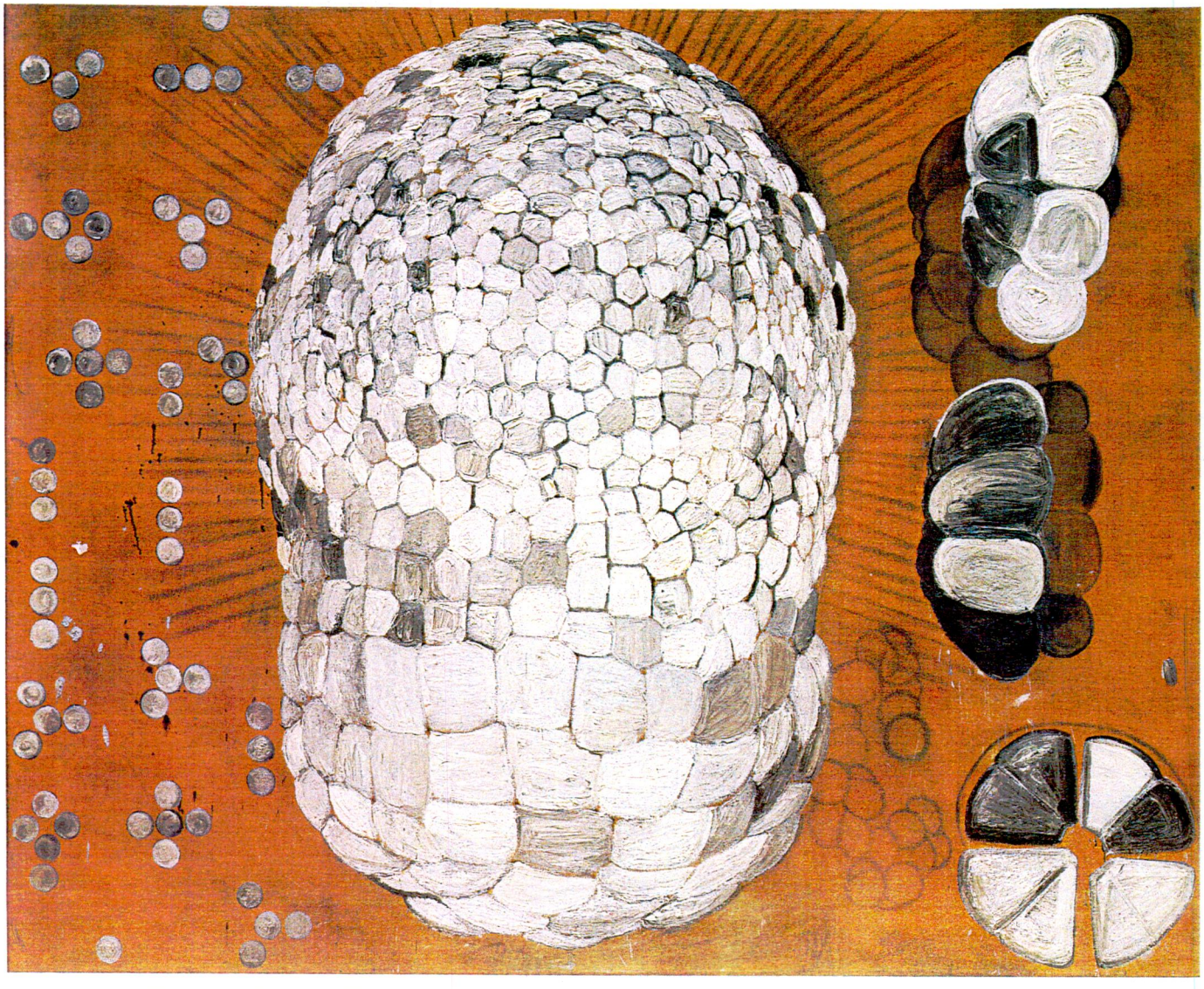
illus.26

Montgolfier, 1987
Oil on linen
96 x 120(243.9 x 304.8)



illus.27

Jews Pitch, 1986
Oil on linen
81 x 106(205.7 x 269.2)

