



## CATALOGUE SUMMARY OF (ALVA'S) WORK

Ages represented: 5.4-13.11

Years represented (g): September 1976-June 1985

Total production            approx. 303 visual items  
all years:                    approx. 545 written items, none the first year  
                                 approx. 104 number and other items

### VISUAL WORK

A. Motifs: Throughout the entire file there is consistent emphasis on depiction of natural scenes and animals. The horse receives particular attention, as it is drawn often--in herds, alone, sometimes traced from a book. (Alva) draws many other animals: chickens, rabbits, bears, bees, fish, birds, ants, mice, reindeer, seals. In the few pictures that accompany her stories, these animals wear human attire and adopt postures not natural to them (i.e., mice in tuxedos and upright). There are often communities of animals. The natural scenes she does generally convey stillness; people are rarely present. She does some quite stylized scenes of mountains and the setting sun. She also produces many pasture-like scenes, sometimes with roaming animals. The sun is also depicted: setting over the sea, with a rainbow, and alone in the sky. Many pieces include treatment of water: seas, swimming pool, fish swimming, and a desert island. This emphasis, however, disappears in the later file. In the later years she also does some nature study drawing: cottonwood twigs; apple blossoms; mushrooms; birds; a branching vine, etc. (Alva) does some domestic scenes in the early file, mostly exterior views of houses. These houses all have a similar cone shape, except her family's house which is rectangular and low. There is also a heavy emphasis on the out-of-doors in these domestic scenes, with trees and flowers consistently present. These are often on a very large scale and, therefore, often become the focal point of the piece. People are rarely portrayed. Except for one cross-section view of a house with people inside, people are all outside: walking in a rainstorm; standing under a rainbow; riding a horse; in an outdoor wedding, etc.

(Alva) produces a lot of non-representational work and in many different styles. She consistently depicts vigorous outward movement: colorful concentric circles; swirling spirals; "bursts" and "spurts" of color; sun with emanating rays and other circular images reminiscent of the sun. Motifs she continues to return to are: mosaic-like combinations of color, multiple intersecting lines, and patterned geometrical figures. She also does fold paintings, string and blow painting, textured rubbings, bleach on colored paper and paper marbling.

B. Style: Much of (Alva's) work is quite precise and intricate. It has a quality of being built or constructed, which suggests thought and planning. This applies to both the representational work, e.g. a map of a desert island, and non-representational work. The latter pieces are often assemblages of distinct units/components which are brought together into a final image. These units can be dots, segmented lines, regions of color, geometrical patterns or photographic pictures. The final forms of this assemblage are often figures with an emanating/radiating, or intersecting/interconnecting quality. This suggests that the process of creating an

image is of as much interest as the final image. The pleasure in process is suggested elsewhere: "start and stop" lines; "connect the dots" patterns; multiple layerings within a piece; integrating various media within one piece. At variance with these constructed pieces, is a category of (Alva's) non-representational work which emphasizes color and texture. Here she seems to strive for an overall effect rather than a specific final image. Instead of the intellectual or conceptual quality connoted by the constructed pieces, these pieces connote atmosphere and motion. The quality of line in these pieces is also less angular.

Yet another category of (Alva's) work is her depictions of natural scenes. On the whole, these pieces have a great deal of open space and have few separate images. In the extreme instances, these pieces seem empty and stark. Because she draws these scenes repeatedly and from a characteristic distance, a stylized and characteristic viewpoint emerges. (Alva) often incorporates different media into her pieces (cut paper with paint; pencil outline, paint fill in an embellishment with a marker). She also tends to use numerous colors within one piece. These colors are likely to be hot and bright, particularly in the non-representational work. It is interesting to note that she uses paint in both large, atmospheric pieces and in representational, precise ones (i.e. the bark on a cottonwood twig).

C. Themes: Intersection, interconnection, woven-ness; emanation, radiation, burst, spiral; building, construction, integration; complexity; intricacy; units, parts, segments; geometric, arithmetic, "intellectual".

