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One Lindenwood Experience

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One Lindenwood Experience

The question which seems to continually pop up during conversations with friends is "why are you pursuing an M.A. degree in Art? Weren't you attending Concordia Seminary in order to be ordained as a Lutheran minister?" In answer to this latter inquiry I would say that yes, I was attending the seminary to become a pastor and still plan to finish the necessary education towards this end. However, everyone who has a talent in the fine arts, whether he be a pastor or a steel worker, has a responsibility to nurture his gift.

The Lindenwood Colleges

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One Lindenwood Experience

This "need to create" on the other hand, is the primary spark for producing works of art. All people have some degree of this need, and allow the creative effort to show in everything from business ideas to gardening. Creativity becomes a way of life. In my case, the need to create manifests itself in two and three dimensional works of art. The M.A. degree is both the motivation and the reward for producing works of art. The degree may also someday aid me in receiving a part-time position in a Lutheran junior college while I work in the church body as an assistant pastor. "Besides," I concluded in answering my curious friends, "What can another degree hurt?" The Lindenwood Colleges was chosen because of its relatively small size, the good facilities, the interesting instructors, and the gracious encouragement supplied by the administrators of the college.

A Paper Written in Partial Completion of the Culminating Project for the Degree of Master of Arts in Art

LC IV Humanities Department

by
Frank Michael Gallagher

September 1981

At Southeast Missouri State University in Cape Girardeau, Missouri



One Lindenwood Experience

When I received a B.S. in Education, I attended many two-dimensional art classes. The question which seems to continually pop up during conversations with friends is "why are you pursuing an M.A. degree in Art? Weren't you attending Concordia Seminary in order to be trained as a Lutheran minister?" In answer to this latter inquiry I would say that yes, I was attending the seminary to become a pastor and still plan to finish the necessary education towards this end. However, everyone who has a talent in the fine arts, whether he be a pastor or a steel worker, has a responsibility to nurture his gift. For some people such as myself, it is easier to become motivated to produce art for a specific goal such as a degree than to rely on the simple "need to create" for impetus. This "need to create," on the other hand, is the primary spark for producing works of art. All people have some degree of this need, and allow the creative effort to show in everything from business ideas to gardening and finger painting. Creativity becomes a way of life. In my case, the need to create manifests itself in two and three dimensional works of art. The M.A. degree is both the motivation and the reward for producing works of art. The degree may also someday aid me in receiving a part-time position in a Lutheran junior college while I work in the church body as an assistant pastor. "Besides," I concluded in answering my curious friends, "What can another degree hurt?" The Lindenwood Colleges was chosen because of its relatively small size, the good facilities, the interesting instructors, and the gracious amount of encouragement supplied by the administrators of the LC IV program. At Southeast Missouri State University in Cape Girardeau,

where I received a B.S. in Education, I attended many two-dimensional art courses. In particular, I focused on drawing as a part of my training, and even presented an exhibition there of my work in this medium. Dr. Grant Lund was very instrumental as a motivating source for my work at the school, and some of his teachings will be mentioned during the course of this paper. When I applied at Lindenwood, drawing was to be the main endeavor. However, during the course of my first trimester, intaglio printmaking impressed me so much that I decided to make printmaking the primary area of exploration. Nine hours in printmaking were thus earned during the first two trimesters. Also, the main theme of my work at Lindenwood was to be the use of the human figure in drawing, painting, printmaking, ceramics, and art history. This theme was maintained as much as possible throughout my course of study.

The main objective in pursuing a further degree in art was therefore to improve my skills and to learn new skills. Many helpful situations were encountered in the three printmaking classes. A better understanding for the background of the visual arts was produced in my art history studies, and an appreciation for the possibilities in ceramics was developed. I can honestly say that I am a better artist for having attended the LC IV art program.

brush with ink washes. Many types of paper were utilized, including drawing (white and colored), and mat board. The