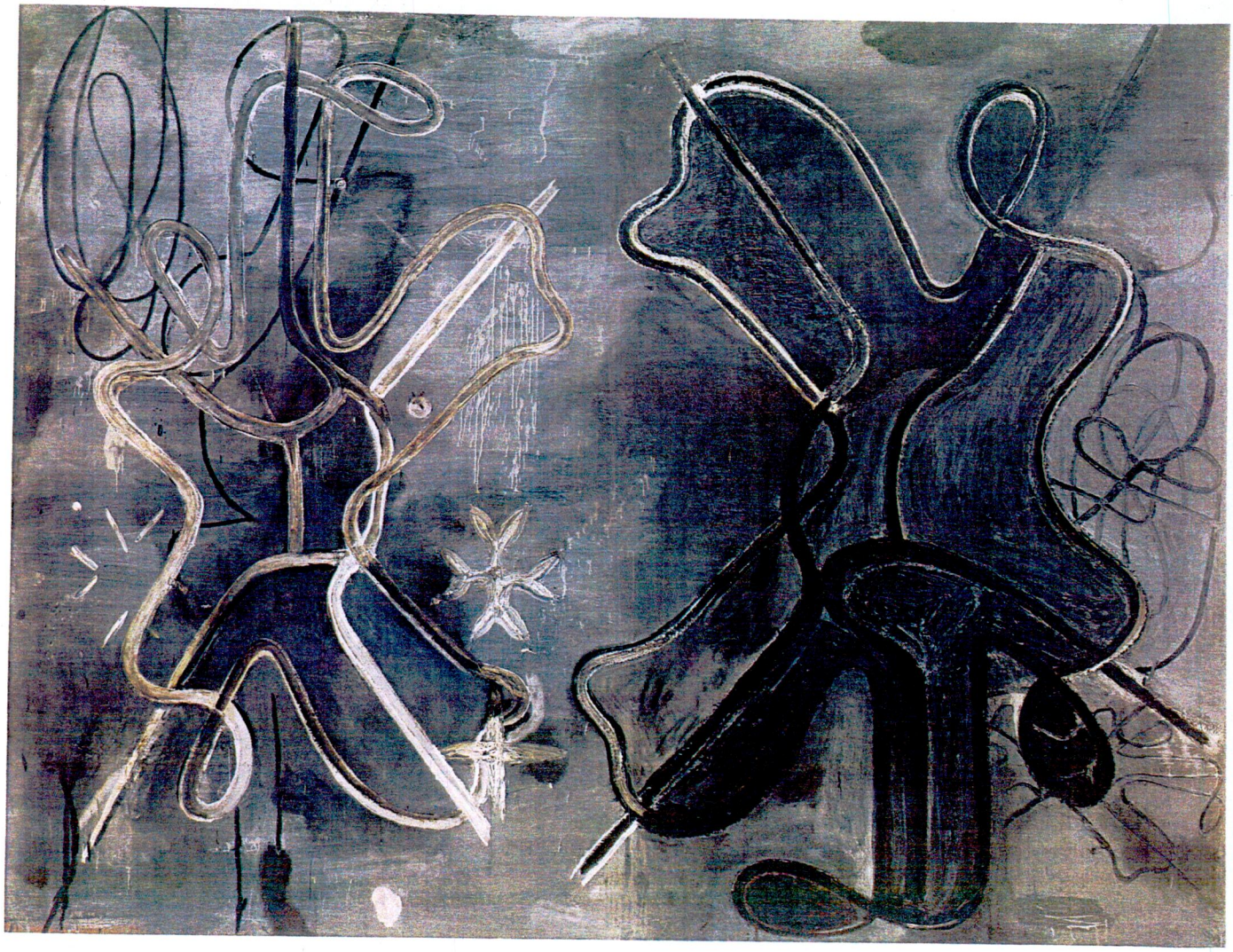


illus.28

Compound, 1987
Oil on linen
96 x 120(243.8 x 304.8)

