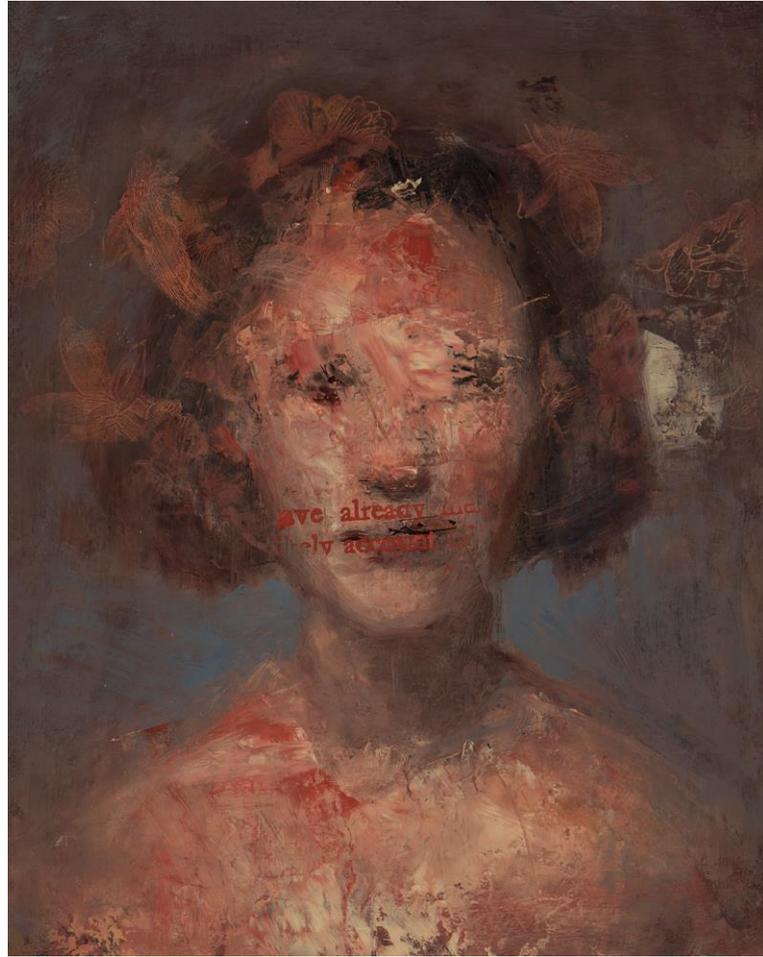


# META-FIGURES



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META-FIGURES

A Thesis

Submitted to the Faculty

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by

BRYAN HEGGIE

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## ABSTRACT

*“Meta-Figures”* is a series of paintings using the human figurative form as a means of expressing the subconscious. These singular figures and faces are created from my imagination using an intuitive process where one mark leads to another. The focus is on the experimentation and interplay between the image, paint and the painting surface. I have used traditional figure-painting methods combined with abstract and graphic printmaking elements to create an expressive, slightly grotesque and otherworldly figurative presence, bordering on the surreal.

EPIGRAPH

*“The Longer you look at an object,  
the more abstract it becomes,  
and, ironically, the more real.”*

~Lucian Freud

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## DESCRIPTION

*“Meta-Figure”* spans two collections of figurative paintings: Seven paintings from the series “Imaginative Portraits, 1–7,” and five paintings from the series “Figures in a Void” (with various titles). I chose to use the prefix “Meta” meaning change, more than, or beyond. These Meta-Figures are mostly a construction of memory and imagination. If any anatomical reference is used, it is limited and for the purpose of keeping the abstract and expressive tendencies under control. Just as Ulysses in the *Odyssey* ordered his crew to tie him to the mast of the ship to avoid the call of the Sirens, I also tie myself to a figurative element to guide the process, so I do not get completely lost in the call of abstraction—which is not at all my intent. *Meta-Figures* is about going just beyond the figure, yet still having an accurate interpretation of it. This is important because I use the human form as an invitation for the viewer to engage with the piece on a more personal level. The seven “Imaginative Portraits” convey an expressionistic otherworldly quality. Expressionism by definition means to distort reality to convey emotion and feeling. Every painting is a unique look into the artist’s soul, and these paintings are no exception. As I was painting them, my thoughts and feelings at the time were coming through. I channel my subconscious through the physical act of painting. I look back at these finished portraits, and although they are not self-portraits, they are reflections of myself. The act of painting, then, is a form of self-awareness, truth, and enlightenment, and has become for me a spiritually healing experience.

After the initial stage of setting up the figure, I start applying the paint with what I refer to as the “intuitive mark making” process. This form of mark making is improvisational and defies convention in its abstract abandon. It’s a passionate affair with paint where emotion often overrules logic. One mark leads to another until the painting is at a stage of

‘finished.’ What is ‘finished’? Finished for me is when all the opposing elements of the painting are harmonized into what I interpret as a balanced visual experience.

The “Imaginative Portraits 1–7” go through a slight metamorphosis as my own thoughts and feelings change, and the way I apply paint changes also. One can see different characteristics and moods in each. Imaginative Portraits 1 and 2 are painted in the more painterly way. Imaginative Portraits 3–7 start to dissolve and are less ‘painterly’ than the first three portraits. This is the result of a heavier use of stenciling, and at this point, I am basically painting with the screen print and the graphic elements. This process leads to fragmentation of the body or face. The colors in Imaginative Portrait #7 are also becoming less fleshy and more expressive as reality distorts and I explore deeper into the subject. The



Figure 1: Bryan Heggie, *Imaginative Portrait #1*, 2017, Oil on canvas, 16” x 20

most successful painting in the series is “Imaginative Portrait #1” (Fig.1) simply because it captures a more pleasant mood, and also has a few more elements in and around the figure that give the viewer more than a face to look at. For example, the images (flowers) floating around the head are reminiscent of thoughts, and the white paint just behind the face looks like it could be a cloud. I’m giving the viewer more visual cues in this portrait than any other, and that’s why it feels stronger to me.

The open-ended questions presented in these pieces can be anything you want them to be. Yet we do know that they are figures and faces, there is no doubt about this because of the accurate subject matter. From a distance, the eyes in “Imaginative Portrait #1, appear as eyes,

but on closer inspection one can see that the eyes were made by a large palette knife smear in one desperate stroke. They are not eyes at all. They merely hint at eyes. I remember as I was painting this particular piece, it had gotten so close to being finished but I wasn't sure of what it needed. I set it aside because at any one time I have multiple pieces in various stages. I then remembered screen-printing vermilion onto another piece I had in my studio. I turned to see the "Imaginative Portrait #1," and realized it needed lips—vermilion lips. I proceeded to screen-print the lips onto the portrait, and at that moment it was suddenly finished. The silk screens I have are a collage of many graphic images. For this "Imaginary Portrait, (Fig.1)" I decided what better image to use than to give the face lips made out of text, or words. And instead of words coming out of a mouth they *are* the mouth, which I felt created a more impactful statement. While the series is representational it also hints at features abstractly laid in, which gives the series its otherworldly and sometimes grotesque effect.

