CLASSICAL INSPIRATION AND MODERN EXPRESSION:

GREEK ART TURNED FAUVE, CONSTRUCTIVIST, DADA, AND POP

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COLLOQUIUM

HONORS
PROGRAM

UNIVERSITY OF
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Welcome to the avant garde. This magazine follows my satirical foray into the world of twentieth-century art. I'm transforming some of my favorite Greek architecture and sculpture into four different twentieth century art styles: Fauvism, Russian Constructivism, Dada, and Pop Art.

You may ask why these particular styles. Well, they weren't picked out of a hat. After studying twentieth century art in the fall of 1990, I became more knowledgeable and subsequently more interested in these styles. I like the color and boldness of Fauvism, the harshness and graphic qualities of Russian Constructivism, the senseless order (I'll explain that one later) and spirit of Dada, and the honesty and simplicity of Pop Art, which, by the way, had its roots in Dada.

In discussing the work I've done in relation to the four styles, I will cover each one in chronological order, including Classic and Hellenistic Greek art. For reference and comparison, I did fairly realistic pencil drawings of my five chosen pieces. I picked these five first of all because I like them and second of all because they show a variety of subject matter. One is a combination Corinthian and Ionian column capital representing the field of architecture. One is The Nike of Samothrace, a clothed female with wings but no head (she originally had one). One is the Venus of Melos, the well recognized half nude female with a head. One is the Laocoön, with three nude males, one man, two boys struggling with serpents. My focus is mainly on the man. The last piece is a close-up of the face of a giant in the Battle Between the Gods and the Giants, a frieze on the Altar of Zeus and Athena at Pergamon.

I put the paper together in magazine format because I wanted one total and complete project. It also gave me an opportunity to do layout work and typographic title pages on the Mac.

Welcome to the avant garde.

CLASSICAL GREECE

"**F**or we are lovers of the beautiful, yet with simplicity, and we cultivate the mind without loss of manliness. . . . We are the school of Greece." (9: 126) Pericles said this in praise of the Athenians in the fifth century B.C., the Golden Age of Greece. He was probably speaking of Greek culture and the ideal of humanistic education created by that culture. In the humanistic view, man is what matters, because he is "the measure of all things," as Protagoras says. (9: 126) The philosophers of Greece thought that one achieved the good life through an intellectual process and living according to the natural laws of life which are discoverable by rational man.

While it is man's intelligence that separates him from the beasts, the rational side of man is not his only side; man also knows the irrational against which he must constantly struggle. Greek art exemplifies a synthesis of opposites, a harmony between incredible passion and rational order. "Its clarity and symmetry are not cold but vital; its forms can be rigorous and mathematical, yet full of life." (9: 126)

The Greeks created gods to dwell in nature, in their mountains, streams, woods, sky, and sea. These gods became human in form, and even took on human frailty. The only difference between men and gods was that the gods were immortal. The Greeks made their gods into men and their men into gods. Man, because he was the measure of all things, should represent the best; the Greek ideal was to create the perfect individual.

The five pieces I chose came from the Late Classical period and the Hellenistic period because it is here that I can best see that synthesis between passion and order.

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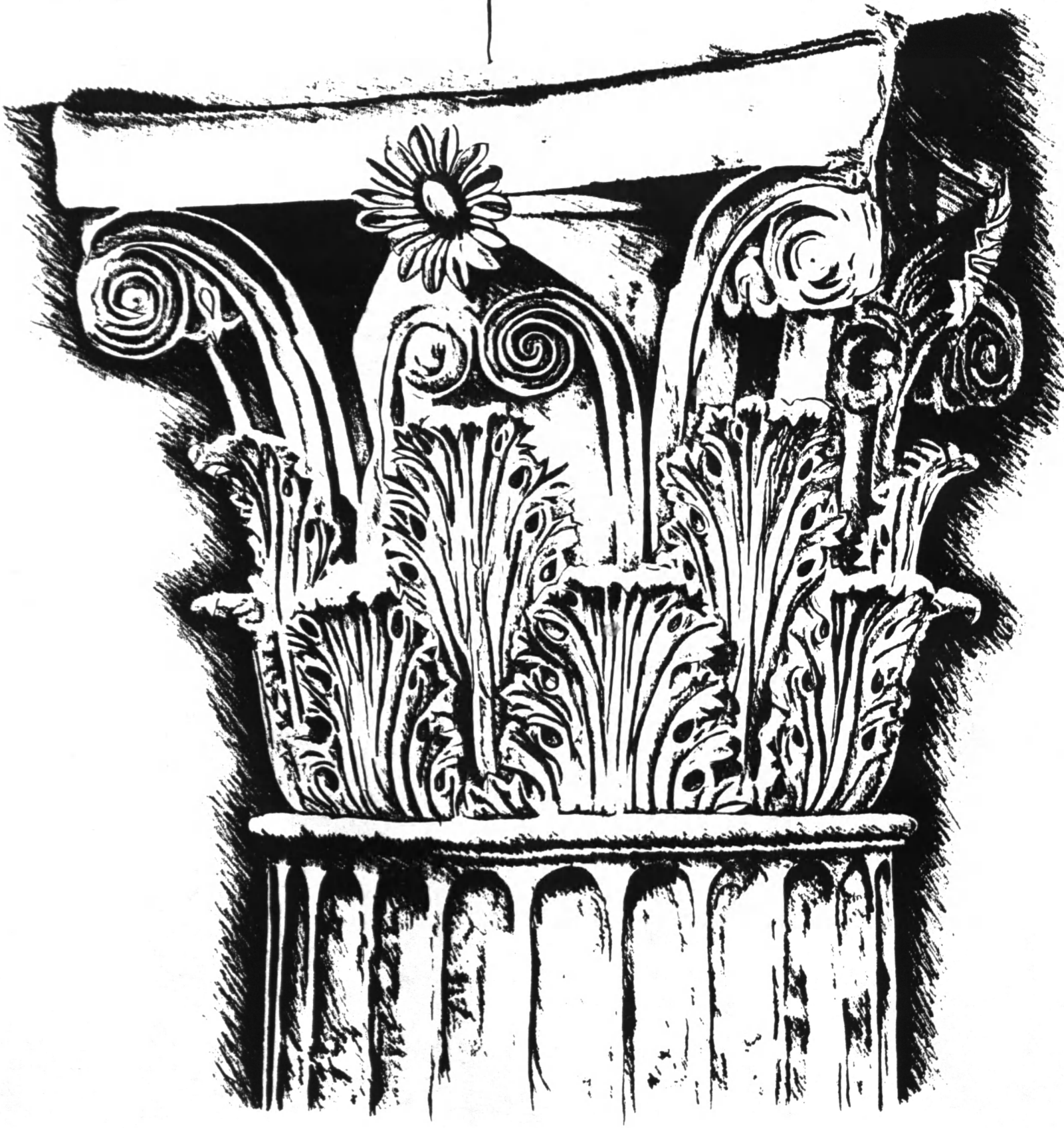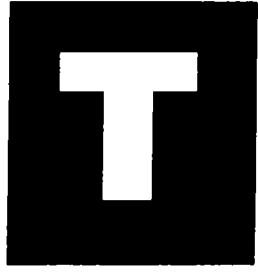
The first piece represents the field of architecture; it is a Corinthian capital (decoration at the top of a column) from about 350 B.C. It was designed to be seen from all sides. The Ionic column, its predecessor, could only be seen from two sides since it only had the scrolls. The original design is credited to the relief sculptor and metalworker Callimachos. According to myth, he was inspired to design this column after seeing acanthus leaves growing up around a votive basket on a maiden's grave. (9:168)

Although the Corinthian capital appeared in the fifth century B.C., it was used only on the inside of the temple for nearly a century. After the Corinthian capital was used outside a building, on the monument of Lysicrates, it became more popular and shows up more and more on the exterior of buildings. (9:168) The Romans especially favored using it. This particular capital is further along on the elaborative route than other Corinthian capitals because it combines the scrolls and the leaves. The carved acanthus leaves show the same increasing attention to the deep and detailed sculpturing of stone surfaces noted in sculptured figures.

Not only did this capital solve the problems of the Doric and Ionic orders (the corner volute dilemma), but, being so ornate, it better suited the developing taste for "sumptuous elaboration of form and realistic representation that guided artistic effort in the Hellenistic world." (9: 169)

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When Alexander the Great travelled to Persia and overthrew the empire, he conquered all the Near East including Egypt. The conquest produced a vast culture and period called Hellenistic, a mixing of Western and Eastern ideas, religions and arts.

Evolutions that began in the Archaic period were not interupted by the Hellenistic; they simply proceeded to anticipated completions. Sculpture had begun to have its own "environment," rather than being attached to a wall or stand. (9: 169) the Nike of Samothrace is one of the first sculptures that shows this opening up of space. The goddess of victory is represented as alighting on the prow of a war galley, triumphant in some conflict among Alexander's successors around 190 B.C.

The Nike of Samothrace is a masterpiece of the Hellenistic age; she is windswept, and her wings are beating. There is strength and weight, but also an airy grace that one would not expect to find in a hard mass of sculptured marble. The sculptors have worked this piece with a freedom usually found in painting. There are shadows, gradations achieved be varying the surface carving. I especially like the drapery; the way it wraps around the stomach and legs is amazing. The artist rendered the visual nuances of the moment and the ongoing sense of action. The viewer can easily sense the atmosphere of wind and sea.

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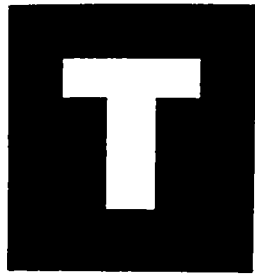
The third piece I chose is also a female, but this one has a head! Unfortunately though, it has no arms. It is the Venus of Melos, which is more popularly known as the Venus de Milo. The ideal is taken out of the world of reasoned proportions and made into a semblance of living flesh. The artist did not make stone look like stone; he made it look like the soft, warm substance of the human body. (9: 174) He was a brilliant artist and worked under the ideal that he was supposed to produce a vision of beauty from stone. The statue should look real, but it should also appeal to the senses as the perfect human form.

The Hellenistic sculptor aims to move the viewer with the theme of his work. He wants to show enough reality that the viewer can respond based on his own experience. While the Classical sculptor generally showed young adults at the height of their physical development, the Hellenistic artist expanded his subject matter to include the very old and the very young.