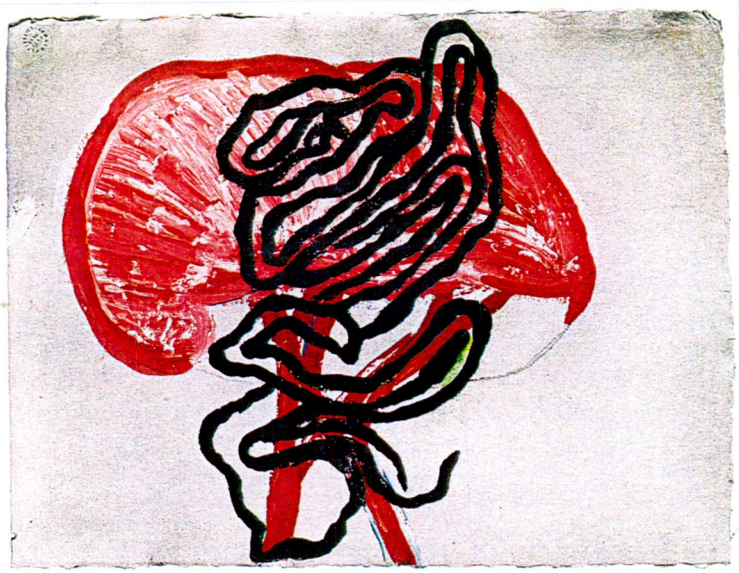
illus.29

Eureka, 1989
Oil on linen
96 x 156(243.8 x 396.2)



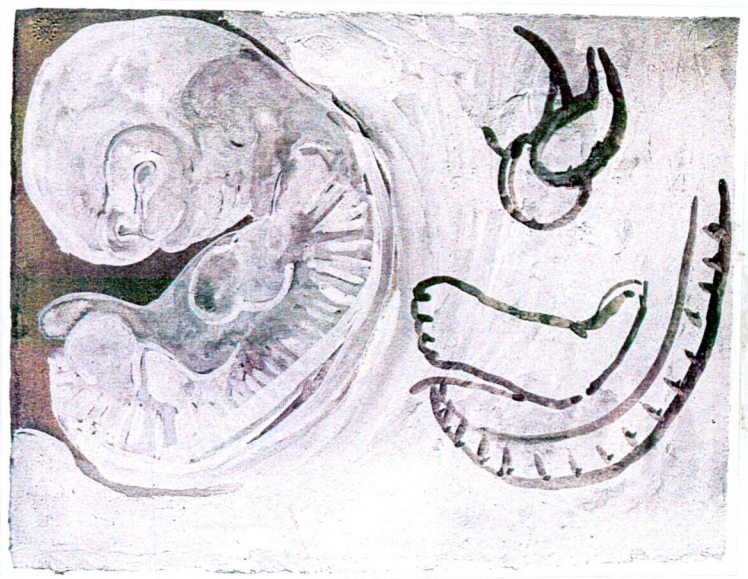
illus.32

Monkey Puzzle, 1987
Oil and encaustic on linen
108 x 144(274.3 x 365.8)



