

The Subjective Frame- (personal and psychological experience)

Through this frame art may be thought to be about and represent deeply felt experience, imagination, originality and creative expression. Artists may work strongly from their own experience, imaginings, feelings and psychological experience.

Pablo Picasso's representation and symbolic work, predominantly (mostly) of those women with whom he was involved, clearly illustrates his feelings for them and also often demonstrates his mood during the stages in which they were painted.

Pablo Picasso's artwork "The Dream" 1932 is perhaps the best-known portrait of Picasso's mistress, Marie-Therese Walter. The significant of this work was the curve and almost every feature of the subject's body is bordered by a curve. The representations of her torso, tilted head and clasped hands are evident in the image.

The most stimulating (exciting) new approach in painting in the 1930's was Surrealism, a celebration of the illogical workings of the unaware mind. Picasso utilized this stimulating approach in his work "The Dream" as a desired Surrealist theme.

The force is a profile and full-face view combined and the curves of the subject's shoulders echo the curves at the back of the chair. The colour choices are brave but work well against the elegant tones of the skin.

Picasso's "The Bathers" 1918 was painted during the summer of 1918 towards the end of the war when Picasso exposed a beach of Biarritz, which was so seduced that it was almost possible to forget the horrors of the war. It is a passion of coloured rhythms. The misrepresentations of the Mannerist painter Parmagianino are pushed to the extreme and the work also proves some debt to the romantic painter Ingres.

Picasso's "The Bathers" features cheerful colour and features two figures revelling in the open air.

"The Bathers" is one of the most ideal creations of this time. A robust and lively composition, which was later used as a model for the murals painted on his bedroom wall.

Tim Storrier, an Australian artist, who also exploits Subjective frame in his artwork called "The Burn" 1984. The personal and psychological experience in his painting that reflected his raging view and shocked state was a carcass of meat with a burning rope following the shape of the spine as a symbol of a flayed body. The ribs are showing the penis as blooded red and the testicles sag. This shows further evidence of Storrier working in the subjective frame. It is interesting to note how Storrier communicates his feelings so effectively. A human's ribs, spine and testicles are the most painful part of a body to hurt, and Storrier uses these 3 body parts to communicate his area of pain. In this instance it was all the hurt and distress of breaking up with his wife.

These three artists have revealed that the development of subjective perception (view) depends on the ability to observe and manipulate (control) internal rational objects as well as objects in the environment. They have interpreted their artworks through subjective frame in order to represent deeply felt experience, perception, originality and creative expression.