I think the same thing attracts me to this sculpture that attracted me to the Nike of Samothrace: the drapery. Although there are no actual legs under there, I can see one straight leg and one bent leg. Can this really be just marble? Venus is in the contrapposto stance made popular in the earlier stages of the Classical period. This means she is in a gentle "S" curve with most of her weight on one leg; the other leg is slightly bent. The way the drapery falls over the bent leg is very realistic. Light hits the flat part on top, but neglects the fold on the right; the shadows are nicely gradated as if they were painted on. I like the intricacy and the light and dark patterns created by the folds of the drapery.
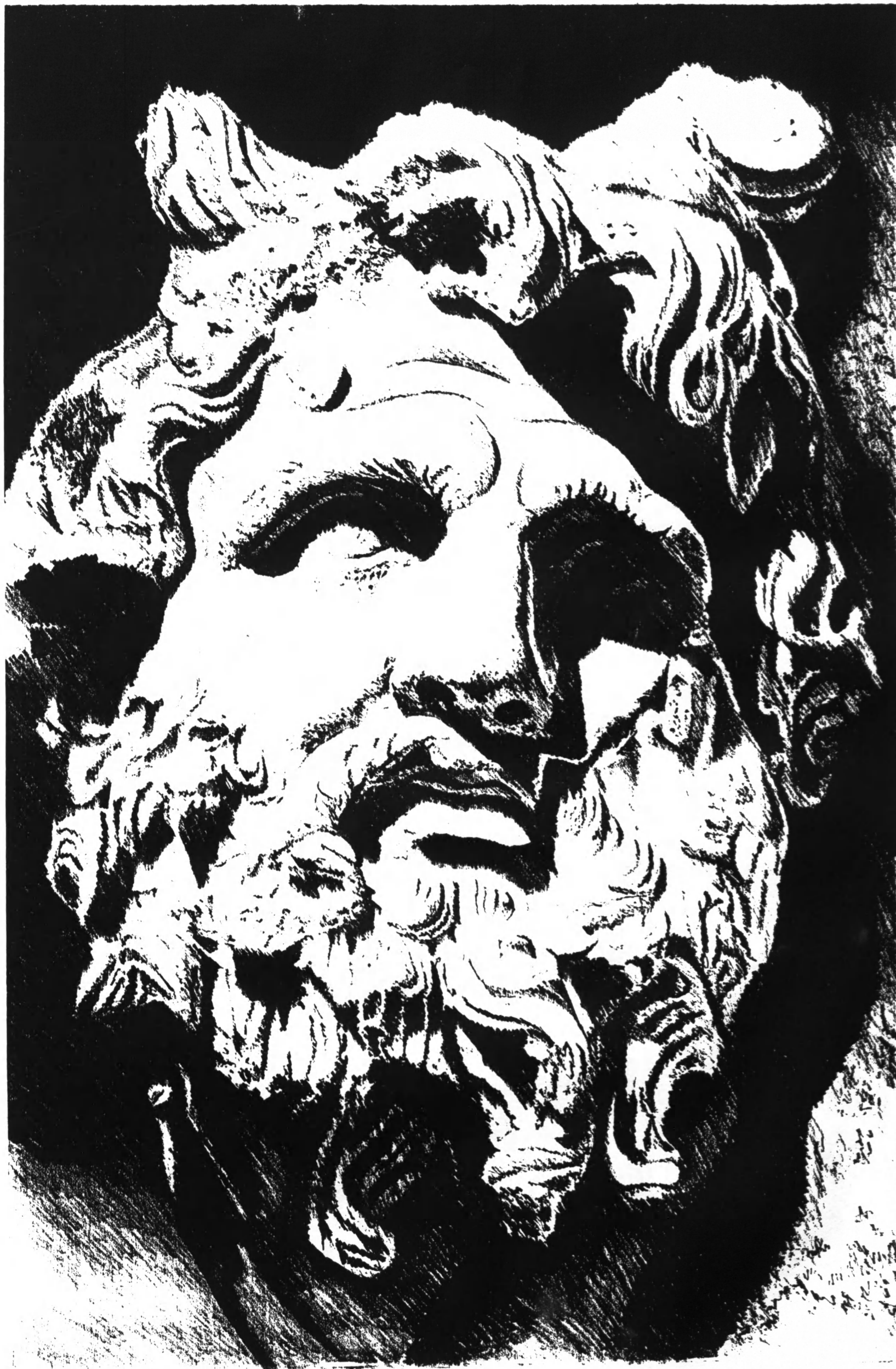
Can this really just be marble?

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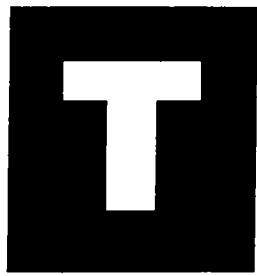
This piece is, I think, my favorite out of all the Hellenistic sculpture I've seen. (What a difficult decision it is!) It is the Laocoön. I edited out part of it, though;I'm just focusing on the exciting part, the central figure struggling with the snakes. It shows the Trojan priest, Laocoön, and his sons being strangled by sea serpents, possibly because of his defiance of Apollo. Others say he offended Poseidon by warning his Trojan countrymen of the strategy of the Trojan Horse. (9: 172)
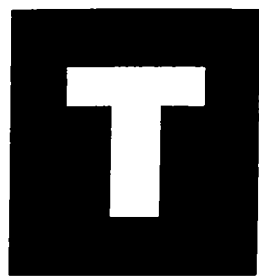
This theme of suffering is very pervasive in the Hellenistic world and its art. Maybe it was created by those who felt the helplessness of the decline of an older more reasonable system. The amazing torment of Laocoön and his sons is represented with all the devices of rhetorical realism available to the artists. (9: 172) These include the tortuous poses, straining muscles and swelling veins.

My favorite part of this piece is the expression on the face. Unfortunately, I wasn't able to convey the anguish in the face of the real statue, although, I did come close. Something is the brow is different. Mine doesn't seem bent enough. Other than that, the two are fairly close. What also attracts me to this sculpture is the rendering of the muscles. I really get a sense of muscles and bones, and the anatomy of the human figure. It's hard to believe that this is just a piece of rock and not a real person. But then, it's not just a piece of rock. The sculptor must have had quite an education in anatomy as well as sculpture.

> **Laocoön. . . they (the sea serpents) seize and bind in mighty folds; and now, twice encircling his waist, twice winding their scaly backs around his throat, they tower above with head and lofty necks. He the while strains his hands to burst the knots, his fillets steeped in blood and black venom; the while he lifts to heaven hideous cries, like the bellowings of a wounded bull that has fled from the altar and shaken from its neck the ill-aimed axe. (9: 172)**

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The Hellenistic theme of suffering also appears in the Battle of the Gods and Giants frieze from the Altar of Zeus and Athena at Pergamon; I took my last piece from here. This is a highly dramatic figurative sculpture erected about 175 B.C. by a son to glorify his father's victories. The artists use a typical Greek approach of presenting historical events in mythological disguise. The suffering, writhing, and death are somewhat formalized, and "we don't feel the pain that ordinary men might feel," according to Tansey and de la Croix. (9: 171)

Through this dramatic style of stonecraft, the viewer can see the tragic content. The neutral background is obscured by the shadows from which the figures project. This all adds up to a baroque feeling similar to that developed in seventeenth-century Europe. (9: 171) The composition of the frieze is well organized, and the parts flow together. As in the previous works, the success of the composition depends on the movement of light and the contrast of shade, as is the case in painting.

Obviously, I chose not to depict the whole frieze; I'm just concentrating on the head of a giant. This is different from the previous three pieces in that it does not show the whole body. This is the only one of the five pieces that I have actually seen. In December 1989, I visited the Staatliche Museen, Antiken-Sammlung in East Berlin where the altar is pieced together. One reason I chose this piece was that it was one of the few head shots that was almost whole. I like the deep recesses of the eyes and the curls of the beard. The tufts of hair on top of his head resemble horns. I'm sure this is accidental, but I find it humorous. Maybe I'm the only one who sees this. The hair doesn't look as realistic as the face, but this is understandable; rendering hair is tough, even in two dimensions. The rock is too heavy to be separated into individual hairs. The artist did a fine job giving form and shape to the individual ringlets. My favorite part though, is still the eyes. Each individual wrinkle and crease ads definition to the area. The eyelids are separate, yet related to the eyeball. Overall, it's a wonderfully preserved and articulated piece of sculpture.

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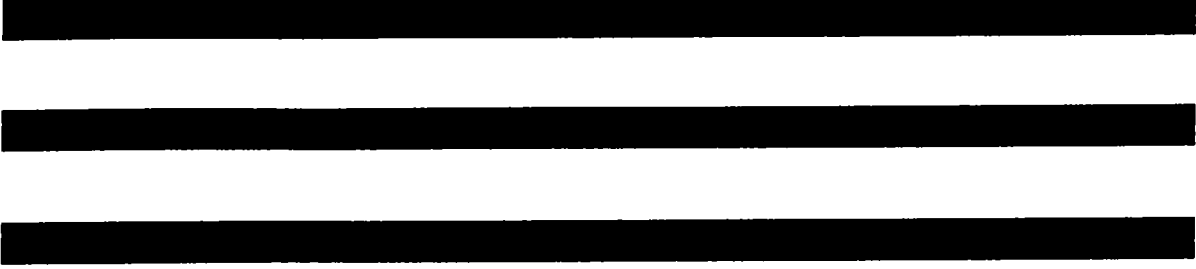
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Fauvism was popularized by Henri Matisse in the early 1900's. Matisse started his artistic career in tonal realism (i.e. he tried to paint what he saw in realistic shades and colors). He later abandoned this to study light, color, and reflection. The idea of the liberated colorist became important to him about this time. (4: 20) Years later, Matisse described the change in his direction. "I decided to allow myself a year's respite. I wanted to reject all restraint and paint as seemed best to me. Before long there came to me, like a revelation, a love of the materials of painting for their own sake. Growing within me I felt the passion of color." (4: 20)

As Matisse approached age 30, most of his work was impetuous and free, yet personal. The experience of Impressionism "proved to be the next generation, that these colors . . . contain within them, independently of the object that they serve to represent, the power to affect the feelings." (4:21) Impressionism focused on the analytical aspects of color. For example, when painting a tree and shadow, the painter would paint little spots of all the colors he perceived in the subject. If the tree looked blue, green, and yellow and the shadow looked purple and red, that's the way the Impressionist painted it. Impressionists were interested in the interaction of light and color. Matisse, on the other hand wanted to liberate color from this analytical function and make it into a theme that expressed light more broadly and freely. Color should create rather than imitate light. (4: 27) This innovation was gradual.

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One of Matisse's most popular colors was orange; he thought it was a special kind of color. It evokes light and reflects it with "a unique directness." (4:27) Strong color has great possibilities, especially when contradictory colors are used. In the experimental stages of Fauvism the actual structure of the figure was near to collapse under the extreme weight of complimentary hues. (4: 27) (Complimentary hues are opposite each other on the red-yellow-blue color wheel. Red and green, blue and orange, yellow and purple are the combinations.) Matisse was particularly preoccupied with the confrontation between pink and green. There is simple natural value in pure color. Japanese prints rather than European tradition influenced Matisse. There, pure color had its own existence and beauty. One can work with expressive colors that aren't necessarily descriptive colors.

Two other notable Fauves are Derain and Vlamink. Derain was similar in style to the Post-Impressionists, and Vlamink's work was fairly violent. They continued from the point Matisse reached while he hesitated. (4: 33) In 1905 in the Salon d'Automne, Matisse and his friends earned the name "Fauves" or "wild beasts" (in French) because of the recklessness of the color and the brush strokes. Fauvism ended an era of confusion in trying to paint not the object, but the effect it produces. Art had been headed in such a direction for several years; it was now pointing to an art made solely out of color. Gauguin (a Post-Impressionist) had also abandoned imitative color in favor of red and green. The properties of light and color were more precious to Matisse than to any other painter, yet he was aware of the dangers they involved. The effect might prove transitory.