The second major category within *Meta-Figures* is the "Figures in a Void." This is a series of five singular full-figure paintings centered in the picture frame. They are in a void of darkness. I am again creating a proportionally accurate figure, and in each case, choosing a pose that represents a certain mood I'm trying to convey. Again with respect to application, I use the combination of traditional painting techniques and the introduction of graphic images. The graphic element battles the painterly element and vice versa leading to a notable visual tension. These optical elements seem random—and they are, slightly—but the marks are also placed specifically, leading to a controlled chaos, which in turn leads to unexpected surprises. These unexpected surprises let the subconscious peek through. Exploring the unexpected is also very interesting to me because as an artist I don't always want to know exactly what I'm going to get. If I did I wouldn't do it. These thoughts on visual effects and

how to achieve them influence the whole of the body of work and I applied them throughout the series.

I use text in my paintings because I am well aware of the impact and power that words have. However, the text is not meant to say anything or be narrative. I use it both to build form and to draw the viewer into the artwork. I have often seen a person approach the work and get right up to it to try to read the text, and then get lost in the surface abstraction. In the case of the painting “Figures in a Void #1, First Man” (Fig.2) the text is used as a ray of light. But because words aren’t supposed to be light, this lends to the surreal aspect of the work. The word surreal is defined as having the quality of a dream; strange; nonsensical; a mix of bizarre elements; unreal. When I applied the print to the painting, it was definitely a subconscious, intuitive decision. However, now that I contemplate the meaning of the painting, I realize that light and words can both be illuminating—so that the figure with its startled pose is having a moment of insight.

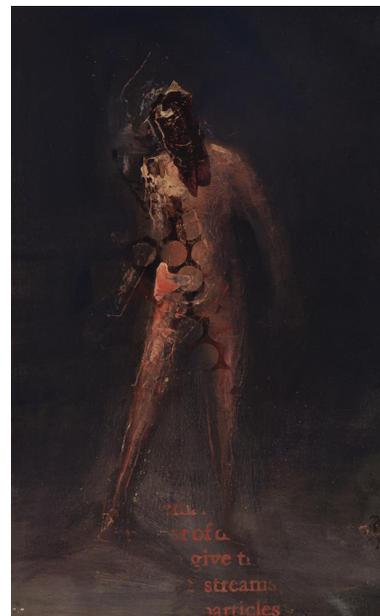


Figure 2: Bryan Heggie, *Figures in Void #1, First Man*, 2017, Oil on canvas, 11'' x 17''

The only two paintings with titles beyond numbers in the “Figures in the Void” series are “ #1 First Man” (Fig.2) and “ #2 First Woman.” (Fig.3) They act as a diptych and can be shown together, yet they can also stand alone. I came up with these titles in my lifelong fascination with metaphysical topics. I was reading *Edgar Cayce’s Story of the Soul* by W.H. Church on how the first souls came to inhabit this physical world. The book described a form that was not quite material and at the same time not fully spiritual. It was believed that over

time, the spiritual form became more intertwined with the material form. I had the idea that this could also be related to the Biblical text in Genesis of Adam and Eve. In art history



Figure 3: Bryan Heggie, *Figures in Void #2, First Woman*, 2017, Oil on canvas, 11" x 17"

paintings, Adam and Eve were superficially illustrated as idealized humans. I thought it would be interesting to create a couple of almost genderless figures and call them ‘first man’ and ‘first woman.’ These are fully realized paintings, yet as I have become more inspired artistically by these metaphysical topics, I would like to take these ideas that I only barely solidified in this MFA program and bring them to the next level. I feel with this body of work I created in the program, these ideas are at the core of my subconscious, and are now moving more consciously to become the underlying currents to the collected body of work.

I was hesitant at first to describe these ideas because by the nature of them, like anything spiritual, they are mysterious and can seem un-defendable in the ‘real’ world. Yet as I mature artistically, mentally, and spiritually, I see them making an appearance in the concrete realm of my paintings’ subject matter. I believe painting and all the arts, for that matter, are ways to bring these intangible ideas to the surface if only for a glimpse. That is the mysterious and otherworldly aspect of my *Meta-Figures* series.

## RESEARCH

The *Meta-Figures* series is influenced subtly by many artists and art movements. I am constantly searching for inspiration, purpose, and lastly, personal validation. One artist's work continued to inspire me throughout the creation of this series. This artist was Frank Auerbach. (Fig.5) He's a figurative painter who is sometimes described as a being expressionistic, but in fact, he is not an Expressionist. I am drawn to his figures because of the struggle I see in his work—the buildup and time involved —especially in some of his



Figure 4: Auerbach, Frank,  
*Portrait of Sandra, 1973-4*

drawings. (Fig.4) I'm attracted to the simplified composition of his figures, and the physicality of his use of paint along with the choice of a limited subject matter. I wanted to pare down compositional information and focus on the paint and mood created by my expressive figures. Having Auerbach's influence helped to give me confidence that I was going in the right direction. There's great comfort in knowing that others felt a similar way, and he acted as a roadmap towards the creation of my body of work. My figures are much more representational figure paintings than Auerbach's, but I see my work as I move forward becoming more and more expressive.

Another aspect of Auerbach's work that interested me was what I interpreted as the searching and struggling, and constructing and deconstructing. I think that searching, destroying, and finally finding a finished piece through one's painting can be an allegory for life—especially in Auerbach's



Figure 5: Auerbach, Frank, 1931-  
*Head of J.Y.M.I. 1981*

drawings, which seemed to me to represent an almost sacred space that exists between the spiritual and the grotesque. Perhaps it is a universal definition of nature—that of the struggle between opposites (good and evil, dark and light), and the constructive/destructive cycles of creation. That is to say; I take a lot of my research from nature. My intent is to recreate the patterns I see within nature as I approach my art-making experience. “Nature is not only all that is visible to the eye, it also includes the inner picture of the soul” (Edvard Munch). My artistic mind connects me to the natural world. My artistic training connects my artistic self to my artistic soul.

As I continued my research, I looked for more confirmation that I was moving in the right direction, which I found in an unexpected artist. At first thought, one would think an artist like Jackson Pollock has nothing to do with this body of work, but the creative process I was after rang true in this quote by Pollack: “The painting has a life of its own. I try to let it come through.” (Olmedo) I purposefully avoid planning out the whole painting beforehand. I know it will be a figure. I pose that figure, but I am not sure what it will look like until the painting comes through.