D. Major shifts, transitions: Year 1--few pieces. Year 2 and 3--emphasis on naturalistic and animal depictions; she does some scenes involving houses and people. Year 5--few pieces, few domestic scenes. Year 6--themes of intersection dominate. Much non-representational material; no domestic scenes, no people depicted. Year 7--some precise intellectual material, some atmospheric, emotional pieces. Year 8--continued animal and naturalistic emphasis. Year 9--Emphasis on non-representational color work.

#### WRITTEN WORK

A. Motifs: In the written work, as in the visual work, (Alva) has a few prominent clusters of motifs to which she returns. One of the most notable of these involves horses. In her stories, horses (and other animals, too) are often personified and given names and distinct personalities. However, the world they live within is quite distinct and autonomous from the human world. Her horses are often friends with other kinds of animals (mice particularly). She also writes about animals from a more scientific stance, i.e., what are the characteristics that identify a mammal, an amphibian, etc. Another cluster of stories deals with people or animals who either are apart and come together or who are sad and become happy. Marriage is often the final resolution in these stories. She writes about a girl without a family or a name, who eventually finds both. A sad princess finds and marries a prince. Two paper plates meet and move in with each other. The development of trust seems central to these stories. Also related here is her heavy emphasis on stating the inter-relationships between people, whether they are genealogical or simply friendships. A strong theme develops in the final years of the file that addresses wrongdoings, deceptions, justice for the abused and people joining together to deal with an issue. There is a story of a man, who after a lifetime of wrongdoing attempts repentance. In another, a woman is abused by others until she

strengthens herself against it. She also writes about a warren of rabbits who band together to address a food shortage for mothers-to-be. Some of her topic papers are also connected to this theme: Thomas Jefferson ("Life, liberty and the pursuit of happiness"); the injustices of the Granada War; and rape cases. She also describes and re-enacts actual circumstances in the past: a family car accident; a visit to a newborn, etc. There are two extended reports--gnomes and the history of stained glass--as well as other journalistic pieces and book reports. Her journal writing is limited to the first three years.

B. Style: (Alva's) writing style is consistent from the beginning of the file. It is characterized by brevity, at times scantness, with a heavy emphasis on specifics and details. She seems to isolate and present only the essential material. Her statements are often short, and seem like "facts". There is little verbal ornamentation in her work; adverbs and adjectives are kept to a minimum. For all its brevity though, the writing is quite complex. Complex, in that her descriptions of the inter-relationships between people and things is thorough, e.g., the genealogical or friendship connection between people, and the sentiment that accompany them, or, all the intricacies and details of how a house is designed and used). Description is the basis of her writing. Even the rare expression of her own personal sentiment is grounded in description: "Among the ashes and rubble/Where all life is gone/I spy a single blade of grass/So green and healthy it made me think/There may still be hope for life." The expression of her own opinion always seems well informed and supported; (e.g., in the pieces on the rape cases and the Granadian War).

C. Themes: Inter-relationship; distance, removed, alone, sad, fear; union, combination, assembling, trust; marriage; justice; honesty.

D. Major shifts, transitions: Year 1--no work. Year 2--many journal entries. Many "I" statements. People are central to the writing and specifics are emphasized. Year 3--few pieces. The stories are brief. Year 4--no journal, no "I" statements. The emphasis is animal and not human. Her use of dialogue is heavy. Year 5--complexity within stories emerges, with much information being given. Year 6--some long stories. Continued animal emphasis. Year 7--some journal writing, some opinions given, some family stories told. Continued emphasis on detail. Year 8--dominant ethical theme. She does some poetry along with some stories. Year 9--plots interspersed with memories, feelings, and descriptions of characters.

#### FINAL SUMMARY

Those aspects that characterize (Alva's) work establish themselves early in the file and continue throughout. Both her visual and written work are straightforward, focusing on essentials and presenting them concisely. There is usually a single item or image to a piece. Her writing seems to stress content over beauty, although this same emphasis allows, in the later file, for an interestingly honed, descriptive poetic expression. She seems to use her work as a way to address concerns and interests in an ongoing fashion (i.e. horses are treated in both mediums, in many different ways through almost each year of the file). Her visual work underemphasizes detailed depictions; stress is on process (particularly the non-representational works); color; and recurring themes involving motion and how space can be built or divided.

OTHER SOURCES AND DATA AVAILABLE:

-Reference edition includes approximately 150 color slides.