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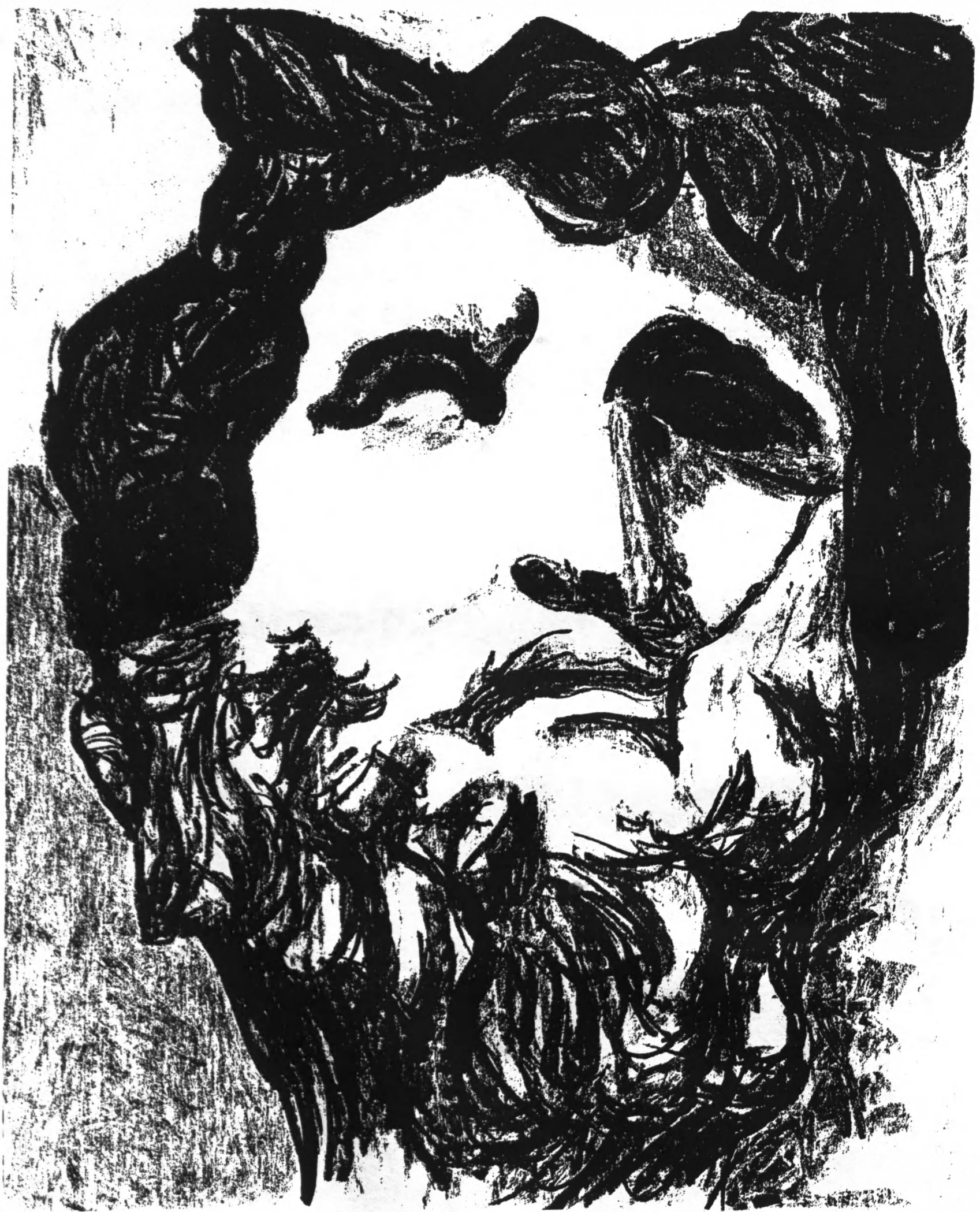
The first Fauve piece I created was the giant from the Altar of Zeus and Athena at Pergamon. Rather than use paint, I used pastels because I'm more familiar with them, and I thought I could get a painterly effect with them. Additionally, paint tends to warp paper because it's wet, and I wanted to keep my surface flat.

While doing this piece, I kept my eye on Mme. Matisse, one of Matisse's most well known works. She is more commonly known as The Lady with the Green Stripe because of the green stripe down the center of her face. I must admit that the first time I saw this painting , I didn't even notice the green stripe until someone mentioned the title. The green was actually a shadow on her face. One side of her face is pink, the other ochre. Her hair is dark purple and black. The background is important too; the blocks of color don't represent any real background; they are just there as colors.

I used the same colors and placement of colors for the giant that Matisse used in his painting. The scribbling action in the background creates the painterly effect prevalent in Matisse's Fauve work. The biggest problem with this piece was deciding what to do with the beard; Mme. Matisse didn't have one to use as a color guide. I decided to bring the pink and yellow on his face down into his beard. Then I went over it with purple and black to relate it to the colors of his hair.

When I started this piece, I did not put down guidelines first, as I did in the pencil drawings. Therefore, this piece is a little out of proportion. The face seems a bit too wide. I don't see this as a problem though; if Matisse could use his brush freely to paint what he felt, then so can I.

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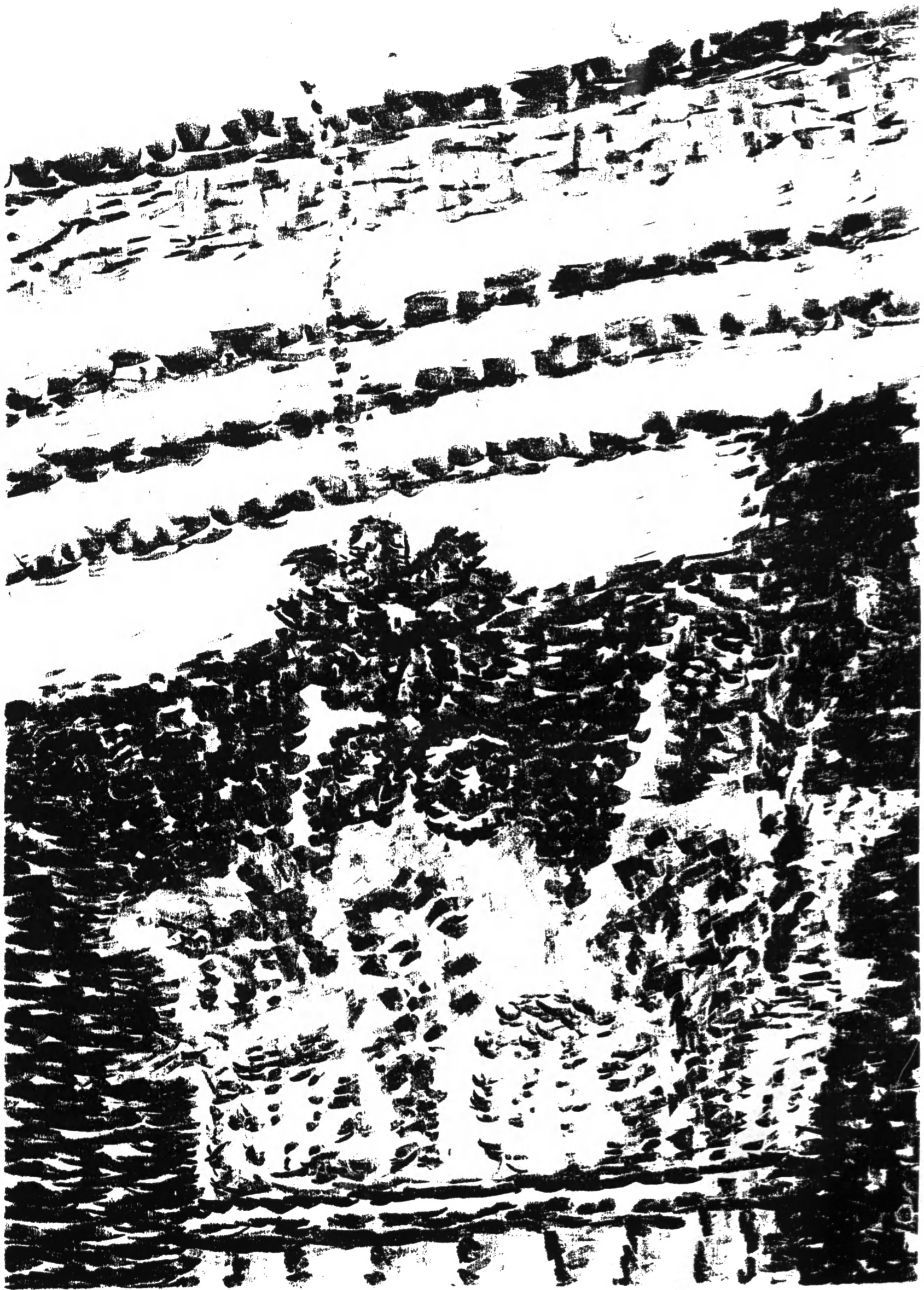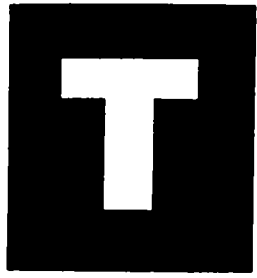
The column looks quite different from the giant. I decided to try something other than the pink-green-orange combination. I used more colors, but they are still made up. Rather than the scribbly, painterly style of the previous piece, I used a more Impressionistic stroke. The whole piece is little spots of color headed the same direction. This technique is similar to pointillism which was also used by the Post-Impressionists and Fauves. Pointillism is the use of dots to create shape and line. Seurat was particularly good at it.

There is quite a bit more yellow in this piece than the previous one. There is no confrontation between red and green, or pink and green. (This is something that has bothered me for years: adding white to blue makes light blue, white to green makes light green, white to yellow makes light yellow, but white to red doesn't make light red. It makes pink!) Matisse himself didn't always use red and green, but it seems to me that his more successful,

more memorable Fauve pieces featured these two colors. The little bit of pink and green in this piece is overpowered by the blue, purple, and yellow. I felt a little uncomfortable editing out so much detail (in the acanthus leaves), but one can expect this when working in this style because it isn't conducive to much detail. In this way it becomes Impressionistic. Matisse wrote that "the creating mind should preserve a kind of virgin innocence toward the material of its choice and reject anything dictated by reasoning." Anyway, I decided to try this different painting style and color scheme, but I found I didn't like it as well as the first one. Needless to say, I went back to the color scheme of the first one for the remaining three Fauve pieces.

> **"The creating mind should preserve a kind of virgin innocence toward the material of its choice and reject anything dictated by reasoning."**

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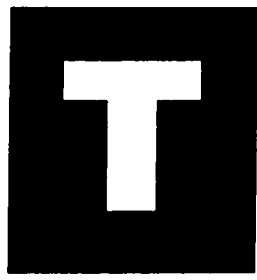
The third Fauve piece is the Venus of Melos. I was very happy with this piece because, although it is loose and gestural, it still reads as the Venus of Melos. There is great spontaneity and verve, as is characteristic of Fauvism. The philosophy implicit in this work is fundamental to Expressionism: the artist's presentation of his emotional reaction to the subject in the boldest color and strongest linear pattern is more important than any attempts at objective realism. Color was now an expressive end in itself; color is now the "subject" of the picture.

For conservative art lovers, this piece might seem upsetting. Matisse's work has more in common with Classicism than one might think. There is a serenity, simplicity and clarity manifested in the subject, as well as the forms. (9: 893) He concerned himself almost exclusively with figure painting.

I used light yellow for the "undercoat" of this piece. Next, I brought out the shadows with hot pink and orange. For the darkest areas, I added a dark green to achieve the red-green confrontation. Since the figure is dominantly pink, I chose green for the background to set off the figure and continue the confrontation. The area around the figure is dark to represent some type of shadow cast by the figure. The pink splashes have no real material significance; they are just there as a contrasting color to green.

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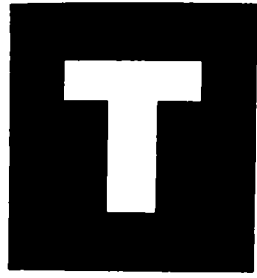
The fourth piece in the Fauve set is the Nike of Samothrace. This drawing is a little out of proportion, as was the giant; the body is a bit too short for the wings. However, the style is definitely Fauve. Since the Venus of Melos was so successful, I decided to use the same method again, but I reversed the subject and background colors; the subject is now green and the background red and orange.