Figure 6: Rembrandt van Rijn.  
*Bust of a laughing young man*  
(Self Portrait), 1629, Ca. 1630

When I first started seriously studying figurative painting during my undergraduate work, I was drawn to Rembrandt. (Fig. 6) Specifically, I was interested in the paint application and his use of chiaroscuro—the effect of contrasting light and dark on his subject. Another interesting aspect one can see in Rembrandt’s later work was how he was reaching for more expression; and in the end, cared less about finished, manicured pieces and more about expressing the depth of emotion and how paint by itself can tell that story. His use of the

paint—a thick application juxtaposed against a gap followed by another thick placement—allows the heavier texturing to be seen more clearly. I investigated and applied many techniques learned from observing Rembrandt’s work in print and person.

Another figurative artist that is significant to my work is Francisco Goya—especially his later “Black Paintings” series (a group of fourteen paintings) that were created towards the end of his life. These depicted darkness, grotesqueness, and a brutal psychological force with images of life’s demons and horrors from his subconscious. Powerful, inspirational, and honest, Goya’s black paintings are psychologically stirring and mysterious on many levels.

As I continued my research, I was led to the San Francisco Bay area painters who gave up on the abstract expressionist tendencies of the time to pursue the figure. One of



Figure 7: Oliveira, Nathan, 1928, *Standing Man with Stick*, 1959



Figure 8: Bryan Heggie, *Figure in a Void #4*, 2018, Oil on canvas, 11” x 17”

them, Nathan Oliveira, had a way of painting the Figure that I wanted to explore in my work. You can see a direct visual connection with his painting “Standing Man with Stick” (Fig.7) and, a similar approach with the “Figures in a Void.” In Oliveira’s piece, there’s a singular

figure centered with a simple abstract background, and an open-ended question about what the painting is about. David Park also moved between abstraction and the figure, with a bulky almost Picasso look, not necessarily what I was after, yet I was still drawn to the thickly painted simplified figures.

The other artists of that particular movement I have to mention are Richard Diebenkorn, and Wayne Thiebaud. From there, I journeyed into the subconscious of the surrealists. I've been drawn to surrealism as long as I can remember, and in my *Meta-Figures* series, one can see the influence of the subconscious and Surrealism. There is a term in psychology called automatism. It refers to the actions of the body that are automatic or without thought. An example of this is dreaming, which is often an involuntary action of the mind. The Surrealists incorporated a lot of the psychological developments of the time into



Figure 9: Breton, Andre (Man Ray, Max Morise, Yves Tanguy), French, 1896-1966, *Exquisite Corpse*, 1928

their art-making processes, and they were influenced by the work of Sigmund Freud and the subconscious mind. Many of the Surrealists used techniques like spontaneous drawing and channeling the subconscious through dreams because they believed that the subconscious mind is more authentic and real than the conscious. This Surrealist art-making idea of automatism can be explained better in the game of “Exquisite Corpse” (Fig.9) where four artists would each take turns making an image on a sheet of paper and folding it so the next could not see. Sometimes

collaging an image in, adding text, but most often drawing, the artists would create a fantastical image. For the Surrealists, it was a perfect game for disrupting the waking mind (MoMa). They were not concerned with the finished product, but rather concerned with the

subconscious and how it is part of the process. These Surrealist ideas of the subconscious piqued my curious tendencies in the art making experience, and reinforced my confidence in choosing to use the silk-screened print. When I get to a point where a graphic image is needed, I put the painting on the floor and place the screen print onto the painting. The silkscreens I have are large—larger than the paintings they are printing on—and this is perfect because I aim for the area I want the screen to print onto, and allow chance to roll the dice. Most of the time, it is close. Sometimes, it's right on, and other times it's way off. The element of chance is crucial because, in the experience of letting go, I apply marks where I would never have put them without the element of chance. When I say I am letting the painting reveal itself, this is a direct reference to the surrealist and the subconscious. The act of letting go and automatism is at the core of my painting process mixed in different ways. In my opinion, one of most creative environments to be in is this surrealistic state of subconscious flow.

As my research continued, I experimented with media and various mixtures of media. I tried some of the synthetic plastic media like liquin and galkyd, but I found them not to have the flexibility and range I was seeking. I finally chose to use a concoction of

Turpenoid®, Stand Oil, and a little varnish. I tried the various other media, but nothing compared to Stand Oil and Turpenoid® for my particular use. I researched and experimented with alternate tools like the stencil, silkscreen, using a large putty knife, the end of a broken paintbrush, a sander, and fingers. When I found I needed



Figure 10: Andy Warhol, *Marilyn*, 1967

to move the painting forward, I looked for many forms of creating the right mark. Here, my

hands-on experimental research was dependent on a vague yet hopeful confidence that I was on the right track after researching how the artist thought and applied their craft. I researched the various ways of creating the screens involving the photo emulsion process and a transparency. Artist like Andy Warhol (Fig.10) used the silkscreen print for its pop-graphic effect. I intended to use it as an alternative and innovative way to apply paint to enhance form and texture. With that in mind, I started screen-printing directly onto the canvas right over the figures and faces.

## METHODOLOGY

To describe my methodology for this series, I would like to do more than simply describe the series methods physically, which I will do below. For this thesis, I would like to put my methods in the context of both who I am artistically today, and how I arrived here.



Figure 11: Bryan Heggie, *Stick Figure #1*, 2001, Oil on canvas, 30" x 52"

All the elements found in the *Meta-Figures* body of work can be traced to artistic rights-of-passage that I experienced over the past 20 years of artistic growth and development. I started out by learning figurative representation, and I was classically trained through my undergraduate work. After four years of academic training and rigor, I didn't want to be left with a beautiful, but empty façade of a painting. I wanted to go deeper, and the only way I felt that I could do this was to let go of the academic training and explore the figure in a very simplified if not primitive way. I wanted to get

to the core of the human image, and I hoped in turn that this would shed light on the human condition. With this ideal, I started from the basics in what were simple, monotype prints called “Stick-Figures.” (Fig.11)

From the stick figure, I traveled further and I was pulled deeply into what I call my micro-spiritual-abstract-phase of painting, (Fig.12) which consisted of painting, paint collage, and abstraction. “Abstract art is often seen as carrying a moral dimension, in that it can be seen to stand for virtues such as purity, simplicity, and spirituality” (Tate Modern).