-Transcripts of Teacher notes and observations.

Supplementary work missed in previous filings was added to this file in March, 1986. This work is not included in catalogue descriptions.

Additions were made to the following year(s):

Year 3: 1978-79 Age 7

Year 7: 1982-83 age 11

Year 8: 1983-84 Age 12

A complete year of work was also added: Year 9: 1984-85 Age 13. This work is not included in the overall catalogue summary, but is described in a catalogue written for this particular year.

Name of Cataloguer: Vincent Corcoran

Date Catalogued: April, 1985

Year 9 added: March, 1986

Completed by: Susan Donnelly

(Alva) Information on Supplementary work added to the file in March, 1986.

Notes:  
Supplementary work missed in previous filmings was added to this file in March, 1986. This work is not included in catalogue descriptions.

VISUAL WORK  
Additions were made to the following year(s):

Year 3: 1978-79 Age 7

Year 7: 1982-83 Age 11

Year 8: 1983-84 Age 12

A complete year of work was also added: Year 9: 1984-85 Age 13.

This work is not included in the overall catalogue summary, but is described in a catalogue written for this particular year.

WRITTEN WORK

(ALVA)  
YEAR 1: 1976-77, AGE 5.4-5.11

Total number of items: 5  
5 visual, no written.

Notes:  
Related items and booklets: none

VISUAL WORK

**Motifs:** There are few pieces in this year's file and all are visual and small. There is an attached note from the teacher stating that much of the work was taken home. (Alva) draws an armless body with a dog. She does a house with stairs, closets, and a ghost and stars above. Another piece has many separate angular images on it, each done in what seems to be a "connect the dots" fashion. Another has many different colored circular lines surrounding an inner image (indecipherable). There is also a fold painting done with many different colored dots.

**Style:** All but one piece has multiple colors. In the angular image mentioned above, segments are often added onto the original image. These segments are done in different colors. She also segments her lines through a start and stop technique. The visual result is round dots accumulated throughout the line. This approach suggests an interest in the process of making the line as well as in the image which is produced. Barring one piece done in crayon, all are done in thin-tipped marker.

WRITTEN WORK

None.

WRITTEN WORK

**Motifs:** Journal entries and stories concerning visual pictures comprise the whole of (Alva's) written work. The journal entries are usually short, focusing on accomplishments--"I learned how to hang up the door", descriptions--"My dog size is 10 and 1/2 likes and hops--"I have a baby brother", and changes in her daily activities--"My eye got it cleaning". These entries are all descriptive and self-referential. There is an absence of literary statements. The stories are usually little vignettes involving a single subject, usually a little boy or girl. Plot is minimal; e.g., "Once upon a time there was a family of bears and they took a walk. There are recording interactions between children and an unseen mother and father--"being permitted to catch a fish that they saw waiting for father to come home". There are quick, short views.

(ALVA)  
YEAR 2, 1977-78, AGE 6.4-6.11

Total number of items: 229  
39 visual, 187 written, 1 number

Notes:

Related items and booklets: 6.1-.68, 6.71-.92, 6.93-.150, 6.158-.177, 6.178-.184, 6.190-.221.

VISUAL WORK

Motifs: Many of (Alva's) pieces take an exterior view of houses with trees, people and flowers bordering them. The houses are all similar structures with cone-shaped roofs except her own home which is quite square. The flowers and trees often vary in size with flowers occasionally being taller than houses. People also vary in size and sometimes are quite small and hard to see; they are rarely the central image on the paper. There are scenes which depict both night and day with moon, stars, clouds and most often a sun face accompanying them. These suns always have numerous, multi-colored rays. (Alva) deals with water in various ways--the sea with a desert island, fish swimming in the sea and a fisherman; a bridge across a pond with bears crossing it; a swimming pool. (Alva) depicts many animals as well--chickens, rabbits, bears, bees and fish. Color seems itself to be a motif for (Alva). She employs it in a non-representational way with vertical bands of color alone on a page; kaleidoscope-type pieces; colored concentric arches; brightly colored fold paintings; and color tissue paper collage. Color also seems the central aspect of many images, i.e. a house looks like candy cane striped with many varied colors.