The undercoat of the figure is light yellow. Next comes a mint green and then a yellow-green. I used the dark green sparingly to pick up the shadows and folds of the drapery and wing. Lastly, I put down a few scribbles of red and pink to liven it up. The background has an undercoat of rose pink; on the left, I covered it with orange, and on the right I covered it with red-orange, and then red. The colors behind the Nike (on the right) are decidedly darker. It's supposed to bring a shadowy feeling to the picture, but more importantly, it shows an arbitrary change in color from the left side. Just as I put a little red on the figure, I put green in the background to add some vibration. The strokes in the background go various directions because this makes the piece painterly.

The "brush stroke" style on the figure is different from that on the Venus of Melos. The scribbles here are thinner and livelier. I could see this piece recreated in neon. What would Matisse say to that? Since he spent his Fauve years trying to make color express light more broadly and freely, I think he just might like the neon version. It would, of course, have to be done is red and green, because "red and green together create a palpitation like no other two colors." (4: 27)

> # "Red and green together create a palpitation like no other two colors."

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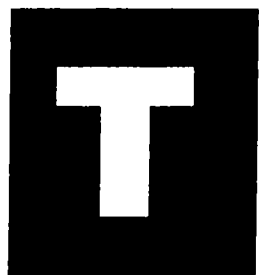
The last Fauve piece is the Laocoön. In this piece, I brought back some of the ideas from the giant, the first piece. The figure is divided down the middle by a color change, and the background is made up of three large blocks of color.

The left half of the figure is hot pink while the right half is orange. There is no green strip dividing the colors this time. There is, however, a green snake running across the figure. I decided to make the snake green so it would stand out easily from the man. The style of this piece is not as scribbly as the last one. I used my finger to blend the colors together. However, there is still a rough, chunky feel to the figure. I used shading and blending to define the contours and muscles of the body. The choice to make the head all pink was just a quick arbitrary decision. Although the head is fairly small and generalized, because it was done with thick pastels, the expression on the face is true to the original. I can see his struggle on his brow.

The background behind the pink half of the figure is green because I wanted to bring out the red-green confrontation. Behind the orange half, the background is dark pink and dark red-orange. I made them dark so they would compete with the orange half of the figure. Also, the green snake really stands out here. The strokes in the background are painterly, but they're so close in color to those around them, that they don't stand out much. I decided to do this because the figure is so lively and animated that it doesn't need competition from the background.

The Fauve style here really opposes the subject matter much more than in the four previous pieces. I see something humorous, yet sad in it. This man is obviously struggling for his life, but it's impossible to take his plight seriously when he's drawn in such odd colors. The man is half orange, half pink, and is fighting a plastic looking green snake. The viewer just can't have the same empathy for him that they would have if they were looking at the original Laocoön.

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RUSSIAN
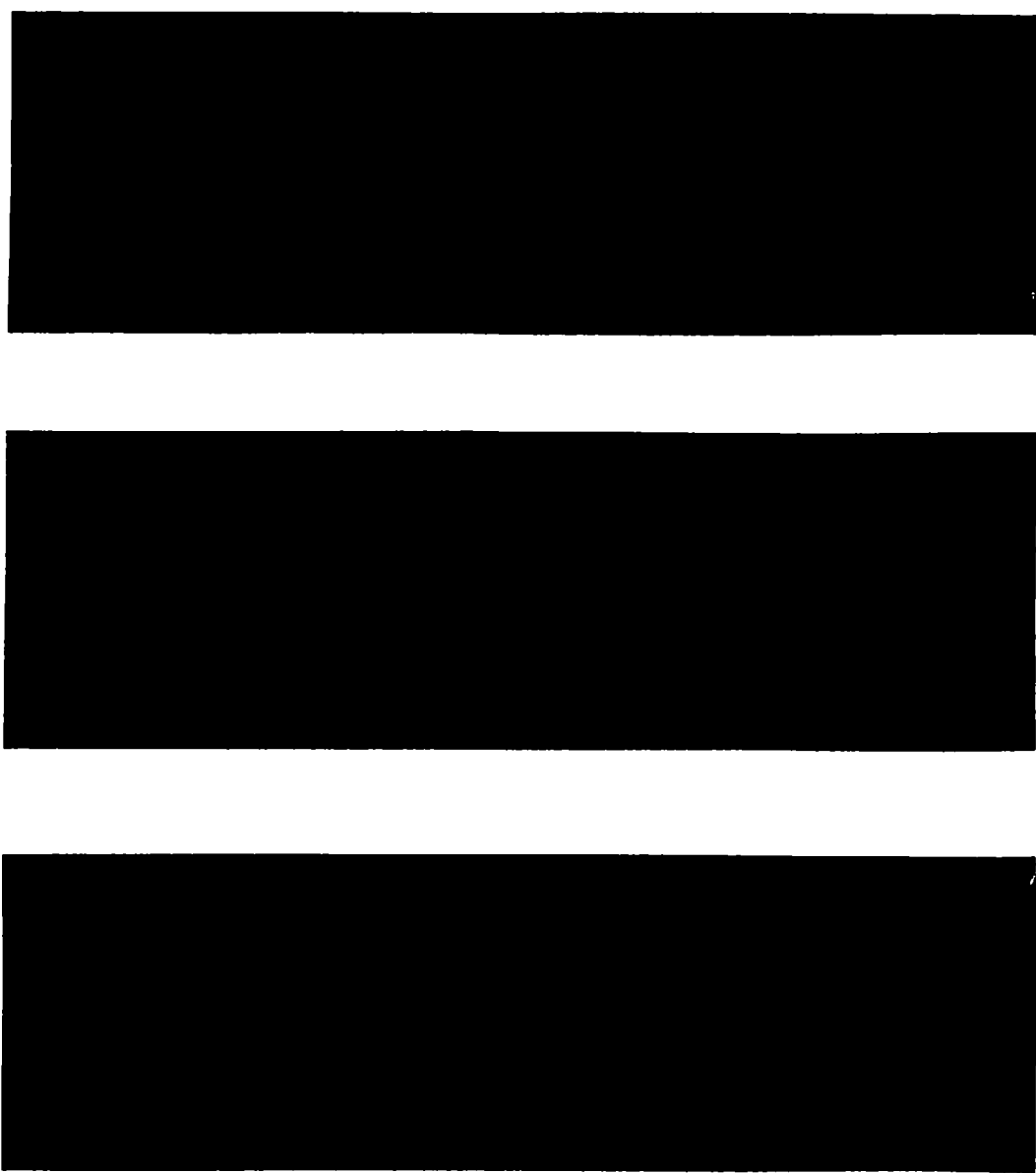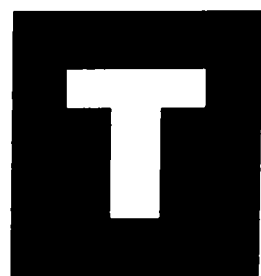
CONSTRUC
TIVISM

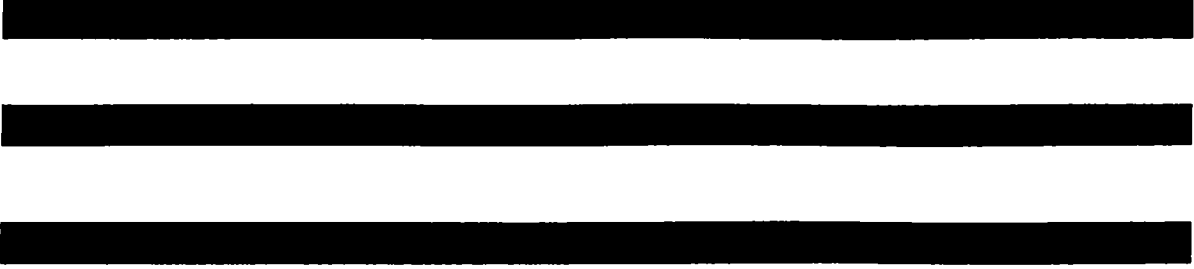**T**he second style I ventured into was Russian Constructivism. The Constructivists abandoned making abstract art in favor of more utilitarian structures. They tried to get into industry and redesign everything people took for granted. However, they were only partially successful. They then lowered their sights a little to more practical problems such as small scale design tasks especially typography and poster and exhibition design. Although Constuctivism was mainly concerned with 3D utilitarian structures, graphic design became its dominant area. During the second half of the 1920's, photography and photomontage (used by Klutsis, El Lissitzky, and Rodchenko) became an important part of design. The political party preferred art that was comprehensible to the masses; Realism became a positive element in the cultural goings on of this time. Photography was a compromise between the move to Realism and the attempt to create a popular Soviet art.

Gan, a Constructivist artist, defined the area of graphics as agitational literature including books, magazines, and newspapers. (6: 182) The artistic/productionist method was designed to achieve maximum social and artistic influence. Graphic art and photomontage became popular and Realism was re-emerging also as an artistic credo. (6: 184) Since the propaganda was supposed to agitate the public, it had to involve images easily recognizable by the illiterate population.

> **They then lowered their sights a little to more practical problems such as small scale design tasks especially typography and poster and exhibition design.**

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Although photomontage was first used by the Berlin Dadaists (to be discussed later) it is doubtful that the Constructivists knew of this. The Constructivists used photos for some of the same reasons as the Dadaists; they were trying to integrate the world of the machine with the world of art. (6: 186) Since the photo was itself produced by a machine, it was an original but there could be more than one of the same photo. The mystique attached to the concept of a "unique work of art" was destroyed in favor of a "mass" art form. (6: 186) The representational qualities of the image and the ideas brought on by it were important because they could influence the viewer when a graphic image couldn't. The photo was valuable for propaganda purposes because it could link a concrete image of everyday life with the political and social goals of the Communist Party. (6: 187) Illiterate peasants could begin to understand abstract ideas.

The political poster was one of the main manifestations of the Constructivist style. It usually showed photos, color, and graphic elements accompanied by a political slogan of the Communist Party. The dominant type style was a chunky sans serif (close to Helvetica Black). Most compositions were dominated by verticals and horizontals, but some had diagonal elements to give them some dynamism. The photos and type elements always dominate the graphic ones (lines, boxes, etc.) The only colors used were red black and white. Few colors were used in order to save on the printing costs of these pieces.

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HORN OF PLENTY
OF NOTHIN'

SOVIET FOOD DISTRIBUTION
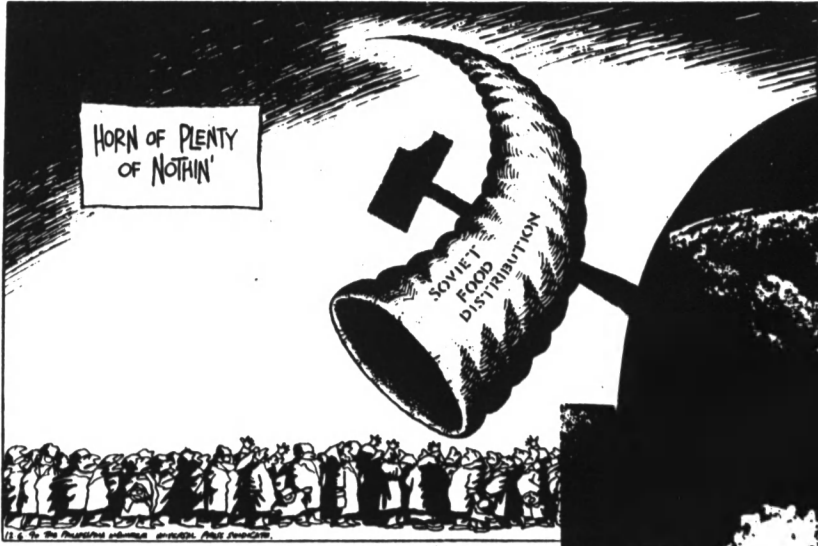
penalty
BAD IDEA

Richards promises efficiency

eserve de

Two Days Only!