This process allowed me the freedom to engage in more experimentation through letting go of the observation of the “real world” and focusing instead on the spiritual and unseen. It allowed me to take risks with artistic evolution, without the restrictions of more formal representational art. From there, my work and I grew through more investigation of the many different avenues of style, content, and applied theory that the art making experience has to offer. This period—the “micro-spiritual-abstract” phase—was also the time when I started to make my first silk screens and added the graphic images to my work, which was basically a form of Abstract collage hinting

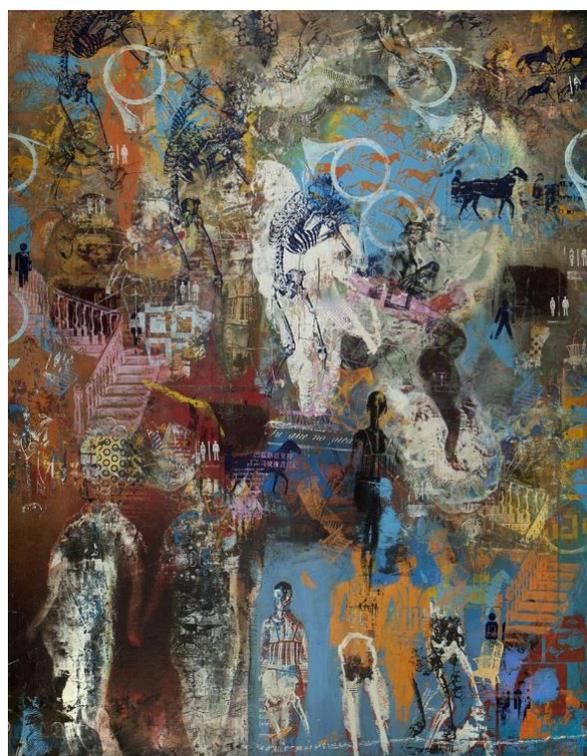


Figure12: Bryan Heggie, *Dream Series #2*, 2005,  
Oil on Panel, 48” x 60”

at the spiritual. This period of painting lasted for quite some time, and at the end of this journey, I felt a calling back to a more traditional approach. I thought the influence of a

figurative MFA program would help the work. My *Meta-Figures* series is the culmination of the exploratory phases that led to this moment in time.

These paintings were produced using oil on canvas. I chose from a variety of canvases I have in my studio. Some have been painted over again and again, while others are newer. I have a rotation of various canvases in various days, months, years, and now decades of development. The medium I use is a combination of stand oil and Turpenoid® usually mixed 50/50. To that mixture, I often add a splash of varnish. Sometimes in the paintings process, I will use oil paint right out of the tube onto the canvas and other times as the painting evolves I will add the medium to thin the paint to create glazes. When I am applying the paint with the stencil or screen print, I use paint right out of the tube. I need a certain thickness or viscosity for the print to be precise and retain a sharp edge, which is an important aspect of the graphic look.

Because of the figurative accuracy I need to achieve at the beginning stages of the painting in this body of work, I used a wash of Turpenoid® and oil paint to lay in the basic elements I was trying to capture. In the case of the portraits and figures, the initial drawing process with the wash of paint was very fluid and at the same time was as accurate as possible in proportion and form. As I work, I try to follow the traditional practices of thin to thick when it comes to oil painting. In my experimental mode, I often break those rules, like many artists. Artists break rules to see what works, clear artistic blocks, and defy convention. When the piece is telling me to take a brush full of Turpenoid® and use it on an almost completed painting, I'm going to do what my inner voice tells me to do. A majority of the painting process for this series is a constructive deconstructive mark-making process. I used a

set of colors that form the foundation of my palette, which is not to say I don't use other colors. Rather, about 95% of the palette is comprised of the colors listed.

<i>Imaginative Figures Color Palette</i>	
Light Side of the Palette	Dark and Glazing Side of the Palette
Naples Yellow	Ultramarine Blue
Yellow Ochre	Alizarin Crimson
Vermillion	Burnt Sienna

In this simple six-color palette, the combinations are endless. There is no white and no black. The deep dark is created through layers of dark glazes. By toning the paint down, the artist can achieve a surprising luminosity with color. In painting, everything is relative to what it is next to—and not relating only to color and tone, but also with texture and surface. It is interesting to note that all three dark colors are transparent and the light colors are opaque. This combination of opacity and transparency by itself creates an illusion of form: The light opaque colors feel solid, and the darker transparent colors give the illusion of depth. Often in the painting process, I have layered the darks over one another using a variety of glazing techniques; each layer creates more depth as the light reflects within the transparent layers. I also employed a technique of putting the warm, fleshy color I use in the light areas of the figure's form, and brushing it over the darker glazed areas to create the optical illusion of cool. This is called the turbid medium effect.

Since my work is so heavily process-oriented, each painting usually follows a similar approach. After I block in the form and composition with the paint and it has dried (or almost dried), I will glaze over the opaque lighter colors with a mixture of the dark transparent colors. Then with the glaze still wet, I add opaque light color back into the figure and slightly

mix the paint, which creates a variety of color. I repeat the process again and again until the painting is complete. In this process of glazing and painting wet into wet, I am painting the background into the figure and the figure into the background to create a painting where the light and dark feel like they are connected. The figure feels like it is in the space and atmosphere, and the painting then feels cohesive.

In the end, painting may be about the “simple” act of applying paint to canvas. However, as artists, we have an almost infinite number of choices to make. For this experimental series, making unexpected decisions and delivering unconventional combinations is better not only to expose my artistic struggle but also to inform the paintings’ underlying angst and to deliver that to the world.

The second part of the process was the introduction of the printmaking elements. As I was painting the forms in a traditional brush-on-canvas way, I was starting to feel the need for another element to use to disrupt the process. I felt I needed a visual opposite, a graphic stencil, silkscreen, and perhaps a monotype print. Every time I reached a certain finished level of traditional painting I would take the silkscreen and add an image — usually a graphic — onto the painting. I continued to be surprised at the outcome, and it brought me back to the reason why I have always loved printmaking: There is a certain amount of randomness to the process. I use the silkscreen in the paintings by locating an area on the painting that I feel “needs something.” I choose a color (usually from the palette that I am already using) and mix it using a plastic putty knife. Then I apply the oil paint through the screen right onto the canvas. As I lift the screen away, I’m not sure what I will get. There’s a moment where I hold my breath in anticipation. Sometimes I get magic. Sometimes I ruin the painting and have to wipe it away and try again. Yet this is the process I use to make a bold statement; and by

trusting it, and when I am in tune with the painting experience, I will usually make the right marks. After the paint is applied, I can then blend and move it around, or leave it to dry so I can start the process of glazing and adding paint all over again until the painting is done.

Finding myself, and the way I arrived at this particular body of work were both



Figure13: Bryan Heggie. *Abstract Landscape #1*, 2018,  
Oil on Panel, 40" x 60"

informative and transformative experiences. I feel that this series and each piece in it is unique unto itself —like all the work I do— and that often when I create a good painting, I can't reproduce it. I have learned this so absolutely, that I don't try to recreate a painting anymore. Simply put, one painting leads to another, and the momentum carries me in a new direction. As the work changes, it also keeps coming back to itself, different yet the same, in a perpetual cycle of evolution. For me, this cycle has

always moved from realism to abstraction, and my *Meta-Figures* series is no different. At the end of the series with the "Abstract Landscape" (Fig. 13) a painting I experimented and worked on throughout the whole of the *Meta-Figures*, I circled back to when I started the Figurative MFA program. One may look at this abstract landscape and wonder why I chose to pursue this particular painting in such a traditional program. In reality, this abstract landscape has a landscape quality to it with foreground, background, horizon, and figures, not to mention the traditional palette. All these elements are the influence of the figurative

program. No matter how far I go into experimentation, I still consider myself a figurative, somewhat traditional painter, not an abstract artist.