Style: Compositionally, (Alva) approaches her subject matter in a consistent way. Pages are normally turned lengthwise with the bottom half of the page dominated by one major image, usually a house, with other bordering images. There is often a great distance between this grounded subject matter and the sky above. There is also a characteristic distance between the artist and the subject matter; thus, small details aren't emphasized. Various media are often used within one piece; a thin-tipped marker, crayon and craypas are combined most often. There are also scratch paintings and fold paintings.

WRITTEN WORK

Motifs: Journal entries and stories connected with visual pictures comprise the whole of (Alva's) written work. The journal entries are usually short, focusing on accomplishments--"I learned how to hang upside down"; descriptions--"My shoe size is 10 and 1/2"; likes and hopes--"I hope I have a baby brother"; and changes in her daily activity--"My new job is cleaning". These entries are all descriptive and self-referential; there is an absence of fantasy statements. The stories are usually little vignettes involving a single subject, usually a little boy or girl. Plot is minimal, e.g., "Once upon a time there was a family of bears and they took a walk". There are recurring interactions between children and an unseen mother and father--asking permission to catch a fish that they saw; waiting for father to come home. These are quick, short views.



Style: (Alva) focuses on and elaborates the specifics. She not only tells us she has a few dogs, but tells us their names, relative sizes and the coloration of each one. She also seems to emphasize and note the extremes--"I found a lot of shells at the ocean"; "I have a real loose tooth". There are also many evaluative statements--"I had a real good lunch today"; "I am thankful that I had a Mom and a Dad". She also expresses a lot of curiosity--"...and one day I wanted to know what was on the other side of the wall...".

Style of focus of booklets: 1. 2. 3.

Style 1

Style: There is an equal division between the two parts of the book. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general.

Style: The second part of the book is the more general, and the first part is the more detailed. The second part of the book is the more general, and the first part is the more detailed. The second part of the book is the more general, and the first part is the more detailed. The second part of the book is the more general, and the first part is the more detailed.

Style 2

Style: There are two parts to this book. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general. The first part is the more detailed, and the second part is the more general.

Style: The style of writing is typical of the genre. She writes about, and the style of writing is typical of the genre. She writes about, and the style of writing is typical of the genre. She writes about, and the style of writing is typical of the genre.

(ALVA)  
YEAR 3: 1978-79, AGE 7.4-7.11

Total number of items: 35  
26 visual, 9 written.

Notes:

Related items or booklets: 7.6-.7.

VISUAL WORK

Motifs: There is an equal division between representational and non-representational pieces. The major subject matter of the former is outdoor, nature-type scenes. There is only one human present in these pictures. Trees, suns, and mountains are the most frequently depicted images. She also draws birds, bird's nests and a seal. She portrays these scenes in both the dark and the daylight. There is a candy wrapping assembly line as well as a large gravestone rubbing. She also does numerous colorful and distinctive food paintings.

Style: The representational pieces are distinct in their definite vertical-horizontal emphasis. Trees and people are straight up and down. The sky and the sea are straight across. There are few angled and rounded pieces. At variance with these pieces, the non-representational fold paintings emphasize separate blots of paint unified through a smudging, sliding motion. These are very vibrant pieces. There is a strong use of color throughout--only one piece is done in pencil. Blue, purple, orange and yellow are most prevalent, often being mixed within the same piece. Paint is the most often used medium, with some thin and thick tip marker work.

WRITTEN WORK

Motifs: There are few pieces this year. Three describe visual pieces--a shell, a soldier and a candy machine. Two short stories are from the point of view of a little girl; they tell about her country house and the horse there, and about her being scared in the woods alone, and running home where she finds a kidnapper. She does two brief papers on presidents, a riddle poem about a horse and gives her poetic opinions about rain, sun and wind.

Style: (Alva's) writing is typified by its brevity. She makes short, factual statements either describing definite events/objects--"Abraham Lincoln was a president. He lived in a log cabin. He was alone when he was a young man. He was killed when he was watching a play"--or pointing to distinct actions--"I started to run all the way home. Then I fell in a hole and I was stuck". There are few statements of opinion, and no speculative statements. Verbs predominate, adverbs and adjectives are minimal.