a,1987

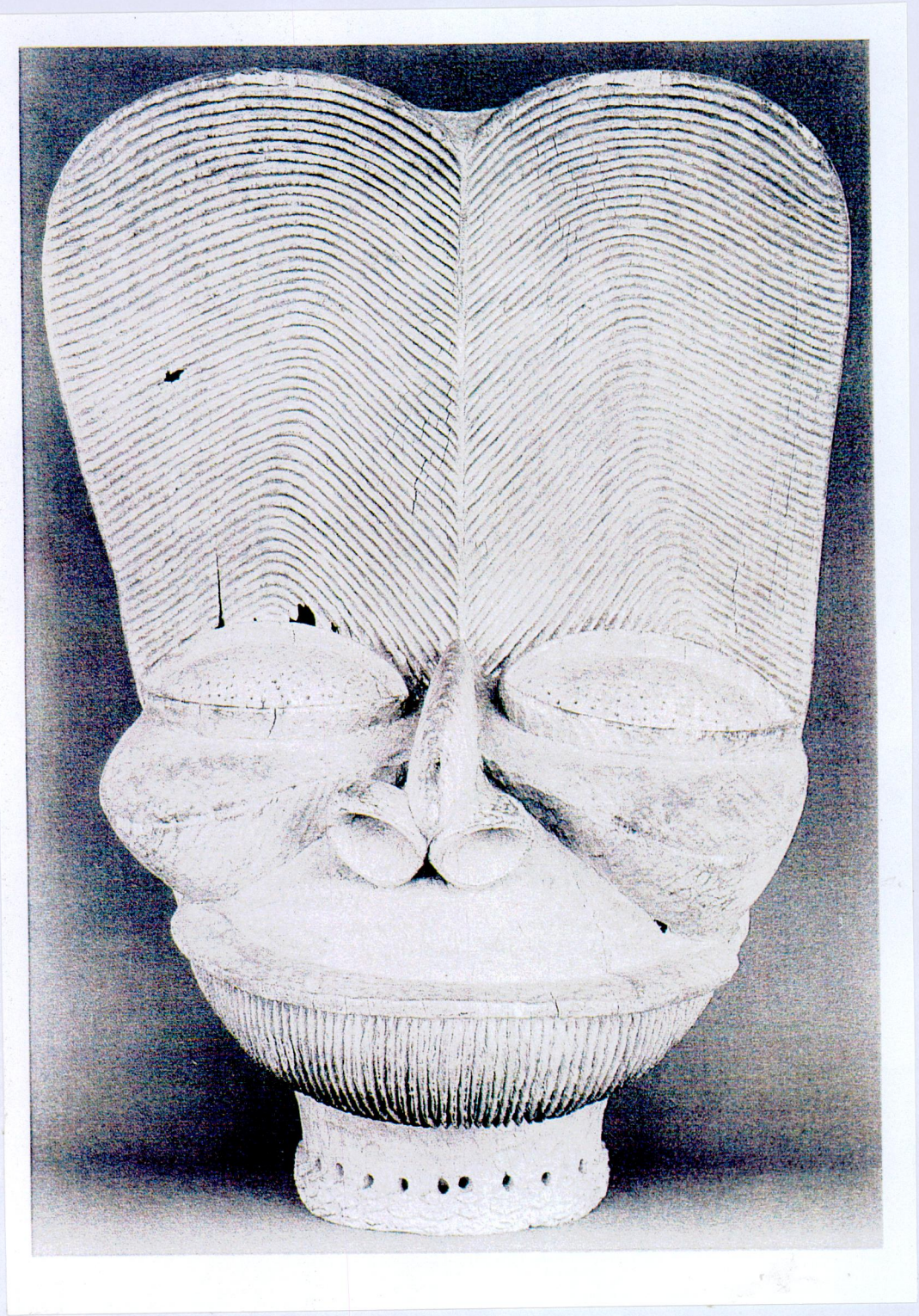
b,1987



g,1987

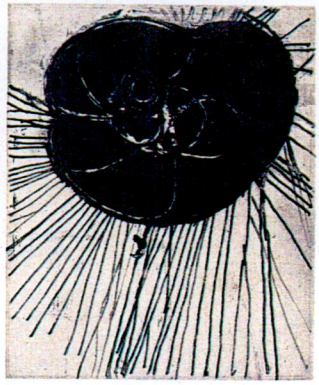
illus.33

a-s, 1987(a,b,g)
From a series of nineteen drawings
Mixed media on paper.
a,1987(11 1/4 x 14 3/4(28.6 x 37.5)
b,1987(11 1/2 x 15 1/8(29.2 x 38.4)
g,1987(11 1/4 x 14 3/4(28.6 x 37.5)