The work itself started out as a struggle to find meaning. I had an idea of what I wanted but wasn't sure how to get there. Allowing myself to be heavily influenced by the figurative program, I started to paint figures, specifically in water. It was nice to be back in academia, and the challenge of the figure was exciting. At the beginning of the program, representing the figure in a realistic way was strong and meaningful. After a while, however,

I felt a strong need to break from this way of thought. I wanted to distort and abstract the paint more and arrive at the figure through a different direction. After I had started a whole series of figures in water, I realized I was merely illustrating figures in water, but not distorting them, as I wanted. The result was



Figure 14: Bryan Heggie. Untitled-Night Sky, 2016, Oil on canvas, 9" x 12"

both satisfying and frustrating, and I knew I needed to go deeper. After all that searching and not finishing, an entire year had passed, and I had nothing substantial to show for it. This seeking continued up to the end of the program, and it was not until the last year that I finished the body of work. The value of the experience was in the exploration and artistic growth that happened: I became a better artist.

The second major exploration was a series of black paintings using the various darks on my palette. I realized the paintings had to be about texture. I built the textures up and painted scenes of darkness. I think at that time; most people were wondering what I was doing. I wanted to paint the night sky (Fig.14) and the depth of space, so I started layering

paint with the brush and stenciling with the screen print. Finally, after four years of slow layering, the paintings grew to be what they are at this moment. Much of the work I do continues to evolve. Some will evolve for years and others will be done faster. In this type of painting production, something is always on a path to finishing.

After the black series, I rethought my approach. With the water series I felt like I was too near the surface; and with the black series, I had reached too far down for what I wanted



Figure15: Bryan Heggie. *Walking Figure*, 2016,  
Oil on canvas, 30" x 48"

to achieve with this program. I started to simplify my subject, and the idea of the figure as a template for the paint began to emerge. I painted one figure, centered. (Fig.15) It was a simplified composition, allowing me to focus more on creating a figurative presence and making it about paint explorations and play. The goal was to let go a little, and see what I could create. I incorporate a lot of play and experimentation into the work. I enjoy the illusion of the traditional painting methods mixed with the

graphics and abstraction. I use the graphics as another

means of applying paint and introducing chaos. It felt like a good way to wrap up a series created by the influence of the MFA program at this time. My *Meta-Figures* series is a snapshot of that experimentation and play.

## CONCLUSION

This body of work is an exploration of both paint and painting technique using the figure to achieve this. It is an investigation into letting intuition direct the process of mark making. This series is an account of my struggle with the constructive-deconstructive intuitive process of constructing a figure. The art-making experience is a practice in awareness and often borders on spiritual and surreal. I most want to capture the illusion of reality along with the mystery of the unknown. Honesty and self-awareness were a large part of the decision-making and choices along the way. The doing involves both ritual and play. This series is from my imagination, and the result is an artifact of my subconscious. My *Meta- Figures* body of work is meant to be a visually, visceral, experimental experience depicting an otherworldliness that blurs the line between what is real and what is not.

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## APPENDIX

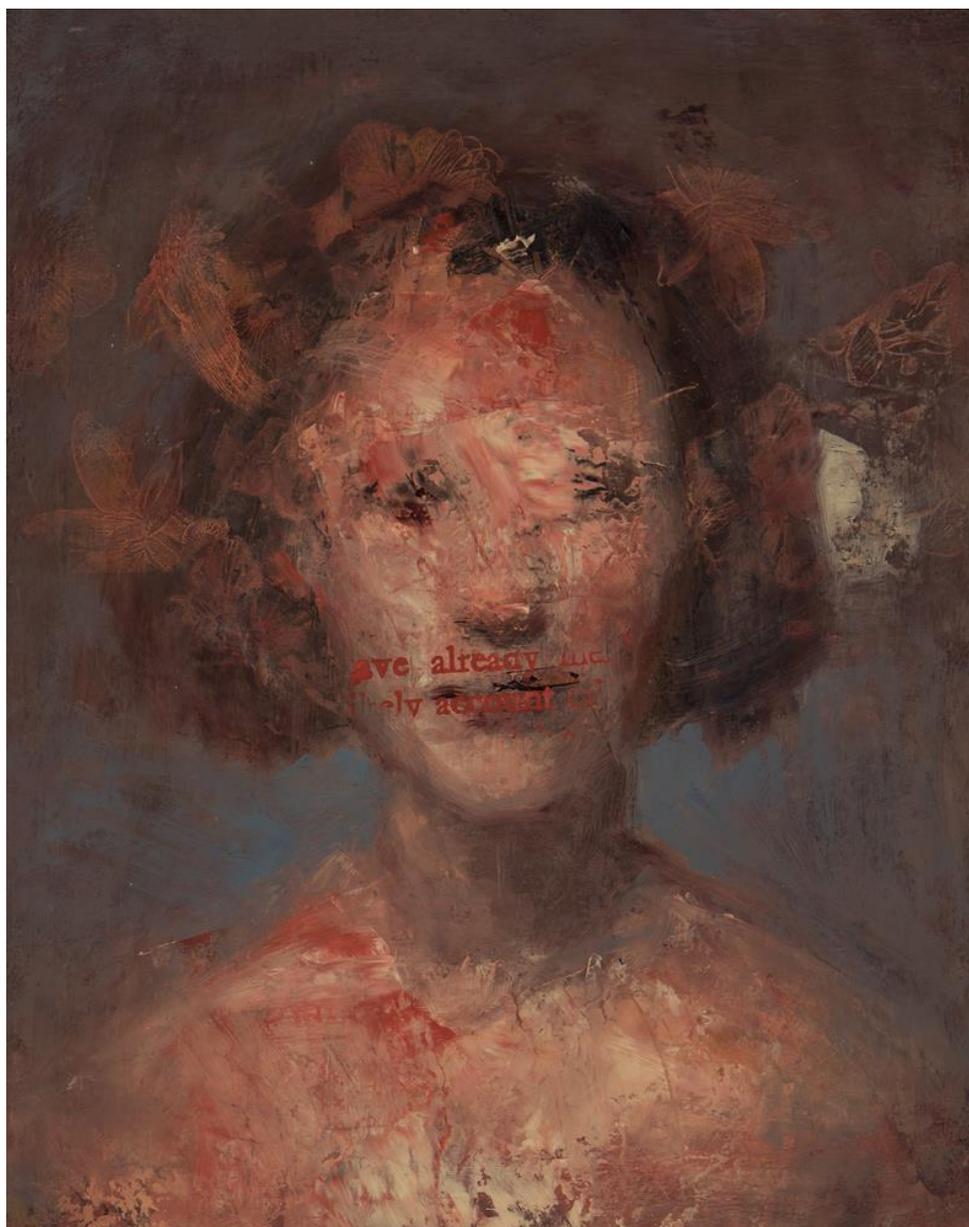


Plate 1: Bryan Heggie, *Imaginative Portrait #1*, 2017, oil on canvas, 16" x 20"