(ALVA)  
YEAR 4, 1979-80, AGE 8.4-8.11

Total number of items: 136

41 visual, 34 written, 61 number.

Notes:

Related items or booklets: 8.117-.140, 8.143-.144

VISUAL WORK

Motifs: There is continued emphasis on the outdoors and on animals. (Alva) frequently does pasture scenes with a shining sun and a single animal below. She also has fields of horses and sheep; a barn with a horse and rider; ants, mice and reindeer; a Christmas tree; a forest with flowers; shamrock, onions, and an apple with a slice taken out. People are represented rarely--a person with an umbrella in a rainstorm; a girl standing on a rainbow; an outdoor wedding scene; a rider on a horse and two posed figures. A large number of pieces are non-representational--small, colorful prints; string painting, blow painting, multiple textured, rubbed pieces; bleach on colored paper. She also has a large headstone rubbing.

Style: (Alva's) representational work is characterized by its use of open space. Scenes are rarely crowded. In the extreme, these scenes seem stark and empty. (Alva) represents mostly in two dimensions with depth connoted mostly through an image's placement on the paper; e.g., a tree placed at a distance from the foreground line. There is often a recognizable focal point to a piece; radiating and emanating lines or colors are used frequently. Her non-representational pieces are very colorful and involve much texture. Red, orange, yellow and blue are the colors used most often. Representational work is done in pencil, thin-tipped marker and crayon. Paint is the medium of her non-representational work.

WRITTEN WORK

Motifs: There are numerous stories either of people going from a state of sadness to a state of happiness or people who are alone coming together and often marrying. There is a girl on Mars, sad and without a name, who finds a family and a name; a sad princess finds a prince to marry her; a sad owner and horse live in the city, then move to the country. Bears meet and marry; and paper plates move in with each other. (Alva's) journal writing again emphasizes animals and nature, with particular emphasis on horses. She also writes about an otter, pigs and two bears. On one page of her journal, she has what seems to be an emotional "checkoff" list--bored, mad, happy, or sad.

Style: Most of (Alva's) written work (stories and a bit of journal work) relies on terse statements with little verbal ornamentation. Even if obviously fantasy, her stories have a factual feeling to them. There is a precision and definiteness to her explanations. There is little elaboration of feeling or reaction. She often begins stories with "Once upon a time...", but continues to use herself and her classmates as subjects for the piece. There is heavy use of dialogue. In dialogues she often elaborates intricate, and seemingly minor, exchanges--"Hi Jake.", said Amy. "What are you doing/" "Nothing.", said Jake. "Oh." "What are you doing/" "Nothing.", said Amy. "Well goodbye Amy." "Goodbye Jake."

(ALVA)  
YEAR 5: 1980-81, AGE 9.4-9.11

Total number of items: 19

4 visual, 10 number, 3 written.

Notes:

Related items: None

VISUAL WORK

Motifs: There are only four pieces in this year's file. One is a multi-colored sun rising between two mountains. Another is ribbons of color emanating from a central point. There is also a single horse in a pasture. This last piece is a cross-section of two houses, one full of people and animals, the other empty with the furniture set outside.

Style: (Alva) continues with either two dimensional or non-representational work. Again, the use of color is extensive, the line becoming more fluid and round as the color is increased. She also maintains the characteristic point of view from which the pieces are drawn.

WRITTEN WORK

Motifs: Two stories comprise the whole of the written work. Both continue the prior motif of two animals living alone and then meeting and marrying. A horse and a mouse are friends. The horse is married and the mouse gets married in the story. They ride off into the sunset together. The other is about a circus of mice. The manager of the circus and a beautiful black mouse meet and get married.

Style: (Alva) continues to write brief sentences. The stories themselves, although short (one page), are quite complex. Many different characters are presented, and their relationships with one another (friendship, mates, sisters, etc.), as well as the sentiments toward one another are revealed. A lot of information is given. Example--"Sally liked it in the circus. So did Dommy. The manager was a black mouse. His name was Tom. Tom was very nice. Tom had a white p.o.a.. His name was Dancer. Dommy liked Dancer. Dancer liked Dommy. Oh, by the way, Sally had a sister named Amy...".

(ALVA)  
YEAR 6, 1981-82, AGE: 10.4-10.11

Total number of items: 141  
25 visual, 95 written, 21 number.