Advanced Drawing

As any good art program begins its program with some drawing, so my first encounter at Lindenwood revolved around the "Advanced Drawing" course, sponsored by Art Kanak. The main objectives of this course involved the improvement of already existing skills

in the use of the drawing tools and materials. I was to explore various subjects, including the human figure, natural objects, and man-made objects. Another area of exploration was the carrying of a given theme through several works. Finally, a previous work of a famous artist was to be reworked into a new work with a different style. This course was important to me as a loosening up-agent. It had been nearly two years since I had done any serious art work while attending Concordia Seminary, so Mr. Kanak decided that I should attend classes with the undergraduates and participate, for the most part, in all of their exercises. This idea proved to be most effective in bringing back the rusty skills involved in drawing. As my sister always states, "The hand draws what the eye sees." Stated another way, "A good drawing is dependent on the perfect coordination of eye and hand..."¹ Well, my eye needed to be reawakened from the stupor placed upon it by too many totally academic assignments at the seminary.

The first area was devoted towards the mastering of media and techniques. In actuality, this unit spanned the entire trimester and involved all of the projects, so there was no specific unit per se. The media explored were pen and ink, pencil, bamboo stick and ink, Conte crayon, charcoal, water color, pastel, and the brush with ink washes. Many types of paper were utilized, including drawing (white and colored), water color, and mat board. The techniques included the following: contour drawing, gesture studies, portraiture, self-portrait problems, still life studies, and negative space explorations. The use of all materials and techniques was design with no recognizable subject matter. The drawing at this stage is actually a very detailed representation devoid of smooth

designed to broaden the student's possible list of tools and skills which could be used at a future date. from the other students

The second area studied emphasized the use of subject matter which was found inside and outside of the studio setting. Problems utilizing static man-made and natural objects were experienced. These still lifes spanned many media, and gave me a feel for the multitude of possible interesting compositions which simple everyday objects can suggest. The human figure was studied in detail via the study of live male and female nudes. Contour, gesture, and portrait studies were among the many results of this exploration.

It has been stated many times by artists that if a student can effectively represent the human form, anything else can also be used effectively as subject matter. The human body contains every shape which can be found in nature, and is therefore one of the best subjects. The academies of the past considered the human body to be the cultural and therefore the artistic "center of interest." Landscape scenery was also used as a valid and interesting subject. These landscapes usually revolved around the local areas of Old St. Charles and included architectural studies placed in their natural settings. because of its time consuming nature,

Another section of study emphasized the exploration of the works of previous masters. The class studied the pastels of Degas and copied one in order to gain an idea of the manner in which he used this effective medium. When familiarity with pastels was established, we ventured into representing the human figure with our newly acquired skills. The close kinship of pastel techniques to painting techniques was discussed. For contour drawing, we and not so much for the straightforward representation of the nude.

studied closely the works of Ingres in order to become acquainted with the myriad of effects which the simple line and a minimum of shading could produce. We also picked one former artist's composition and reworked it in another style. I chose "The Bathers" by Paul Cezanne which is an abstract color painting of five female nudes. My reworking of this composition resulted in a very realistic representation of five nudes which were modeled by the use of white Conte pencil on a brown mat board. This project was especially helpful to by understanding the female nude form. ~~ance, upon~~

The final project which Mr. Kanak assigned to me was one in which a certain theme or subject was to be chosen and taken through four stages of development. This could mean that an object could be systematically abstracted through successive steps, or any other series which was based on a preconceived idea. I decided to ~~improved~~ utilize the form of a CB 750F Honda. In the first stage, I represented the cycle rather realistically using a bamboo stick and ink. The second step involved a close up drawing of the engine, and this angle was done in white Conte pencil on black paper. The resultant work had an almost abstract effect, especially because of the tool and material chosen. Although the engine was reproduced in minute detail, the white on black format resembles a photographic negative of the object. The third stage was a ~~ered~~ black and white close up of the chain section of the Honda with the total elimination of the middle gray tones. By this method, the picture became even more abstracted; without the title, a viewer could almost envisage the work as a simple nonobjective design with no recognizable subject matter. The drawing at this stage is actually a very detailed representation devoid of smooth

transitions. The fourth stage resulted in a somewhat surrealist work. Different parts of a motorcycle were used to produce a reclining female figure. In this stage, I utilized a major surrealist concept, ie., to bring together objects which are unrelated per se and place them in environments which are also unrelated to the nature of the parts. The entire work seems to be out of context, but still works together as a pleasing composition. Max Ernst once stated that such effects were achieved by the "coupling of two realities, irreconcilable in appearance, upon a plane which apparently does not suit them..."²