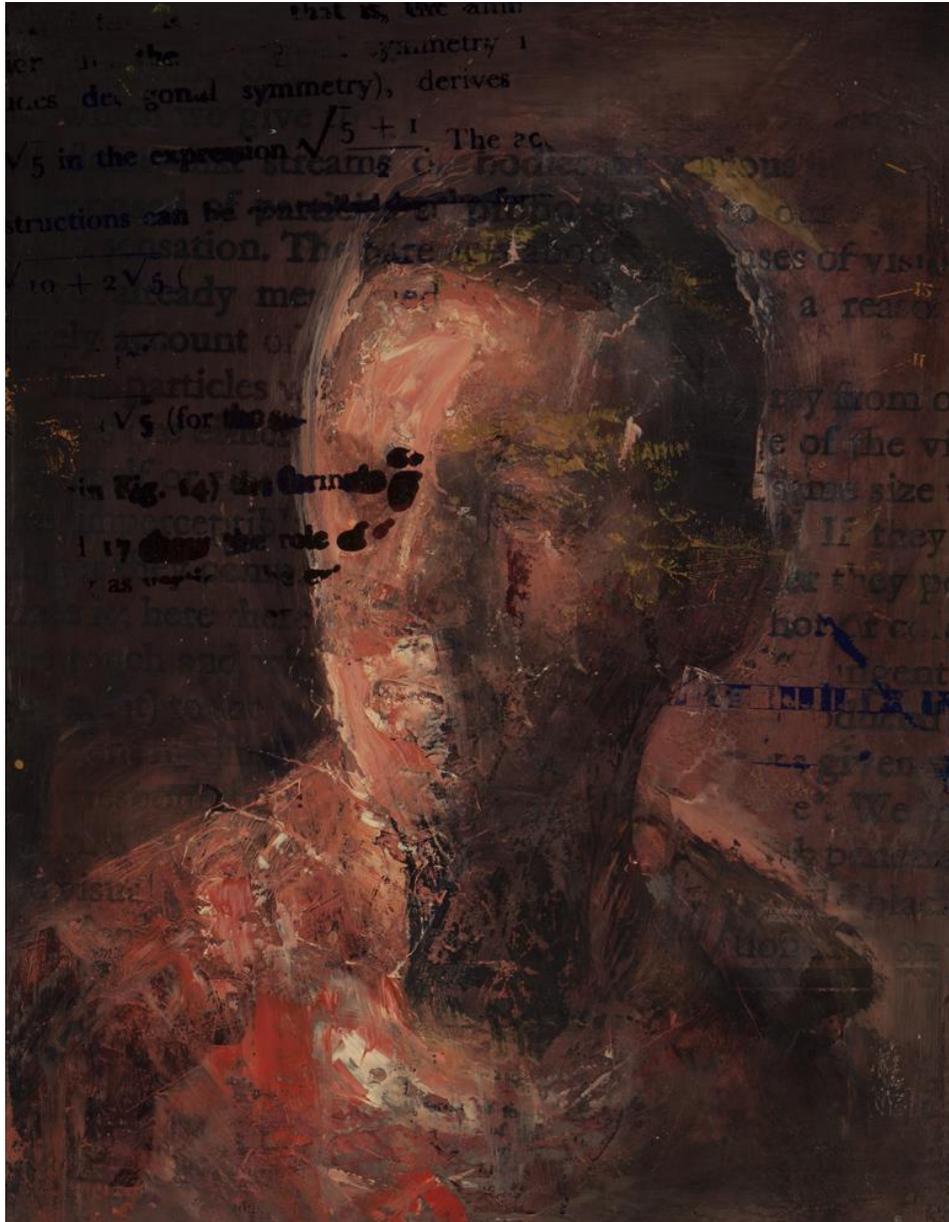


Plate 2: Bryan Heggie, *Imaginative Portrait #2*, 2017, oil on canvas, 16" x 20"



Plate 3: Bryan Heggie, *Imaginative Portrait #3*, 2018, oil on canvas, 11" x 14"