Notes:

Related items or booklets: 10.36-.64, 10.66-.74, 10.76-.89, 10.90-.91, 10.92-19.111.

VISUAL WORK

Motifs: The motif of radiation/emanation is dominant in this year. It is most frequently portrayed through the depiction of sun, which occurs alone, in combination with rainbows, mountains and/or the sea. These scenes are recurring and somewhat stylized. (Alva's) non-representational work also often utilizes a round central image that is reminiscent of sun. There is no depiction of people except through a written genealogical chart. Her non-representational work includes: fold paintings of plants and paint; marbled paper; two celestial-like pieces; and jagged bands of rainbow-like colors.

Style: There is quite a variation in (Alva's) work between precise, intricate, constructed pieces (e.g. a map of a desert island) and bolder, cruder pieces. The former pieces connote idea; the latter are more atmospheric and emotive. The bolder pieces seem to emphasize design quality over the specific content. Her depiction of the radiation motif is connected with the use of hotter colors. Watercolors, pastel and marker are used most often; pencil (colored and not) are used with the precise, map piece.

WRITTEN WORK

Motifs: There is one level of autobiographical writing this year that is quite personal. The rest of the writing is topic papers or imaginative stories, a few in duplicate form. A few of the stories deal with nature encounters, suspicious sounds and bumps, and the fear aroused by these noises e.g., a wife hears noise in her house at night, checks and finds a roving monster. (Alva) makes use of a lot of outgroups and extra-curricular material--e.g. a magazine advertisement for a foreign planet, space explorers come upon a hole in a planet with eyes coming from that hole, other stories include a talking dinosaur, a dialogue between a boy and a girl, and a girl getting many presents but still being sad. She also writes entries on the new games she has learned to play and a list of her family's activities and re-arrangements of animal arrangements--e.g. her cat and her family had a weekend spent with a new dog; a basket of toys that her family own. There are various book reports and two journalistic pieces. Also, she gives her opinion of what books are, why they are sometimes good and sometimes not so good.

(ALVA)

YEAR 7, 1982-83, AGE: 11.4-11.11

Total number of items: 302

84 visual, 152 written, 6 number.

Notes:

Related items or booklets: 11.1-.2, 11.28-.29, 11.30-.21, 11.60-.80, 11.81-.111, 11.121-.123, 11.126-.129.

VISUAL WORK

Motifs: (Alva) continues to put emphasis on natural outdoor scenes. These scenes tend to have a quality of stillness (barring a shooting-star and meteor piece), are without people and without evident narrative. She does stars with a crescent moon, mountains with and without the moon (many); suns alone, suns with trees; rainbows with mountains; climbing vines; a tracing of a horse; the sun setting over the sea; a zip-wire between trees. Some interior representational works look like assignments—the kitchen of a school building, vases done in charcoal and boxes done in pen and ink. There are many non-representational pieces done in many different media and styles—assorted paint prints, mosaics composed of varied blocks of color; intersecting and interweaving lines and bands of color; geometrical boxes and figures; blow and fold paintings; and "bursts" of color in pastel.

Style: Intersection, interweaving and interconnection are central in (Alva's) work. The final image in many pieces is derived through the combination of many separate units. The final image attains a whole more as a design than as a distinct single image. These compositional units can be dots, lines, outlined regions, color, emanating rays, etc. Many of the pieces convey a quality of being built. Multiple steps in their production are evident—making a template for prints, doing multiple inkings, then making the final product into writing cards. Layering within a piece is also frequent, with a thin watery paint used to smear and partly unify the separate units. Along with the intersecting and interweaving quality, pieces are characteristically attentive to the vertical, the perpendicular, or the parallel.

WRITTEN WORK

Motifs: There is one book of autobiographical writing this year that is quite personal. The rest of the writing is topic papers or imaginative stories, a few in duplicate form. A few of the stories deal with humans encountering suspicious sounds and beings, and the fear aroused by these noises: e.g., a wife hears noises in her house at night, checks and finds a roaming monster. (Alva) makes use of a lot of outerspace and extra-terrestrial material—a NASA spaceship investigates a foreign planet; space explorers come upon holes in a planet with eyes coming from them. Other stories are: Snow Satr, a talking unicorn; a dialogue between a boa constrictor and a giraffe; a sad boy getting many presents but still being sad. She also writes descriptions and re-enactments of actual circumstances—a car accident her family had; a weekend spent with a newborn; a mechanical toy that her family owns. There are various book reports and two journalistic pieces. Also, she gives her opinion of what dreams are, why they are sometimes good and sometimes not so good.