Employment

and don't be a Bozo

Kille of ch

DUPON
CERTIFIE
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CARPET

Don't blame federal judges

REST EASY

I n 1923 Rodchenko began working in advertising with Mayakovsky who wrote Soviet commercial advertising. "We well know the power of propaganda. Nine tenths of the victories in the war and of our economic successes were due to the effectiveness and strength of our propaganda. . . .Advertising is industrial and commercial propaganda." (5: 119) While Mayakovsky did the writing, Rodchenko illustrated ads posters, and signs.

First in the Constructivist set is the Laocoön. This particular piece is based on a collage done in 1922 by Rodchenko who had a major role in the development of graphic design. His first collages involved the use of isolated letters, words, or phrases cut from papers and magazines mixed in with plain colored or patterned strips and variously shaped pieces of paper. (6: 195) The strips of paper form a basic structure of intersecting diagonals to provide a framework.

I used a photocopy of the Laocoön as the dominant representative element. The curve on top is the only circular element in the composition. I cut out several interesting words and phrases out of the Dallas Morning News ; most of them have political connotations. Some are from ads. Disparate elements are placed close together so that they sound funny when read together: for instance, "Richards promises efficiency Two Days Only!." The typefaces and sizes vary. Two of the type pieces are reversed out (white type on a black background), to give more visual weight to the bottom of the composition. All the type strips are parallel and perpendicular to themselves but diagonal to the graphic elements. This brings dynamism and stresses the extreme position of the statue. Lastly, there is another political element in the upper left corner, but it is a cartoon, not type.

This piece is Constructivist because of the linear elements that are carefully placed to build the structure that dominates the composition.

> "We well know the power of propaganda. Nine tenths of the victories in the war and of our economic successes were due to the effectiveness and strength of our propaganda. . . Advertising is industrial and commercial propaganda."

17
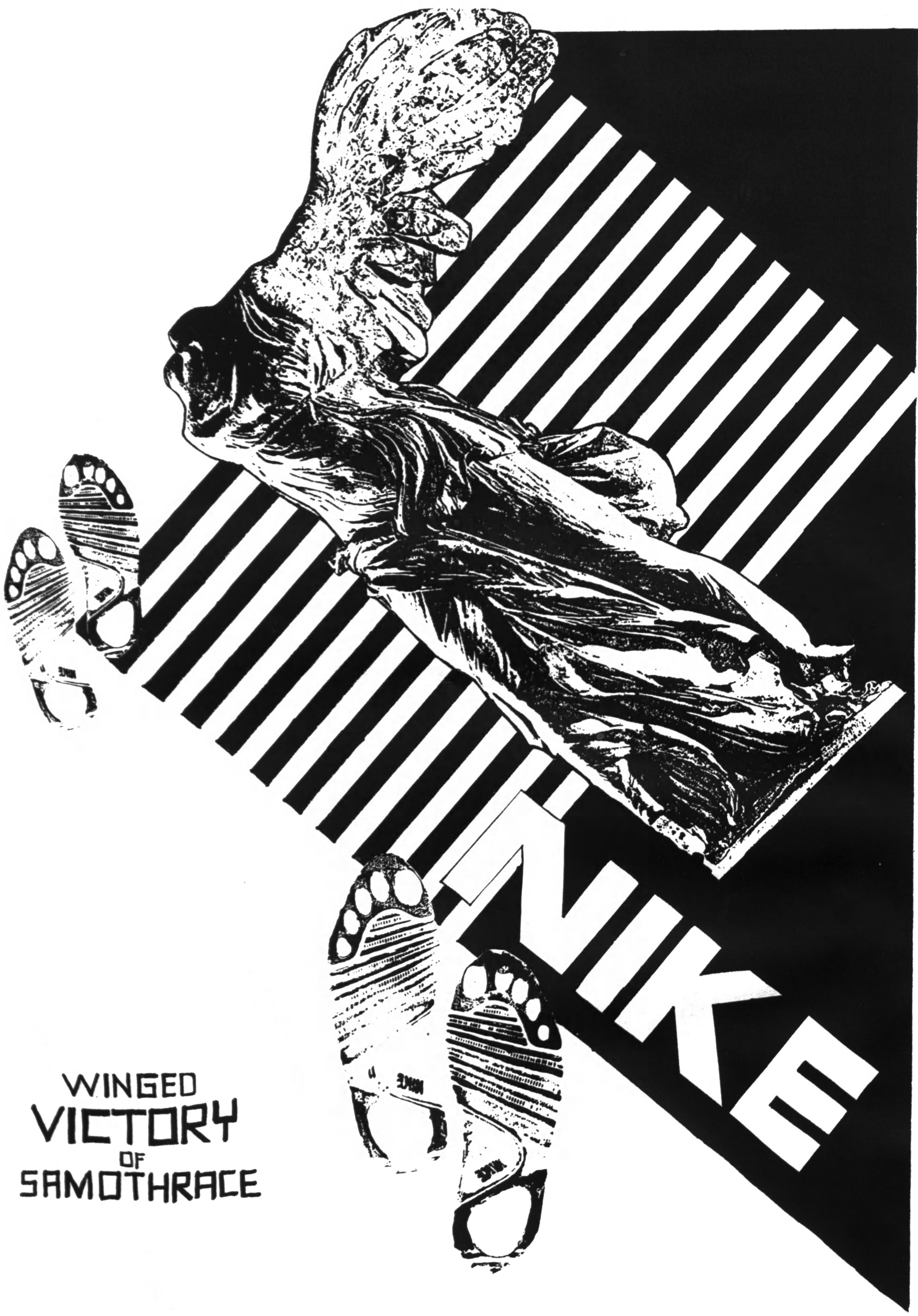
WINGED
VICTORY
OF
SAMOTHRACE

Not all Constructivist posters were political per se. Some advertised movies which may or may not have been politically based. The Stenberg brothers created several popular movie posters in the 1920's. They used principles of dynamism and structure. (6: 183) I based my <u>Nike of Samothrace</u> Constructivist poster on the Stenberg brothers poster for the film <u>Springtime</u>.

The diagonals in this piece create movement. The way the drapery and the wing are positioned add to the feeling of movement. It seems there is a wind blowing in the direction of the lines. I hand rendered "NIKE" in an extremely blocky style to stand out against the black background. In the lower left corner there is a small block of type to help balance the composition; I used blocky capital letters again, but they are rougher and have a more hand-done look. I used the English translation here so as not to repeat the word,"Nike."

At two otherwise empty points in the composition I placed pairs of footprints. These prints are from actual Nike tennis shoes that I put purple paint on and stomped on a piece of paper. I then used a copier to reduce the prints to the sizes I needed. I used these shoe prints because Nike is a popular brand name and it is the nearest thing I could associate with the title of the statue. I also think it brings a little humor to the piece and may cause the viewer to do a double take to figure out what these shoe prints have to do with this ancient Greek statue. The connection, of course, is in the translation of the Greek word "nike" which means "victory." This statue, or some version of it, was attached to the front of a ship and was supposed to bring victory to the warriors on board. What could be a better name for an athletic shoe company than victory. I doubt most people know this though. But that's not important. The image Nike has created for itself, its shoes, and its customers is what's important.

This statue, or some version of it was attached to the front of a ship and was supposed to bring victory to the warriors on board.

18

FREE

"THE DANGER OF MINDING OTHER PEOPLE'S BUSINESS IS TWOFOLD.

FIRST, THERE IS THE DANGER THAT A MAN MAY LEAVE HIS OWN BUSINESS UNATTENDED TO; AND,

SECOND, THERE IS THE DANGER OF AN IMPERTINENT INTERFERENCE WITH ANOTHER'S AFFAIRS.

THE 'FRIENDS OF HUMANITY' ALMOST ALWAYS RUN INTO BOTH DANGERS."

WILLIAM SUMNER

Rodchenko's cover for Novyi LEF from 1928 is the basis for this piece. He was well known for his magazine cover designs as well as his collages. The covers had to consist mostly of type to keep the costs down. Rodchenko also used photos and photomontage to help add life to the dryness of type. He chose to create his own hand-drawn lettering because there was a poor selection of type. (5: 165) This allowed him to add his own graphic elements, to contrast positive and negative letters, and to add color to them. The results were "exquisitely balanced, classically composed cover designs." (5: 165)

In the original piece, Rodchenko used a large photo of an eye; I decided to use a woodcut of the giant, and pull back a little to include more of the face. I did the woodcut in a fairly rough style (as is often the case with woodcut), and used a copier to enlarge it to the size I wanted. The woodgrain isn't as apparent here as in the original, but I think it's successful anyway.

Where Rodchenko had the title, I put the word "free" as a political idea or even ideal. The top half is red so it stands out from the face; the bottom half is white so it stands out from the black and provides the continuation of the line through the word. The year is red and sideways with a white bar next to it to add visual interest and to balance the composition.

In the lower right is a quote from William Sumner; it is set in Helvetica Black to give it maximum weight. This element stands out because it breaks out of the line between the giant and the black rectangle at the bottom. I chose the quote carefully; I wanted something rather long and something that pertained to freedom, as that is the political theme of this piece. Whereas Rodchenko and his contemporaries did most of their work for the Communist Party, I did my politically based designs for the Libertarian Party because they have an important, yet relatively unheard, message in today's world.

Rodchenko also used photos and photo montage to help add life to the dryness of type.

19

WE
THE
PEOPLE
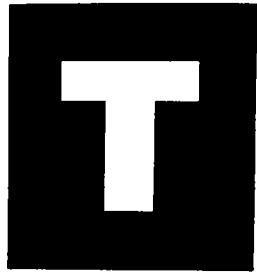
The fourth Constructivist piece combines type and photomontage and is done after a political poster by Klutsis. The Communist political element was an essential factor in his work. (6: 187) Klutsis combined a political slogan with color and graphic elements. He tends to combine pictures to make them into something new, something that doesn't really exist, but appears real because it's made up of photos. The viewer was supposed to understand that what the artist portrays is possible. The early photomontage was primarily conceived as an abstract composition to which real photos were added; the purpose was to give a concrete element to a utopian and purely abstract artistic concept. (6: 190)

Klutsis' poster has a bunch of hands arranged in a large diagonal shape; I used columns instead. The one on top is the biggest; the size decreases from the top to the bottom. I used a copier and the original picture of the column to create multiple images at these various sizes.

The purpose of Klutsis' poster was to unite the workers in electing Soviets. He mixed several small pictures of heads in with the smaller columns. Rather than use workers, I copied various Greek statues and cut off the heads to use here. Some are male, some female, some adults, and some children. As with Klutsis' poster, the heads are the last things the viewer sees when looking at this piece. The columns are more dominant, but after looking at the piece for a while, the heads do pop out and add interest.

I brought in a well known political slogan, "We the people," from the Constitution of the United States. It's short, easily recognizable, and brings unity to the heads in the columns. It is kind of ironic that these heads aren't really people's heads, but statues' heads. But "We the statues" doesn't have the same ring to it.

> "One must not think that photomontage is the expressive composition of photographs. It always includes a political slogan, colour, and graphic elements."