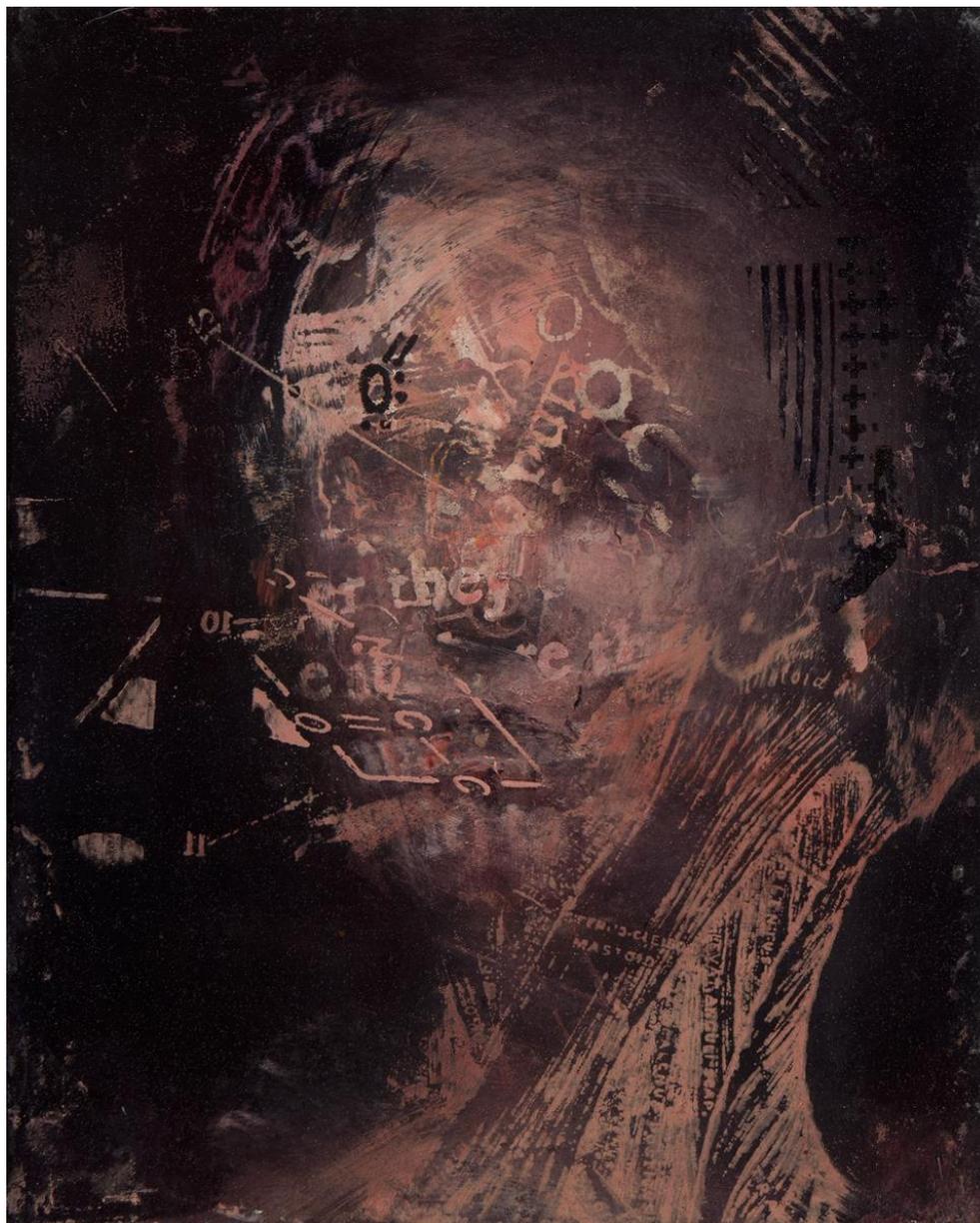


Plate 4: Bryan Heggie, *Imaginative Portrait #4*, 2017, oil on canvas, 8" x 10"

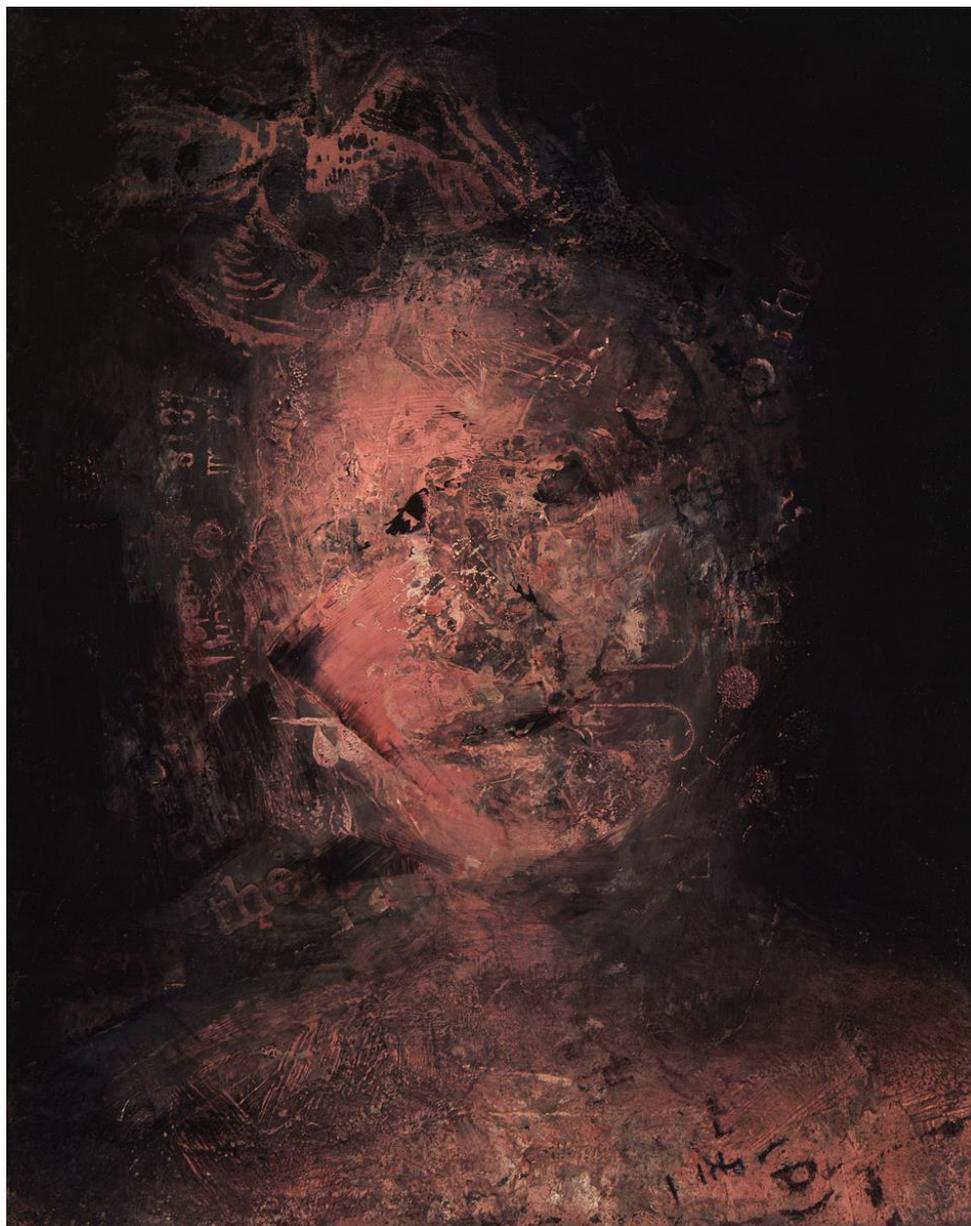


Plate 5: Bryan Heggie, *Imaginative Portrait #5*, 2018, oil on canvas, 8" x 10"