The drawing course helped me to once again develop my hand and eye coordination. It loosened me up and restored my confidence in my abilities. I had begun the process of developing new skills and honed old ones to a keen edge. As a result, the course improved my ability to effectively produce compositions for my other courses. John Wehmer has said repeatedly to me that an artist's job is made a lot easier if he is an effective drawer. My work was made easier by a reawakening of this latent skill. I needed to recapture the "magical" aspect of drawing which was present in my undergraduate years. As one drawing teacher wrote, "Compared to other visual media, drawing is a magical act. In no other medium can we go so directly from thought process to image, unencumbered by materials or extensive preparation."³

Intaglio Printmaking

Intaglio printmaking was the first printing course I ever undertook. The course made me into a printmaker forever. The more easily introduce the medium to me, Mr. Kanak suggested that

techniques were so intriguing and the results so unexpected, that I was hooked. I even decided to take more printmaking courses the second semester instead of enrolling in the previously planned drawing and painting courses. Mr. Kanak was very helpful and instrumental in my achieving a great deal of knowledge about the limitations and possibilities of working with the metal plate. Pulling the first proof was and remains to be a real thrill for me, for unexpected discoveries (both pleasant and unpleasant) always seem to be inherent in the process. One book describes this medium thusly, "The several processes grouped under the category of intaglio have in common the incision of lines or images into a surface, usually of metal. Intaglio prints result when the incised areas are filled with ink or a similar substance for transfer of the image to paper."⁴ Such a definition is technically accurate, but somehow it omits to mention the joys and sorrows involved.

The main objectives for the course centered around learning the basic processes involved in the intaglio medium and to become acquainted with the materials. The procedures were to include aquatint, drypoint, engraving, and any other necessary process which was needed to bring about the desired results. In view of this, such techniques as soft ground and grease ground were also to be explored. I was to utilize various colors and try to develop a feel for their most effective use. Further, the usage of the tools of intaglio printing were to be explored in order to develop proficiency with them. The tools included such things as burnishers, drypoint needles, burins, files, etc. In order to more easily introduce the medium to me, Mr. Kanak suggested that

I attend the undergraduate intaglio class, which I did. This experience allowed me to learn as much from the other students as from the instructor. But this is the way it should be in most studio art courses.

The first print, entitled "Yawn," was a study in the darks and lights which are made possible by the use of aquatints. I first used etched lines to demark the transition edge between the light and shadow, then etched in the dark areas with the aquatint process in progressively greater exposure times to the acid. The result was many areas of silky blacks and grays with some fine thin lines visible. This same process was used to make the much larger print, "Spherical." However, early in its production, the plate was not exposed to the acid long enough and the entire process had to be repeated. The print, "Leaves," used etched lines, aquatint, and also added a grease ground process to the list. In this work, the leaves were utilized in such a way that interesting design qualities were produced, as well as an interesting composition.

After Art Kanak instructed me in the proper use of the burins, an engraving problem was attempted. I didn't enjoy engraving as much as the other processes because of its time consuming nature, and because of the relatively small aptitude which I seemed to exhibit for the skill. The print, "Grave Child," was the weak result. Sometime in the near future I would like to strengthen the darks in the print with aquatint. The final print of the trimester, namely "Circulate," was produced as a companion for "Spherical" which utilized the same techniques. As with this latter print, "Circulate" used the human form as part of a design problem and not so much for the straightforward representation of the nude.

Many observers of this print have told me that it was the most effective work of my first printing class. This print was the first artist's proofs were superior to the edition results. This was due Research in Intaglio Printmaking

I enjoyed the intaglio process so much that a further course in this discipline was incorporated into my program for the second trimester. The course was entitled "Research in Intaglio Printmaking" and was under the sponsorship once again of Art Kanak. The primary objective of the research course was to try—given the limitations of time—as many of the processes as possible which had not been attempted in the first intaglio course. I also desired to become a more proficient manipulator of the tools and materials. The usage of multiple colors and overprinting was placed on the agenda. In a way, the research course was just a continuation of the introductory course. By the end of the first trimester, I felt that I was just beginning to get the "feel" of the medium, and the second trimester class would allow me to pursue some perspective ideas while I was still "hot."