Style: There is a great emphasis on detail and intricacy in information throughout this year. (Alva) isolates and conveys only the essential information. Stories often read like an accumulation of her observations/records. "Facts" are central. In her autobiographical work, she often notes the things she is learning: "I learned that it is important to move slowly and not to make loud noises around him"; "When I first held him I was nervous, but after a while I was used to holding him." She tends to open right into the story/idea, with little preliminary, introductory material, e.g. the first line of a story is, "Bess, I don't know which one I want to open first,. Just give me either one".

WRITTEN WORK

Alva's work can be divided into three general groups: non-representational work in which nature scenes and nature studies; and figure/object studies. The non-representational work continues the major motifs of observation/recordation and observation/intermediality. She has a large sketch, a work in ribbon paper with the same rings of color, and "Forest" and "Forest" of color. She continues to explore ways of representing the world and the things in it in a sketch-like style. She also does some experiments in lines of poetry—William Carlos Williams and her own. There are also some multi-colored prints, and some sketches of objects in nature. Her sketches are often of single items: mushrooms, birds of various species, water lilies, young seedlings, birds. She also has "ecology" scenes with mushrooms, water plants and animals. Her studies of objects and objects are often of objects or people: a tree, an outline of Winnie-the-Pooh, a portrait of a female character, a detailed portrait of a character, a portrait of a character, a portrait of a character. She also has some sketches of her own work, and a few sketches of nature and objects.

The majority of the work in this year is non-representational. It continues to explore ways of representing the world and the things in it in a sketch-like style. She also does some experiments in lines of poetry—William Carlos Williams and her own. There are also some multi-colored prints, and some sketches of objects in nature. Her sketches are often of single items: mushrooms, birds of various species, water lilies, young seedlings, birds. She also has "ecology" scenes with mushrooms, water plants and animals. Her studies of objects and objects are often of objects or people: a tree, an outline of Winnie-the-Pooh, a portrait of a female character, a detailed portrait of a character, a portrait of a character, a portrait of a character. She also has some sketches of her own work, and a few sketches of nature and objects.

WRITTEN WORK

Alva: A very strong theme developed in this year's writing, addressing issues of wrong-doing, deception, justice for the abused and the power of people combining to address an issue. The main story this year, "The Tribbles", has to do with a man who speaks his days initiating and fostering change in others. In the end, he realizes that he, too, has been done wrong, and then attempts repentance. It is a very powerful story. These motifs and repeated—on why the values it verbally depicts

(ALVA)

YEAR 8: 1983-84, AGE 12.4-12.11

Total number of items: 113

55 visual, 53 written, 5 number.

Notes:

Related items or booklets: none.

VISUAL WORK

Motifs: (Alva's) work can be divided into three general groups: non-representational work in color; nature scenes and nature studies; and figure/object studies. The non-representational work continues the major motifs of emanation/radiation and intersection/interconnection. She has a large spiral, a work in tissue paper with concentric rings of color, and "spurts" and "bursts" of color. She continues to produce pages of intersecting lines and interconnecting regions of color in a mosaic-like style. She also does color representations of lines of poetry--William Carlos Williams and her own. There are fold paintings, multicolored prints, and huge landscape-like displays of her initials. Her natural scenes are often of single items: mushrooms, twigs of various species, waterlilies, young saplings, birds. She also has "ecology" scenes with mountains, sea, plants and animals. Her studies of figures and objects are often of animals or people: a horse, an outline of Winnie-the-Pooh, a portrait of a female classmate, a distorted portrait of a classmate, as if done without looking. She also drew a blueprint of her dream house, and a ghost made out of swirls and squiggles.