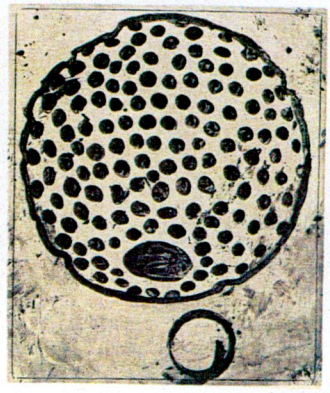


illus.34

African Tribal mask
Bamenda, Cameroon
Wood, 26 3/8(70)high



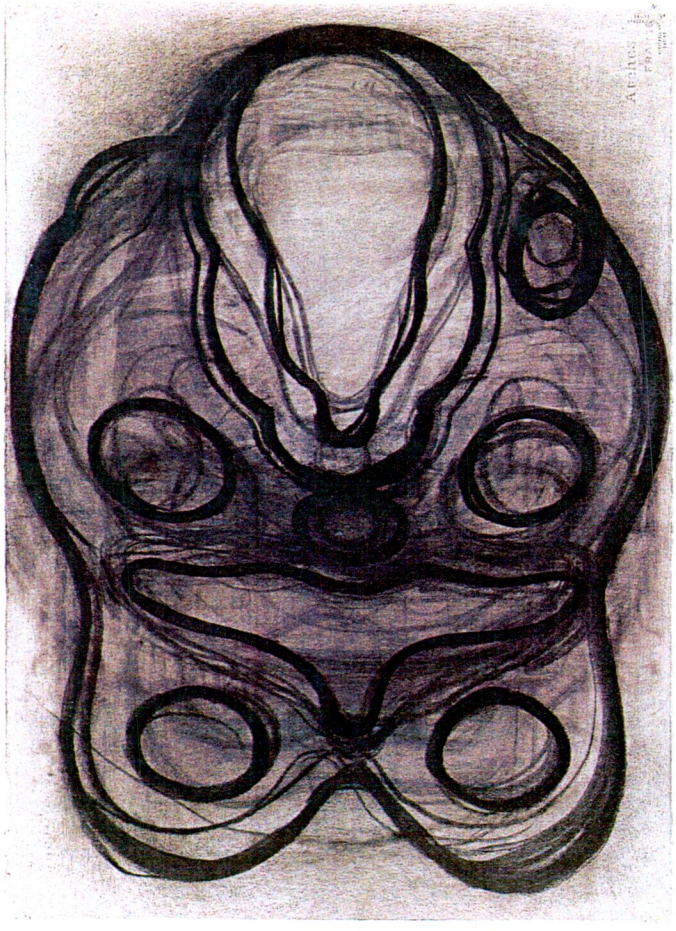
Fourteen Etchings 1



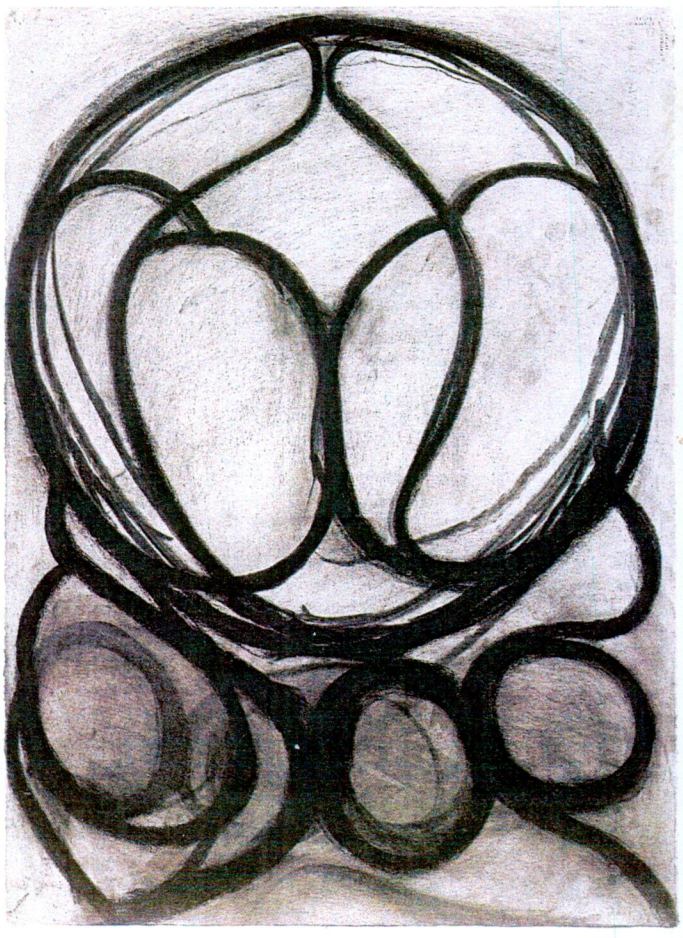
Fourteen Etchings 8

illus.35

Fourteen Etchings,1989, No.1 and 8
18 5/8 x 14 1/8(47.3 x 35.9)