The first print that was attempted dealt with a mezzotint process, where the entire plate is roughened to produce a rich black when printed. This is usually done with a mezzotint rocker⁵, but as such was not available, the plate was aquatinted a deep black. A scraper was then used to bring out the white and gray areas from the plate. This process is the opposite of normal artistic problems, as the light areas are added instead of the usual dark areas being applied to a work. This print, called "Darkness," involved two color plates which were aligned by var-

ious methods to enable me to have experience with the possible alignment procedures. The only problem with this print was that the first artist's proofs were superior to the edition results. This was due to the fact that the aquatint surface breaks down rather quickly. The work, "Scribbles," was then produced, which is a four color plate print. The lines remind one of crayon lines and indeed the procedure is sometimes called the "crayon process." The soft etched lines were the result of placing newsprint over a soft ground base on the plate, and literally scribbling over the paper with a large crayola. Maintaining the alignment of the plate and the purity of color was at first a problem, but these difficulties were solved by presoaking the paper, timing the resoaking periods, and allowing the colors to dry between each. On the other hand, "Eden" was created by the very simple process of scratching the design directly into a copper plate with a drypoint instrument. The velvety dark areas were scratched repeatedly in a crosshatching fashion.

As during the second trimester I was working in the same studio as the undergraduate collagraph class, it was inevitable that this discipline would be incorporated into one of my prints. "Necromancer" was the mixture of collagraph and intaglio print-making procedures. The purple areas were the result of a quickly made collagraph plate which incorporated such things as string, cloth, glue, and modeling paste. The black lines were added by etching a zinc plate and overprinting the purple. The red area in the center was printed along with the black. I simply taped the center, rubbed in the black ink, removed the tape, and rubbed red

Therefore the course was to cover three types of printing, i.e.,

ink into the small area. The result is a bright bull's eye target for the center of interest. Thus far, out of all of my prints, people feel that this last one is the superior work.

The two intaglio classes were, in my estimation, the apex of my Lindenwood experience. I enjoyed the techniques, the manipulation of the tools and materials, and the results of this discipline. Intaglio can be as tight or as free as the artist desires, as the comparison of "Eden" and "Scribbles" will attest. I just made a beginning into this field, for by no means did I exhaust the possibilities of the metal plate. In actuality, intaglio printmaking is not a medium per se, but a mixture of many different media. Jules Heller states that the "word 'intaglio' is often substituted for 'mixed mediums' by practicing printmakers."⁶

Hopefully, I will sometime soon be able to continue my exploration into the many combinations possible in intaglio, either in a formal educational situation or on my own. Perhaps I will even buy a printing press instead of that next new motorcycle. This would be a worthwhile trade, maybe.

Relief and Serigraphy Techniques in Printmaking

During the second trimester, John Wehmer was kind enough to work me into his busy schedule in order that I could learn something of relief and serigraphy printing processes.⁷ Before this course, I had a very limited amount of experience with linoleum and woodcutting, and none in silk-screen techniques. As most high schools teach serigraphy, I felt that in view of future teaching goals some understanding of this medium should be developed. Therefore, the course was to cover three types of printing, ie.,

linoleum cutting, woodcutting, and silk-screening. The objectives for the course involved becoming experienced with the tools, materials, and techniques. The tools included gouges (both "u" and "v" shaped), knives, files, brayers, squeegees, clamps, etc. The materials were yellow pine, battleship linoleum, silk and stretcher frame, papers, inks, stencils, Kodak film, and other assorted paraphernalia. The basic wood and linoleum cutting techniques were to be explored, as well as the methodology in inking the block and pulling multicolor prints from a single or several blocks. The various methods of creating a printing vehicle on the silk-screen were to be tried and tested. The stencil, presensitized film (developed with a hand drawn mylar sheet or with a high resolution photograph), and tusche and glue processes were among the possibilities to be explored.