20
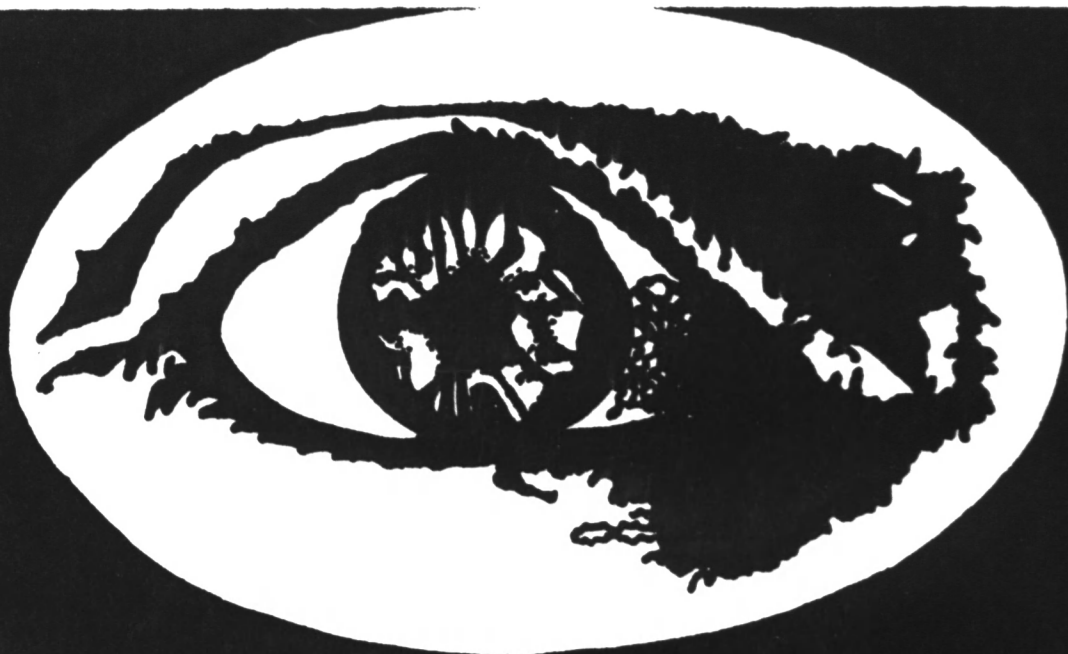
VENUS of MELOS

VM

GODDESS of
LOVE
AND
BEAUTY

Rodchenko's poster for the film Cinema Eye was the inspiration for the final Constructivist piece. I was really attracted to the large eye at the top. I wanted to use Venus' eye for this, but it wasn't detailed enough to go that large. Therefore, I just freehanded Rodchenko's eye.

I suppose my film is titled Venus of Melos with the subtitle, Goddess of Love and Beauty. The title type fits well with the oval around the eye because the "V" and "S" are larger than the other letters. All the lettering was hand-done and blocky because that is the style most often used by Constructivists. This type is on red so it will stand out and bring in a different color to tie together the composition. The main character of the film is repeated twice at the bottom. The white blocks on the black background serve as linear elements and reinforce certain aspects of the composition: symmetry, horizontal shapes, and the negative space provided by the white.

The blocks of color and type create very important shapes in this piece. The diagonal line between the red and black bring some life and tension to the otherwise vertical and horizontal elements. The red arrow carries the viewer's eye up to the title and the oval with the eye. The oval shape is the only circular element in the piece. The point of the arrow provides the axis for the symmetry.

"This weapon, commercial propaganda, cannot be left in the hands of NEP (New Economic Policy) men and foreign bourgeois elements."

21

The Dada movement was baptized in Zurich in 1916, but its attitudes and activities had been around since 1912. During those years, modernist abstraction was popular in painting; the Dadaist reaction was to humiliate art. (7: 11) The main impetus for Dada was World War I; artists wondered how a society that prided itself on rationalism and the bourgeois life could participate in such a heinous war.

Tristan Tzara, a Dada artist, said, "The beginnings of Dada were not the beginnings of art, but of disgust." (7: 12) The bourgeois society might destroy itself with the war, but the Dadaists wanted to help it along by subverting what remained of its premises. The future needed to be built around something that better comprehended and accommodated the irrational aspect of human behavior. (7: 12) "Dada wished to destroy the hoaxes of reason and to discover an unreasoned order," according to Jean Arp. (7: 12) At the heart of Dada lay a "gratuitous act," a paradoxical, spontaneous gesture aimed at revealing the inconsistency and inanity of conventional beliefs. (7: 12)

For the Dadaists, the value of art was located more in the act of making it than in the work that was produced. Nihilism was common in Dada art, as it tried to subvert middle class culture. (7: 15) The Dada movement rebelled against pure painting art because it was incapable of acting or even commenting on a world in need of change.

"The beginnings of Dada were not the beginnings of art, but of disgust."

22

The most well known Dada artist is Marcel Duchamp. He pioneered readymade antiart and believed almost any three dimensional form could be seen as sculpture. The answer as to whether it was art lay in the beholder's eye. Duchamp did much of his work in New York. The other two major centers of Dada art were Berlin and Zurich.

Switzerland was a haven for many creative young European men. In 1916, at the Cabaret Voltaire in Zurich, poets and artists experimented with poetry, lectures, improvisational dance, and music. (7: 36) In Berlin, food was scarce and despair was spreading; the authorities couldn't cope with the situation, and the city was ripe for an aggressive and politically oriented Dada. Berlin Dada was intentionally volatile. (7: 42) These artists were interested in typography and in exploiting it in a daring and inventive manner. Another contribution was the photo collage which combined images from various newspapers and magazines. This eliminated any need to paint or draw because mass media provided all the material. One could attack the bourgeoisie with distortions of its own communications imagery! The man on the street would be shocked to see the components of familiar realistic photography used to turn his world topsy-turvy and the familiar lettering of his newspapers and posters running amuck. (7: 46)

"Dada wished to destroy the hoaxes of reason and to discover an unreasoned order."

23

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— ADMIT ONE —
FRI. 7:35 P.M.
AUG. 25
CALIFORNIA
— VS. —

ARLINGTON, TEXAS
ARLINGTON STADIUM
GAME 63
$10.00 Incl. Tax

Rangers

SEC. ROW SEAT

Kurt Schwitters was kind of a loner Dada artist; he didn't want to be involved in the political side of things, but he had the desire to fuse art and life. "I could not, in fact, see the reason why old tickets, driftwood, cloakroom tabs, wires and parts of wheels, buttons and old rubbish found in attics and refuse dumps should not be as suitable a material for painting as the paints made in factories." (7. 53) He called his work Merz.

My first Dada piece is a collage based very loosely on one of Schwitters.' He was concerned with the revolution in art "to build the new out of the fragments." (8: 26) The fragments I chose are fairly disparate. The base of the piece is an enlargeed woodcut of the giant turned sideways. The background need not be recognized as the giant; it's just there to add texture and contrast between black and white. I also included a small copy of the giant in the lower left corner so he would be more recognizable. The silver stripes to the right create a pattern like the woodcut does, but this pattern is more strict. The insurance card over the giant is just a piece of trash that lightens up the corner.

The most dominant part of the composition is the red label for Wolf Brand chili. Whereas the Dadaists used newspapers and magazines, I decided to throw in packaging also because of the large part it plays in advertising and communication. The package is said to be the "silent salesman." It is a medium all its own. The Rangers ticket is another piece of trash, as are the gum wrapper, price tag, and clothing tags. The design is based on a grid; most of the pieces form verticals and horizontals. Only three pieces are diagonal, and none of them are at the same angle. I tried to create a sense of balance and pattern and bring the viewer's eye up to the chili label, then to the orange ticket and back to the label. After looking at the colored pieces, one should start to see the black and white background and clothing tags, then the silver stripes, and finally the giant hiding behind the insurance card.

> **"I could not, in fact, see the reason why old tickets, driftwood, cloakroom tabs, wires and parts of wheels, buttons and old rubbish found in attics and refuse dumps should not be as suitable a material for painting as the paints made in factories."**

24

The Dallas Morning News

24 E

S

T

Real Estate Services	S-60
PROBLEM Selling? Can help. Not a broker. 299-5206
Showhomes of America 243-1900
WE CAN SELL YOUR HOME!! Agent Jan 436-2555
MURCHISON INTERESTS Brokerage/Mgmt 522-6280

Tickets	T-1
MAVERICKS
ZZ TOP
ALL CONCERTS
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214-754-0606

DALLAS MAVS
COWBOYS
ALL
MAJOR CONCERTS

Tickets	T-1
FINAL 4 Airline ticket Love-Indianapolis, 3/29-4/2. Best offer. 867-3107
Phoenix-D/FW, March 28, 1 way, 2 tickets, $75/ea. 817-284-0114, 496-4314.

EUROPE/AFRICA
☆634-8830☆
AA ADVANTAGE -- 75,000 miles needed by local individual. Days 363-4668.
1-way airline ticket Dallas to Pittsburgh, Pennsylvania Apr 4. 817-566-9554.
4 COWBOY bonds & options 25 $3000/ea. 351-6329

5 TICKETS
POISON & SLAUGHTER Antonio 3/17. 224-6212

...RICKS-Bonds & options, center court, 221Q. ...12. 243-3977

...DTRIP Spring-...(Female), 3/21-...of 6:30 P.M.

...WBOYS SEA-...kets w/blue ...row 4. ...790-9075.

...ansisco, ...ch 20, ...3016

TICKETS,
NO...
...ALS

...SERS
ZZ TOP
STING
SCORPIONS
NEIL YOUNG
NELSON
Ricky Van Shelton
LIVING COLOUR
GEORGE BENSON
Phantom of Opera
Michael W. Smith
WILLIE NELSON
PETRA-CARMAN
Todd R... ren
STA... AN
...JT

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HAVE A NICE DAY
Have A Nice Day
HAVE A NICE DAY
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HAVE A GREAT DAY
BUDGET RENT A CAR Have a nice day.
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HAVE A NICE DAY
HAVE A NICE DAY!

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Boats (Sailboats)
Building Materials
Cameras, Supplies
Coins, Books, Stamps
Computers
Crafts, Hobbies
Electronic Components
Farm Equipment
Flooring, Carpeting
Furniture Home
Furniture Wanted
Garage Sales
Guns, Sporting Goods
Used Equip. Supplies

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Financial Consultants and Planning
Loan Information Svc.
Money Wanted
Money to Loan
Mortgages, Stocks

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Apts (Furn.) Dallas
(With subheads)
Apts (Unfurn.) Dallas
(With subheads)
Business Property
Business Property Wanted

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NEW YORK/MIAMI
$250. 634-7277/320-1401
COWBOY Season Tickets, Bonds Cowboy side, Sec. 132, Row 9. 230-0739
COWBOY Bonds & Options Sect. 25, ... 43. ...

AAA INSUR...

FLORIDA
...34-8822

The second piece is also based on Kurt Schwitters' Dada. He was happy that World War I ended, and created his art in celebration. "I had to shout out my exultation. Thriftily I used whatever came to hand for ours was an impoverished land. One can shout with garbage, and that is what I did, gluing and nailing it together. I called it Merz; it was my prayer about the victorious end of the war, for once again peace had conquered." (8: 26)

The trash I used in my composition includes newspaper scraps, candy wrappers, can labels, envelopes, bills, and copies of the column. I made the base out of torn newspaper to create one gray value. Next, I combined similar shapes and colors into clusters. The Green Giant canned corn label is torn up and put back together in a different way. To the right, is a large column capital with a torn edge; on top is part of a credit card bill. (Plastic on a pedestal!) In the upper right corner, I used postage ink stamps from mail because I liked the shape and design, and the repetition created by putting two of them end to end. The bird is the only objective part of the composition, other than the columns, that is. I grouped three small columns in the upper left corner to make a new shape. The scraps on top of the newspaper are in an "S" curve from the bird to the green foil, to the corn label, through the column, and ending up at the ranch style beans.

What probably bothers some people about this piece also bothered Schwitters' viewers about his. People were provoked by the manner in which he realized his art. "His elevation of trash to artistic honor was an unheard of blasphemy in the sacred halls of culture." (8: 29) Since he didn't carry his art out into the streets, he carried street rubbish, slogans, clichés, and litter into art.