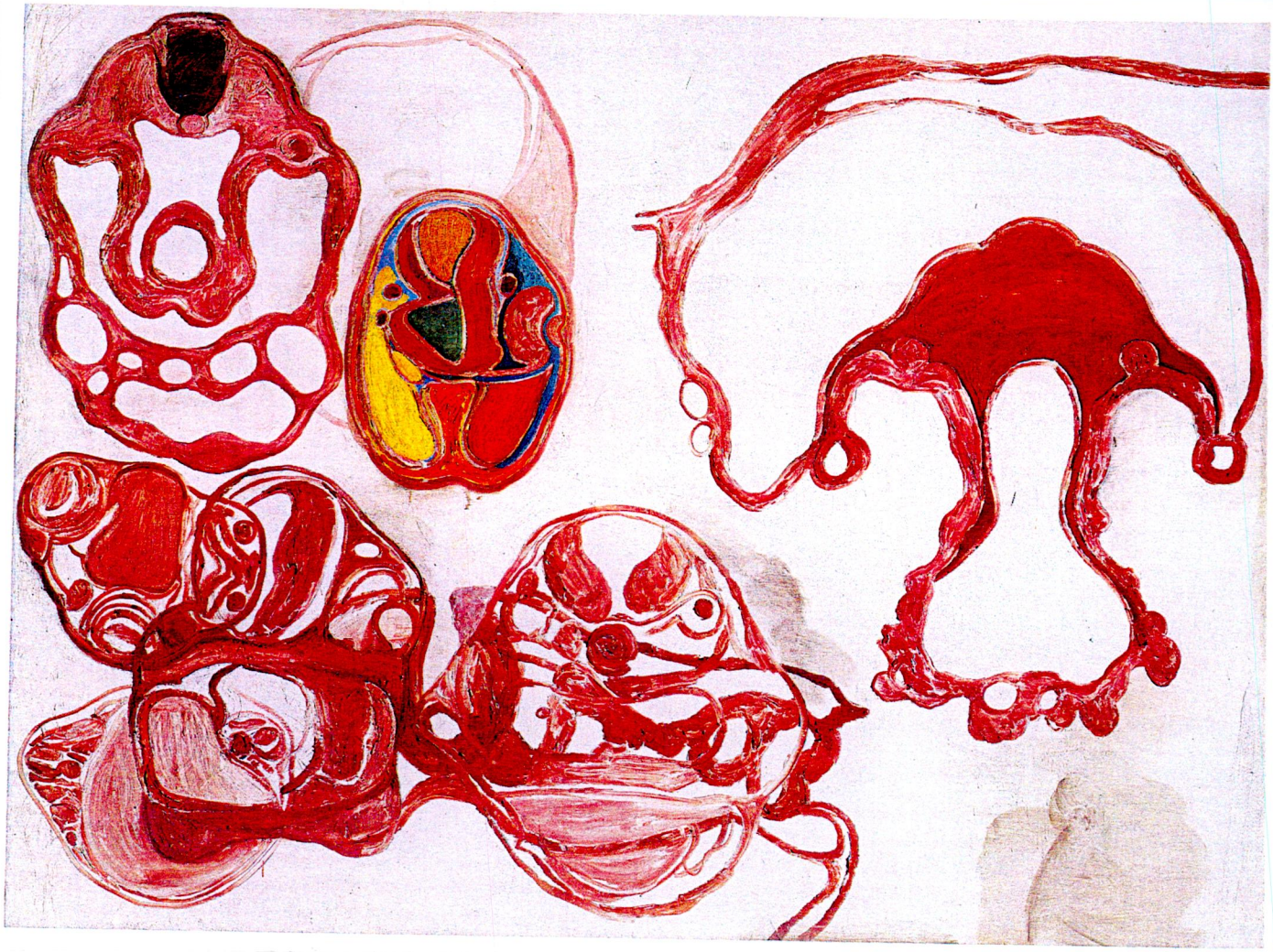
One,1989



Eight,1989

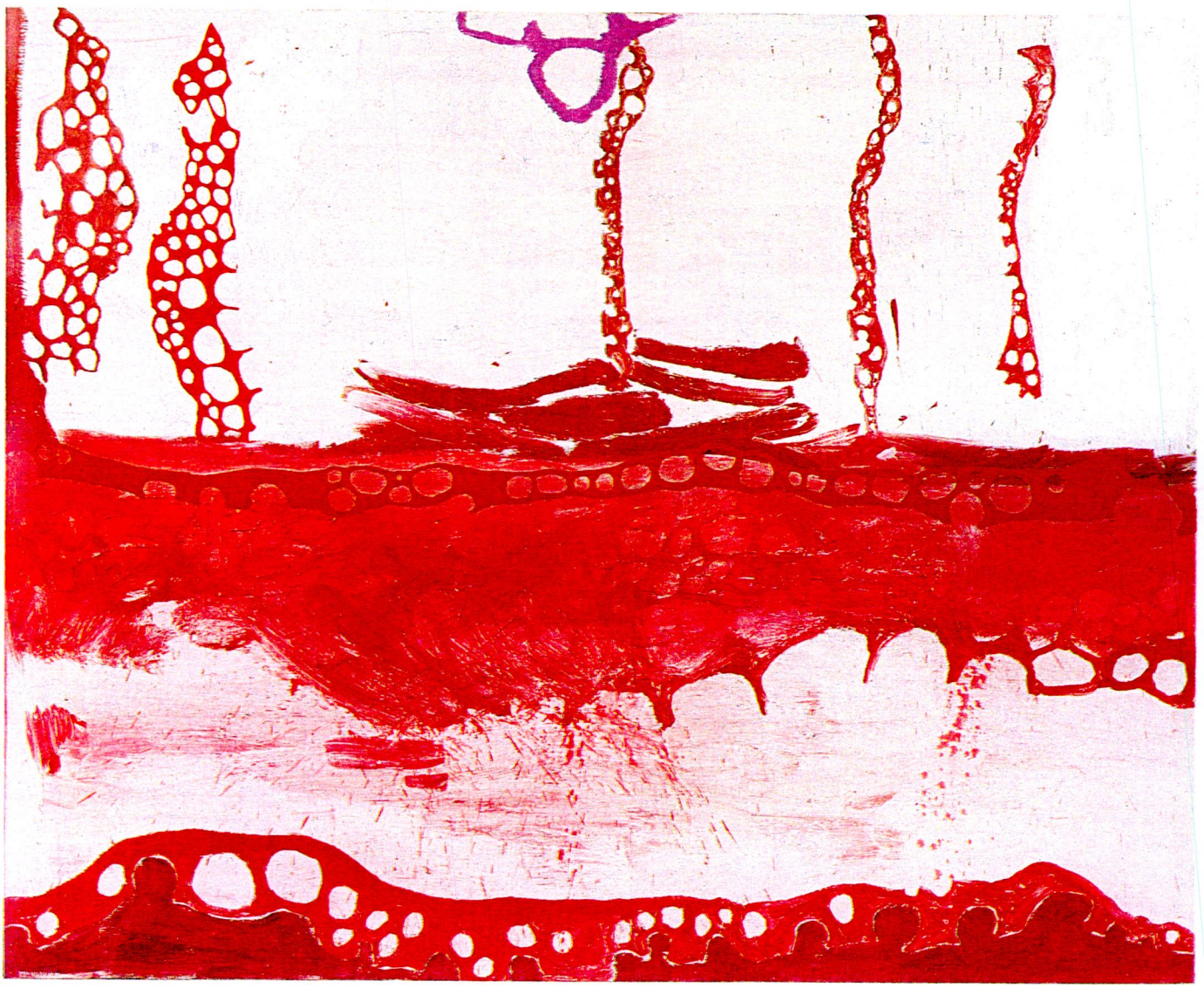
illus.36

One-Twelve,1989, No.1 and 8
From a series of twelve drawings
Charcoal on paper
30 1/8 x 22 1/4(76.5 x 56.5)each



illus,37

The Psychological Corporation, 1990
Oil on linen
96 x 132(243.8 x 335.3)



illus.38

Event Horizon, 1991
Oil on linen
96 x 120(243.8 x 304.8)

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