I started out by cutting the wood block for "Factions," which gave me a feel for the tools and materials. The block was cut well, but the colors which were used were not effective in the final print. Perhaps colors which were closer in value would have worked better. "Kathleena" was cut in the same fashion, but with much better results when printed. The flesh tones and the dark brown were so clear and smooth that the work seems to be a silk-screen rather than a woodcut. The six prints of "Kathleena" were also very consistent in the manner in which they printed, whereas "Factions" never printed the same throughout the whole series. The linoleum block was cut with the same tools and techniques, and was successively utilized in such a way that many colors (four to be exact) were obtained from the single block. This was achieved

by cutting out the areas for one color and printing the color, cutting out the second color and printing, and so forth. The process was interesting and the block printed all right, but the colors were perhaps too similar in value.

Three serigraph (the technical term for the silk-screen process) techniques were explored. The first involved the use of a mylar acrylic sheet upon which a design was inked. This positive was then used to develop a presensitized green film which was attached to the screen. The black and white print, "Mother and Child," was the pleasant result, although the choice of color might have proved to be too stark a contrast for such a soft topic. But for my very first silk-screen, I was well pleased. My second print, "Kay," was created by the use of two techniques. The lighter color was produced by using a thirty five millimeter negative to expose a piece of Kodalith film, which was used as the positive. The positive was then used in the same manner as mentioned above. The darker blue color was the result of tusche being directly painted upon the screen and glue being applied over such. The tusche was rinsed out leaving open spaces for the ink to pass through.

This course was very beneficial in alleviating some of the deficiencies which I had in the knowledge of printmaking. The objectives were met fully, in my estimation. I can now say that I can use woodcutting tools effectively, and can claim to have an acquaintance with serigraphy. This latter discipline will come in handy in my artistic endeavors. Indeed, I utilized a silk-screen process to print the designs on the front of the invitations

for my graduate show. Mr. Wehmer was a very honest and open sponsor, who was as willing to experiment and to learn new tricks as was I. I enjoyed both relief and serigraphy printmaking, and will by no means allow this one course be my first and last encounter with these media.

The next two paintings were design oriented. ~~They were~~ created by covering **Advanced Figure Painting** ~~with a~~ ~~allow~~ In my undergraduate training, I had one figure painting course and really enjoyed the class. When the opportunity arose for me to take another painting course the third trimester under Sam Wayne's sponsorship, I quickly requested that the course be called "Advanced Figure Painting." There were two primary objectives in this course. Since I had very little experience with oil painting, as almost all of my paintings up to that point were acrylic, I decided that the time was right to become adept with the materials involved. The other objective dealt with the ability to use the human figure in any way desirable while painting. The human form was thus used in a straightforward rendition manner, as a part or parts of a design, and as a point of departure for abstraction.

During the course of the summer, I produced six paintings. Two of these were three by four feet, three were two feet by three feet, and the last one was some twenty inches by twenty six inches. The first endeavor revolved around the representation of a female nude in the squatting position with a male figure behind her. There was a problem with achieving correct proportions as the figures are larger than life size. Mr. Wayne also felt that the contrast between the light and dark areas would wear too quickly on

the viewer's nerves. The painting was a good loosening up exercise for me even if the result wasn't breathtaking. It had been a good number of years since I painted, so the first try was not as bad as it could have been. I also realized that I could handle oil paints fairly well, or at least better than I had anticipated.

The next two paintings were design oriented. "Grind" was created by covering the whole canvas with a sepia wash, and then allowing turpentine to drip down the face of the painting. Highlights were then rubbed out indiscriminately with a rag, and the figure was painted as part of this dripping background. "Frottage" was utilized with this painting, which involves looking at one thing and allowing your imagination to suggest other possible forms within such. Leonardo once said that the "images suggested to our fantasy by spots, smouldering coals, or drifting clouds should be taken seriously."⁸ I dripped the painting medium down the canvas, looked for other forms within the drips, then painted in the mammoth monster. The result was a fairly integrated whole, as neither the figure or background fight for dominance. The tones are quite subdued in comparison to my first attempt, and the overall effect was to be one of a warm glow by the predominant use of warm colors. Sam Wayne felt that the figure in the work had a certain mythical quality to it.