Style: The majority of the work is non-representational. This work continues in its emphasis on integrating distinct units into a final whole image. She uses lines, dots, distinct geometrical patterns and photographic pictures as these units. The representational work on the other hand, does not emphasize integration since it depicts isolated images without their surrounding contexts. Natural scenes with their surrounding contexts have a strong, vibrant atmospheric quality. (Alva) often combined different media into one piece--paint and tissue paper, pencil outline and paint interior. She also uses many different color combinations, with the bright colors dominant. Paint and craypas are the most dominant media; paint is used both in expansive, non-representational work and in tight representational depictions, i.e. the coloring of a Cottonwood twig.

WRITTEN WORK

Motifs: A very strong theme developed in this year's writing, addressing issues of wrong-doing, deceptions, justice for the abused and the power of people combining to address an issue. The main story this year, "The Crabbies", has to do with a man who spends his days initiating and fostering crabbiness in others. In the end, he realizes that he, too, has been done wrong, and then attempts repentance. It is a very powerful story. These motifs are repeated--an ugly fat woman is verbally abused



until she gains her pride; a warren full of doe rabbits band together in spite of male opposition to overcome a food shortage for soon-to-be mothers. Also connected here are a journalistic piece on rape cases and an opinion on the injustices of the Granada War. She also places an ethical censor on her own work--"But that wouldn't be fair to tell you because that is a lie". Other unrelated stories are about an animal who is on the Hip, Hip Horray Hippopotomus Swim team (but still wants to be a ballet dancer), and about a rodeo and ranch hands. Other writings are: two poems, "Beauty" and "Part of the Whole"; a description of a class trip to the Guggenheim museum, a description of her dream house, and a paper on the painter, Miro.

Style: (Alva's) writing continues to be factual and descriptive. Scenes are often described intricately. Any statement of sentiment that (Alva) does make is interwoven with descriptions--"Among the ashes and rubble/Where all life is gone/ And death is upon us/I spy a single blade of grass/So green and healthy it made me think/There may still be hope for life." She states her opinion quite clearly, often with the support of elaborated reasoning and "facts", i.e. in the letter to Reagan on Granada and in the rape story. Her stories seem to be conceived as a whole. What seems to be insignificant material given in the beginning of the story often proves to be integral to the conclusion/culmination of the story. There is not much extraneous material. Her dialogues carry themselves, with few narrative explanatory comments inserted. Overall, her writing is straightforward and conveys a strong feeling of honesty.

(ALVA)

Year 9: 1984-85, Age 13.4-13.11

Total Number of Items: approximately 73

61 visual works

12 reports and multipage stories

Notes:

(related paintings and prints) 13.54-13.59; 13.60-13.73; (related writing) 13.5-13.9; 13.10-13.12; 13.22-13.23; 13.27-13.28; 13.30-13.34; 13.40-13.42; 13.74-13.75; 13.76-13.77; 13.88-13.128.

VISUAL WORK

**Motifs:** The predominant motif is non-representational color work using a variety of elements: geometric shapes; speckles; fingerprints; bursts; dashes; squiggly lines; ribbons and scrap materials. The representational work includes a tree, a bird, snowflakes, an iris and landscapes.

**Style:** There is a tremendous variety of stroke and technique that creates a number of different textures and effects from light, airy and ethereal to bold, vibrant and strong. Each piece achieves its own balance and sense of aesthetic 'rightness'. A variety of mediums are experimented with and sometimes combined. (Alva) often does several strikingly different pieces in one day indicating a deep involvement in the process and ability to move from one idea to another.

WRITTEN WORK

**Motifs:** A number of short reports cover a variety of topics: noises in the environment; the respiratory system; observations of a tree; the discovery of Australia; a news article about illegal aliens; the number of seas in the world; Igor Stravinsky; and being the ruler of a fictional land. There are a few poems about the qualities of a mouse, a butterfly, and a cat. People are the subject of the stories. There is the beginning of a story about the owner of a horse ranch and another short story about a young girl who gets in trouble even though she thinks she knows what she's doing. A longer piece about a young gang of kids, which is a continuation of a story from last year, expresses the sentiment of brotherly love.

**Style:** The stories rely heavily on dialogue which achieves considerable realism, eg. bantering among friends. Plots are interspersed with memories, feelings, and descriptions of characters, giving the stories a slow reflective pace.