> "I had to shout out my exultation. Thriftily I used whatever came to hand for ours was an impoverished land. One can shout with garbage, and that is what I did, gluing and nailing it together. I called it Merz; it was my prayer about the victorious end of the war, for once again peace had conquered."

25
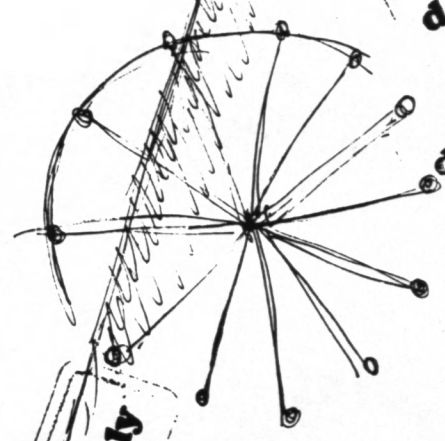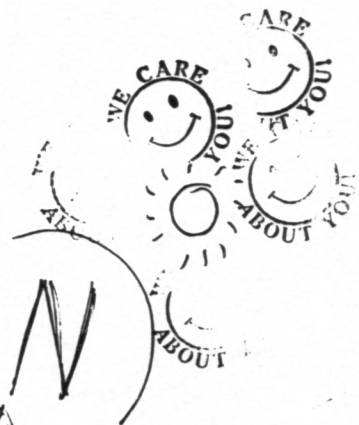
The third Dada piece was also inspired by Schwitters, but its style is very different from the previous collages. The original was a stamp drawing from 1919. It actually combined small drawings with stamps of word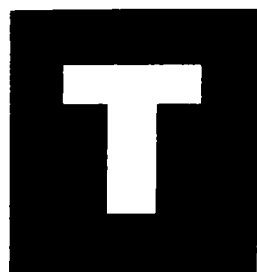s in different typefaces. The style is playful; it looks like a child has been experimenting with different media. The composition is simple, and there is much white space. Some of the images are recognizable, and some aren't.

I used two intersecting diagonals to form the structure for the composition. There is a simple house on the near-horizontal line with a huge Nike of Samothrace on top of it. The diagonal stretch of "4"s are there as a design element. The shapes of the "4"s and how they are arranged are more important than the fact that they are 4's. The 5 is just there to finish off the "4"s. The "sc" in Old English script style creates a visual balance with the other elements. Again, the shape is more important than what it stands for.

An "N" and an arc are at the vertex of the two lines. They appear to be some type of astronomical symbol. The smiley face stamps surrounding the sun reinforce the childlike experimentation. The wheel underneath the vertex is another variation on the round symbol. It's not complete, though; maybe it represents a watch gear, and the other elements around it are abstract parts of the same watch. A "for deposit only" stamp follows the vertical line to the bottom, where there appears another pair of appealingly shaped letters. To the upper left is another drawing of the statue. The style of this drawing is dynamic, gestural, and free. Another stamp, this time a return address, is repeated lightly above the statue drawing and to the right of the large letters. The theme of this piece is repetition and movement. I had fun repeating the various elements, going through the motions of stamping (which is repetitive in itself) and just doodling Dada.

"His elevation of trash to artistic honor was an unheard of blasphemy in the sacred halls of culture."

26

Francis Picabia inspired this Dada piece. He wanted to make art wholly from fantasy, something new that "nobody had ever seen before." (7: 27) The symbols of his art came from the world of technology and machinery. After coming to New York, Duchamp described the bridges and plumbing as the best art America had produced. Picabia used machine-type symbols to represent various images, including people. There is an ironic bit of humor here; human beings, who design and make machines, are reduced to machine state.

In the early twenties, Picabia was interested in optical devices; the target shape in this piece was inspired by the optophone. (7:27) He also made collages out of found objects. My piece is actually a collage because the copy of the <u>Venus of Melos</u> is glued on top of the target. These two elements, the target and the statue, conflict with each other. The statue is old and rough; it was made by the hands of a caring artist. The machine, on the other hand, is relatively new, slick, clean and is made in bulk quantities. It was designed by scientists and engineers, not artists. These two images differ in other areas. They also provide visual conflict. One is perfectly symmetric; the other isn't. The <u>Venus of Melos</u> is in the contrapposto stance; her weight is mainly on one leg, and her hips and shoulders are slanted. She isn't at all symmetric. Although the copy is black and white, some areas appear gray because of the density of black spots. The target is extremely segmented into black and white; it has no gray.

The most obvious conflict presented here is the position of the statue over the center of the target; this is not a very safe place to be. The statue's position puts it in danger. Maybe this is a comment on how we treat pieces of our past. What is old is not nearly as valuable as what's brand new or what's coming up in the future.

The symbols of his art came from the world of technology and machinery.

27

PEACE

$299 a month.

IE TIME IS RIGHT

NOU

10:34 AM

YOUR TAXES 1991

PC/COMPUTING APRIL 1, 1990

It's graphical. It's interactive. It makes
excellent use of the mouse. Bes...
abandons the stodgy fill-in-...
approach to creating charts tha...
Freelance, Harvard and...

APPLAUSE II handles charting
and on-screen presentations wi...
and ease-of-use not found...
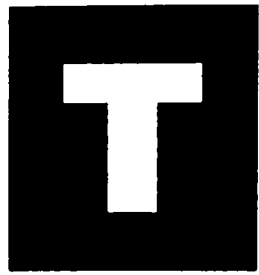vard Graphics or Freelance
is all ... in a mere 512K.

MAGAZINE MARCH 13

? O
T E

FED FUNDS RATE FO
OVERNIGHT INTERBAN

RATES FOR 30-YEAR
FIXED-RATE MORT

NEW HOME SALES

The last Dada piece focuses on the head of the Laocoön. It is based on the Berlin part of the Dada movement. Much of this work is intentionally ephemeral; posters and paper art were more popular than 3D and plastic art. This group was particularly concerned with typography, which it explored and exploited more than the Zurich group. (7: 42)

In blowing up the head on a copier, I lost most of the detail, but it's much more intriguing in this splotchy black and white style. The farther away one gets, the better the image comes together. The struggling man is covered by images and scraps from Business Week. Above his head is "10:34 AM," but I flipped the type and cut it up to make it jumbled and uncomfortable for conservative viewers. The Dadaists wanted to take people's magazines and newspapers and present them in an unorthodox manner to shake up people. I also cut up some random letters and placed them over the head. An Iowa logo, a small tree, and part of a large dollar bill are arranged in the top left corner. Overlapping the head on the left is a large "Peace," which conflicts with the struggle on the man's face; he is far from peaceful. In the lower left corner are three graphs flipped and rotated to make an interesting mini-composition. What the graphs mean is irrelevant; that they are in such an odd arrangement is not. Directly under the head are type scraps and counting records arranged in a pattern. To the right is a wonderful photo of a flame and part of a large dollar bill. The torn card in the upper right corner is the only non-magazine material surrounding the head.

But what does it all mean? Maybe the symbols of the modern world (time, prices, graphs, money, type, and logos) are taking their toll on the average man. He is struggling behind the symbols of his world; they are crowding him out. But, how much of this information is really new and innovative? What a different world it would be if all contributions to publications had to be new and original material.

Much of this work is intentionally ephemeral; posters and paper art were more popular than 3D and plastic art.

28
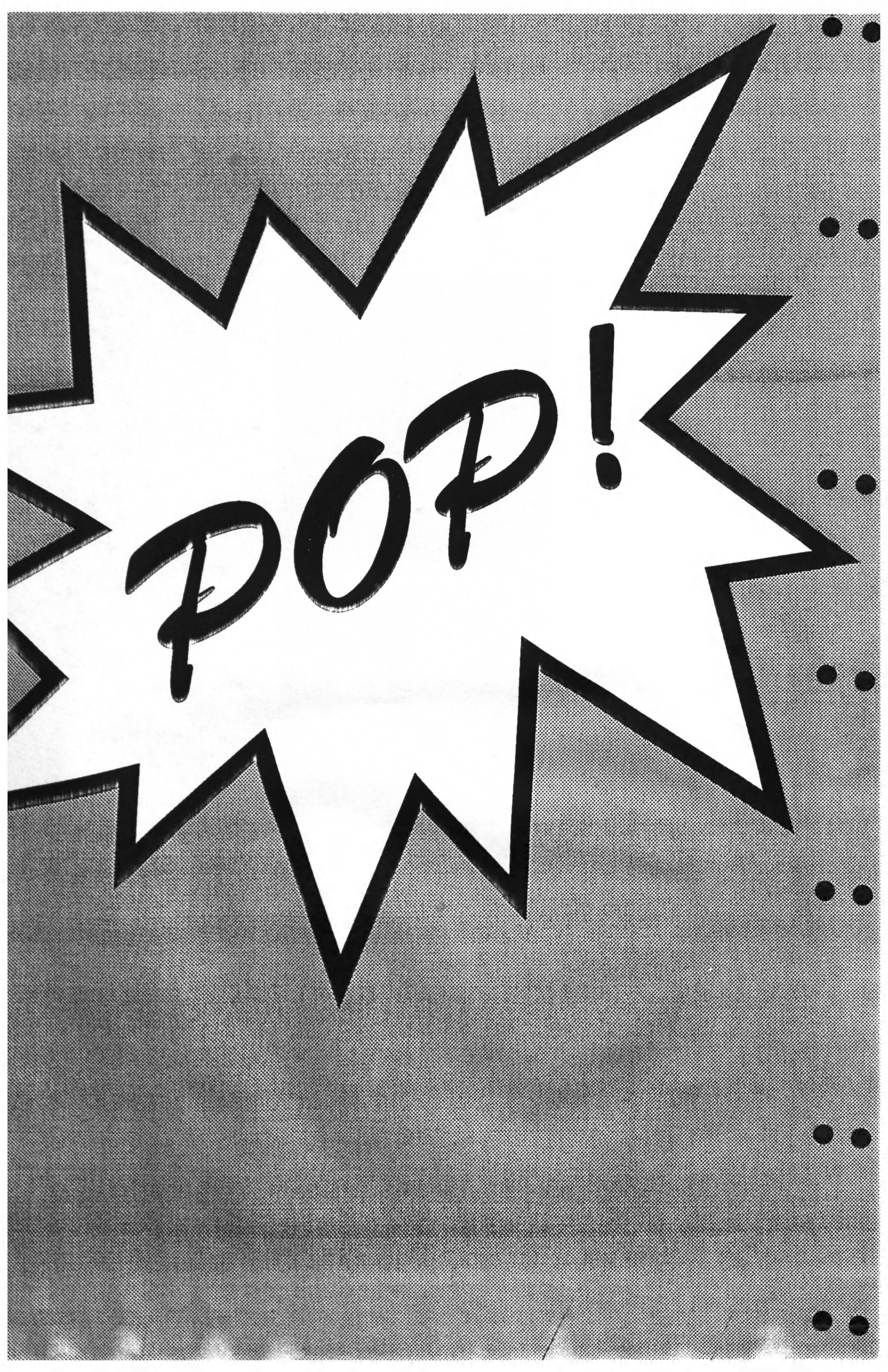
Pop is the most recent style I chose to recreate. When most people think of Pop Art, they think of Andy Warhol, Marylin Monroe, and Campbell's soup. Several of my pieces are accordingly based on Warhol's work. But there is more to Pop Art than its plastic representation of popular images (although, probably not much more).