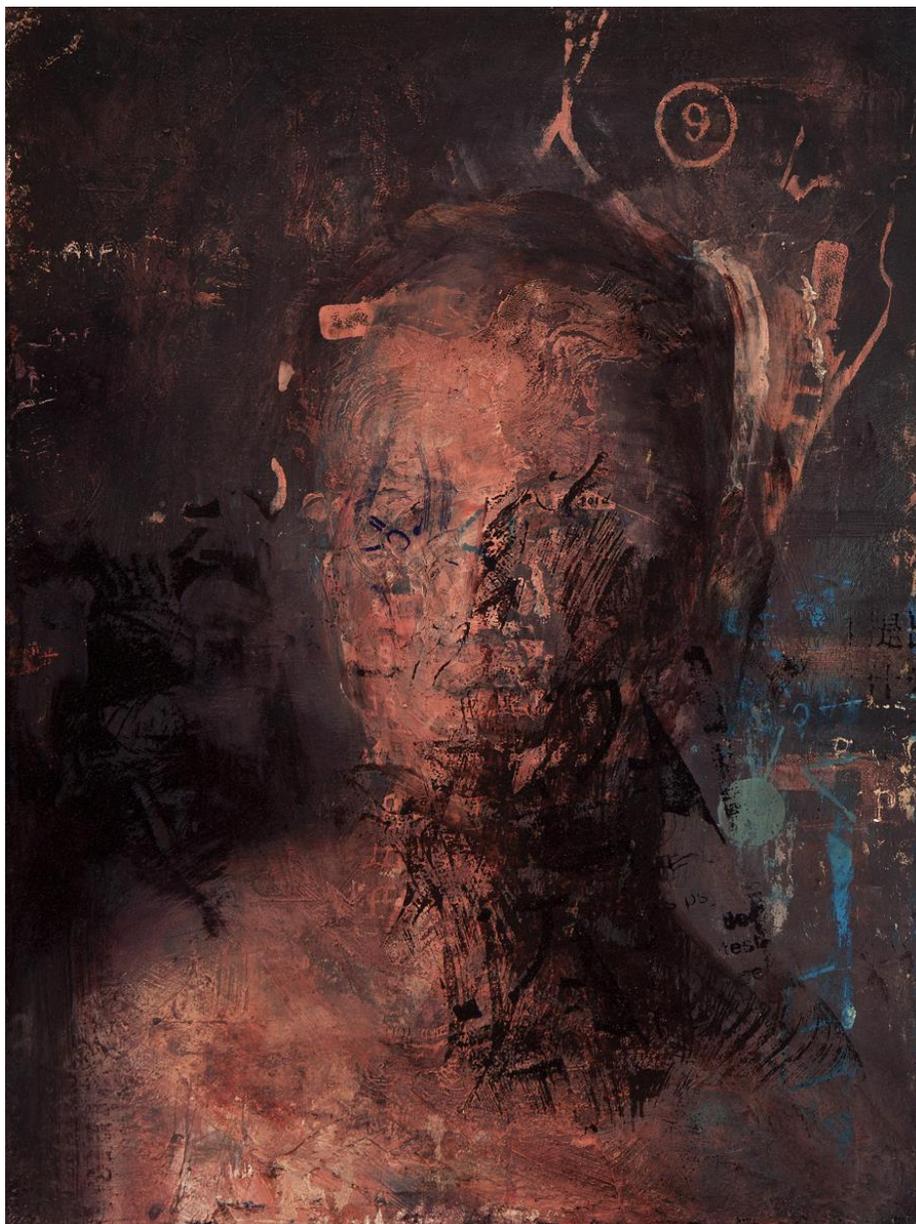


Plate 6: Bryan Heggie, *Imaginative Portrait #6*, 2018, oil on canvas, 12" x 16"



Plate 7: Bryan Heggie, *Imaginative Portrait #7*, 2018, oil on canvas, 12" x 16



Plate 8: Bryan Heggie, *Figures in Void #1, First Man*, 2017, oil on canvas, 10" x 16"



Plate 9: Bryan Heggie, *Figures in Void #2, First Woman*, 2017, oil on canvas, 10" x 16"



Plate 10: Bryan Heggie, *Figures in Void #3*, 2017, oil on canvas, 10" x 16"

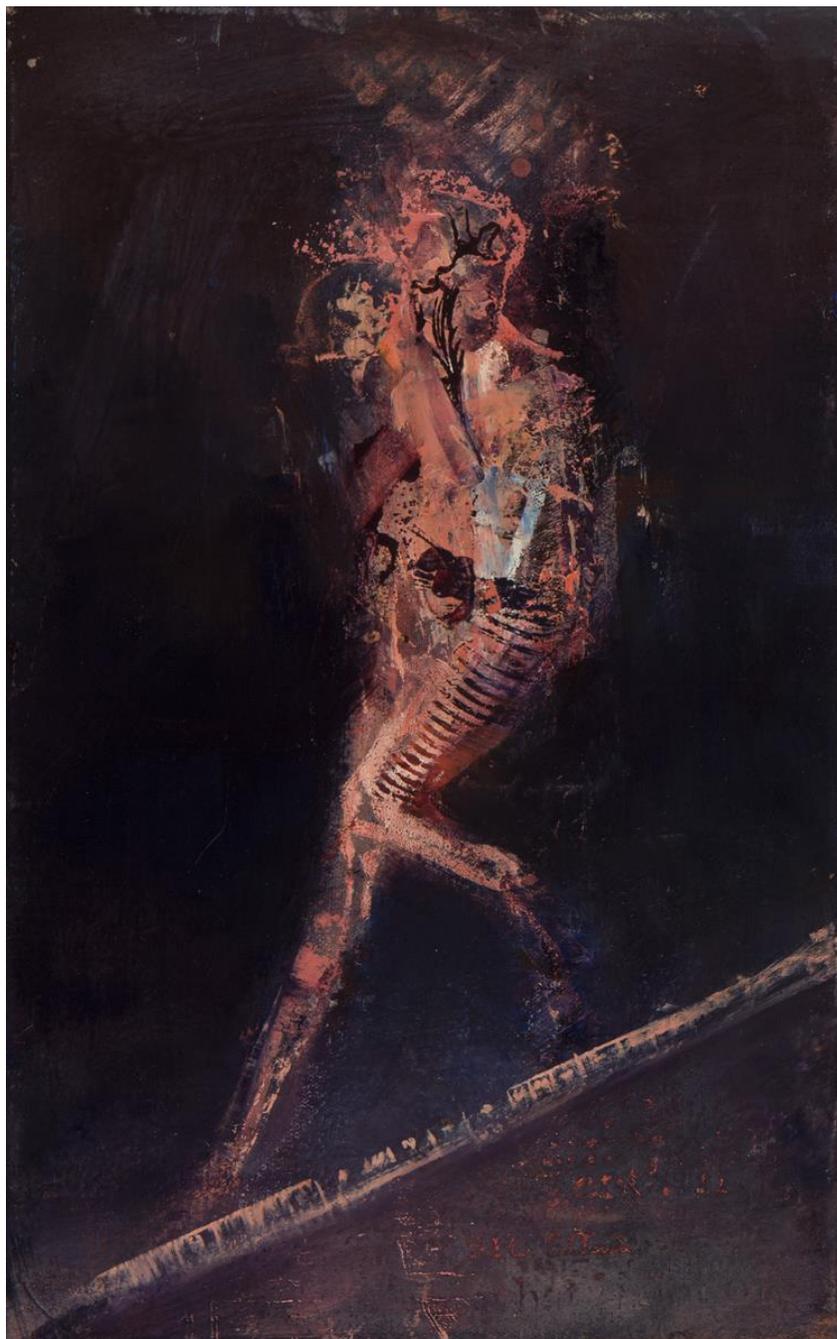


Plate 11: Bryan Heggie, *Figures in Void #4*, 2017 oil on canvas, 10" x 16"



Plate 12: Bryan Heggie, *Figures in Void #5*, 2017 oil on canvas, 10" x 16"

## ARTIST'S NOTE

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