Pop artists were concerned with subject, as opposed to the abstract expressionists, who were popular at the time; but, Pop artists were exploring it in strikingly individual ways. The Europeans seemed closer to the tradition of Dada, while the British and Americans were more involved in contemporary popular culture and representational commercial images. (2: 448) In the 1960's these artists went by several different labels: Neo-Dadaists, Factualists, Popular Realists, New Realists, and Pop Artists. Pop Art won out because it was catchy and slangy and immediately picked up by the media. (2: 448)

Although Pop art is usually regarded as an American phenomenon, it actually began in England in the mid-1950's. A young group of painters, sculptors, architects, and critics gathered regularly to discuss popular culture and its implications—such things as Western movies, space fiction, billboards, and machines. All of these were considered antiaesthetic, and out of this group emerged the term New Brutalism and certain works that established much of the vocabulary and attitude of subsequent Pop Art. (2: 449)

The Europeans seemed closer to the tradition of Dada, while the British and Americans were more involved in contemporary popular culture.

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The Pop Art I was most interested in recreating is the American version because it is the most well known. The United States during the 1960's gave the movement its greatest impetus. "This was an art that had a natural appeal to American artists, living in the midst of the most blatant and pervasive industrial and commercial environment," according to Arnason. (2: 452) The British Pop artists had used American images in the 1950's; therefore, there were certain romantic and sentimental overtones. The American Pop artists realized the tremendous possibilities of their everyday environment in the creation of new subject matter. The result was more bold, aggressive, and overpowering than their European counterparts. (2: 452)

I should make one more comment about the origins of Pop Art. It was a major reaction against the Abstract Expressionism that dominated American painting in the 1940's and 1950's. The Abstract Expressionists were pouring out their souls using art as a release for their emotions. The public didn't understand much of this art; it seemed to be art for artists. Anyway, along came the Pop artists and made art about common everyday images. The public could understand this art. The Abstract Expressionists were unhappy because Pop Art seemed to trivialize their goals; it laughed in their faces.

"This was an art that had a natural appeal to American artists, living in the midst of the most blatant and pervasive industrial and commercial environment."

30

Although I don't know of any Pop artists who used woodcut to create their images, I decided to try it. This is the column in a three color woodcut. I used the same image and repeated it because it stresses the uniformity in this society. Andy Warhol did several pieces about Marilyn Monroe and Campbell's soup using the same repetition technique. The only thing that varies is the placement of color.

Warhol began his career as a successful commercial artist. He first attracted attention with his concentration on standard brands and supermarket products. His most characteristic manner of presentation was the repetition— endless rows of Coke bottles as they might appear on supermarket shelves. (2:469) Rather than use a food product, I used the column capital which has repetitive elements within itself. The spirals and acanthus leaves combine to form patterns all around the capital. Primary colors are the most popular colors in Pop Art. I used yellow and blue,

but had to lighten the red a bit so it would differ in value from the blue. Because the inks I used were fairly transparent, I was able to create new colors, purple and green, in the background. Although the images are separate, the adjacent colors make them appear to flow together.

To make this woodcut, I used three boards, one for each color. When I rolled up the colors, I put ink on the sections that I carved out; therefore, there are pink streaks through the yellow. The first color I printed was yellow. The second was pink. At that point, the whole area was covered with ink. When I put on the last color, blue, the areas became defined and separated. The blue mixed with the pink to make purple, and the yellow to make green. Unfortunately the green isn't a true green because those two inks don't mix very well. The purple ink, on the other hand, did mix well. The simple colors and patterns make the image appear flat, but bright. I was very pleased with this piece, as it is the first multi colored woodcut I've ever done.

> **His most characteristic manner of presentation was the repetition— endless rows of Coke bottles as they might appear on supermarket shelves.**

31

Although this piece is quite different from the last one, it too is based on Warhol. After Warhol did his art on supermarket products, he moved on to examine contemporary American folk heros. (2: 469) These include Elvis Presley, Elizabeth Taylor, and Marilyn Monroe. The Marilyns are some of his most well known works. Rather than portraying a contemporary American hero, I'm showing an ancient Greek hero.

Most of Warhol's work was done in silkscreen so he could make many originals. I think it's appropriate that he did his Pop Art in such a commercial flat medium that lends itself to making multiple editions. Although I didn't use silkscreen, I was able to achieve the same effects he did. I partially mixed up some pink and purple acrylic paint, making sure to leave some white paint in each. Then, in a painterly style, I brushed the two colors back and forth over some yellow-green paper. I made sure the paint wasn't as flat as the paper by allowing the brushstrokes and color variations to show through. Over all this, I put a reverse film stat of the giant. Basically, I had a picture taken of a copy of the giant. What was black became white and what was white became black. I had the picture printed on film rather than paper so I could create a background that would show through the giant.

The combination of techniques and media works well in this piece. There is a painterly quality in the background and a graphic quality in the face. The colors are disturbing, but grab one's attention. The pink, purple, and black together are bright, but common colors; the garish green, however, really stirs things up. It seems to take over the whole piece and upset the somewhat expected Pop color scheme of pink, purple, and black. Wouldn't the Greeks be surprized if they saw one of their heroes portrayed this way?

After Warhol did his art based on supermarket products, he moved on to examine contemporary American folk heros.

32

Silkscreen was the medium used most often by Andy Warhol. It lent itself to being reproduced many times. In using silkscreen processes for mechanical repetition, he further emphasized his desire to eliminate the personal signatiure of the artist, to depict the life and the images of our time without comment. (2: 469)

This piece was my first silkscreen ever. First, I created the background by loosely brushing screen filler (to block out areas of the screen so the ink will not come through there) around the edge to make the border dynamic and lively. I cut out shelf paper in the shape of the statue and stuck it to the back of the screen so the ink would leave the statue white. I pulled the background with a very dark gray that looks black now. The second color I pulled was green; I used a wax crayon to color in the areas I wanted to leave white. Using a hair dryer, I melted the crayon together on the screen. Next, I put shelf paper over the background so the green would only print within the statue. I then printed the green. It's not registered exactly with the white to make it look a little off, as is characteristic of Warhol. The last screen, which I used for the red and blue, was drawn in litho pencil. Then I pulled screen filler over the back of the screen to block out the background. I washed out the litho pencil with soap and water. This left the outline of the statue. First I printed it in blue, then moved the paper over an inch and printed it in red. The red image especially reminds one of the off registration Warhol used.

I used clear, simple Pop Art colors; this might be how Warhol would have represented the heroes of ancient Greece. The color adds life to the statue and the techniques I used retain the important parts of the original image. I really get the feeling that this figure is on the front of a ship and that she is proudly leading her warriors home after a victory. The off registration contributes to the feeling of movement as does the edge of the background.

In using silkscreen processes for mechanical repetition, he further emphasized his desire to eliminate the personal signatiure of the artist, to depict the life and the images of our time without comment.

33
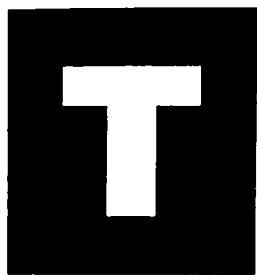
The Venus of Melos was the inspiration for this fourth Pop Art piece. In one of Andy Warhol's portraits, he used these background colors. They seem more Fauve than Pop because of the conflict between the red and green. In the upper right corner is peach, which is a tint of orange, Matisse's favorite color.

Since the proportions of the Venus of Melos are extremely vertical, one of her was not enough to fill the image area. Therefore, I decided to repeat her, and put one on each half. To add an extra twist, I moved the one on the right up quite a bit so she runs off the picture. Even without her head, she still looks like herself, or at least her statue. It seems that the most recognizable aspects of this statue are the pose and the drapery. Would anybody notice if she had a different head? Since the drapery is what attracts me the most to this statue, I thought it was appropriate that I highlight it by making it the focal point of the right half of the picture.

In creating this piece, I put down the back ground colors first; I used shelf paper to block out three quadrants while printing one. Next, I drew the outline and scribbles with drawing fluid on the screen. After pulling screen filler across the back of the screen, I washed out the drawing fluid so the ink would print where the fluid was. I printed dark blue, and then filled in more of the scribbles and printed light blue over it. I used black on the right edge of the figures to create a shadow effect. On a clean screen, I repeated the drawing fluid procedure for the yellow gestural lines and printed that color. Before I printed the yellow, all the values were similar and I needed a bright color to pop the image out.

This could be another in the series of ancient Greek heroes, in this case a goddess, created in the bright and lively style of Pop Art.

This could be another in the series of ancient Greek heroes, in this case a goddess, created in the bright and lively style of Pop Art.

34

Robert Rauschenberg's art was the pattern for this last piece. He began his career in Abstract Expressionism and never entirely departed from it. Many of his paintings were what he called "combine" paintings because he incorporated objects into the structure of the canvas. This work had its origin in the collage of Schwitters and other Dadaists. Rauschenberg's "attempt to create a unity out of impermanent materials, topical events, and an expressive brushstroke gave his paintings their particular qualities and raised numerous questions concerning the nature of subject and abstraction in the later twentieth century." (2: 453) He used silkscreen transfers to create many images from the daily press and motion pictures.

In addition to using the Laocoön in this piece, I used parts of the Venus of Melos and the column. I first put newspaper on my base paper, and then covered it with copies of the Greek art. I made the copies on several different kinds of paper. Lastly,

I used the primary colors and black and white to create the lively brushstrokes I found in Rauschenberg's work. In cases where I mixed colors (blue in the lower left corner and orange at the top), I didn't mix them thoroughly, so color variations would show through.

The most important part of this piece is the Laocoön on the left. He is large and is not painted over. To the right is a smaller version, but it's torn up and rearranged in a fan shape. The four pieces alternate with red paint. Under the large statue are columns covered by blue and white paint. At the top left is a small statue with stripes of primary colors next to it. They seem to be at the mouth of a bucket that is pouring out the rest of the color in the picture; red is most abundant while blue and yellow supplement it.

Rauschenberg's style is considerably wilder than what I'm used to creating, but I enjoyed tearing paper and scribbling with paint.

> **Rauschenberg's "attempt to create a unity out of impermanent materials, topical events, and an expressive brushstroke gave his paintings their particular qualities and raised numerous questions concerning the nature of subject and abstraction in the later twentieth century."**

35

In conclusion, I would like to offer a few general comments about the artwork I researched and the artwork I created.

The most time consuming set to do was the first set. I worked carefully and in great detail to make these drawings look as close as possible to the photos. The set I felt most comfortable in doing was the Fauve set. After I picked out the proper colors and determined the composition, I was able to draw them fairly easily. The set I found the hardest to complete was the Constructivist set. Much of the content of that art pertains to the words and phrases incorporated into the compositions. Since I couldn't read them, I felt like I was missing something. On the other hand, it forced me to concentrate more on the design, colors, and graphics. Dada was the most difficult to pin down, as far as trying to figure out what its intentions were and how I could recreate antiart. Using trash to make art was somewhat uncomfortable because my tastes in art are fairly conservative. It is

an intriguing way to recycle trash, though. The Pop Art set was the most educational as far as learning new media and skills. I enjoyed figuring out how to use the various media to my greatest advantage.

I was glad to have the opportunity to apply what I learned about Constructivism to the layout of this magazine. The typefaces I chose were Helvetica Black for the captions, page numbers, and initial caps, Bauer Bodoni bold condensed for the title strips, and Bauer Bodoni regular at ninety per cent width for the text.

Overall, I learned a great deal, and enjoyed experimenting in these styles. I'm always glad to have more art to put on my walls. And, after four years as an art major my walls are getting full.

THE END
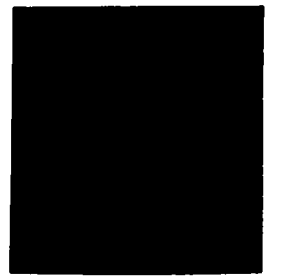
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I used an alternate footnote method in this paper. Citations include two numbers in a set of parentheses. The first number refers to the number of the source in the bibliography. The second number refers to the page number in that source.