"Sticky" was designed to be "Grind's" companion, only in cool hues. Blue-green washes were applied to the surface of the canvas, and turpentine was splashed on it to produce a blotched effect. Dark areas, warm colors, and the female figure were added to support the round areas. The "frottage" method was again applied to

decide what and where these things should be placed in the work. The one problem with the painting was that the use of blue-green with the yellow-green highlights was a bit too much. The finished work had a sickly sweet feel to it. Perhaps toning down the greens or graying some of the areas out with warm color washes would have helped. Sam Wayne also felt that the content was too overtly sexual to have a true aesthetic "feel" to it.

The next painting, "Ed," utilized the face of an old man as a point of departure for abstraction. The paint was applied with a palette knife, and the angularity present might have been the result of using this instrument. This painting was handled in a more traditional manner, as the highlights are composed of thick light paint and the dark areas have thinner coats of paint. As with the rest of the paintings, the thick and juicy colors were placed over thinner washes. "Ed" also incorporated a main teaching of Dr. Grant Lund. He maintained that if real to life colors were placed along the transitional edge between the highlights and shadows, that almost any colors could be placed in the dark areas. I tried to use his idea in this painting, as the rich yellow-greens, light blues, and browns in the shaded areas attest. All in all, a most enjoyable painting to have attempted.

The next painting dealt with a problem of portraying a human face in a variety of abstracted positions and without the existence of any middle gray tones. The painting simply consisted of dark blue areas and light blue areas. The demarkation between these areas follows along the transitional edge between the highlights and the shadows. The overall effect of the work was a bit too

"busy," in that there were perhaps too many areas of complicated detail and interest. A viewer would not be able to grasp enough visual clues in order to identify each of the faces. Instead, he would see masses of shapes in the dark areas which would remind him of other objects. The last painting was a straightforward representation of a female nude, produced in a somewhat Impressionistic style. The application of the paint and the color scheme was rather loose and free, resulting in a pleasant atmosphere for the traditional sitting pose. I decided to end the course with a painting such as this in order to make a complete cycle, starting and finishing the course with a "straight" work.

Although I am not the best painter in the art field, no other two-dimensional medium gives me quite the same feel for immediate creation in "technicolor." Compared to prints, painting is a very quick medium. It takes only a matter of hours to watch forms and colors emerge before your very eyes. The printing plates need to be taken through many series of steps before one can even pull the first proof and get an idea of the final result. Drawing is even faster in the creation of form than painting, but you don't get the impact of vibrant colors. Wassily Kandinsky once wrote that colors have a "purely physical effect" on the painter as well as a "psychological effect." The former is experienced as the "eye itself is enchanted by the beauty and other qualities of color," allowing the artist to "experience satisfaction and delight, like a gourmet savoring a delicacy." The latter effect is created as colors "produce a correspondent spiritual vibration" towards which the physical side is merely the stepping stone.⁹ Thus, the color which

I was able to manipulate in figure painting could be found in no other course taken at Lindenwood. Color was a part of both the drawing and printing courses, but it was used sparingly and in limited varieties. In painting, almost every color imaginable could be used in any way desirable.

The M.A. in Art program requires six semester hours in a three-dimensional medium, so I chose ceramics. I only had one class in ceramics during junior college, so there was a lot for me to learn. The tools of this discipline were to be mastered, including such things as scrapers, looping tools, trimming tools, etc. The limitations and possibilities of stoneware, as well as firing procedures were to be learned and explored. Glaze mixing and application techniques were also to be studied and tested. I purposefully called the course "Sculptural Ceramics" so that I could employ such sculptural forms as functional pottery or could create pure sculpture, if the urge arose. Some might argue that all ceramic works are a form of sculpture, and that the pieces which I produced were "artware" (defined by one author as "ornamental pieces, fancies, figures, figurines"). In any case, the different possibilities which ceramics can be used for, such as kitchenware or artware, are useful and interesting regardless of the tag which some might attempt to place on each piece. Besides, the various areas of clay work overlap so much at times, that definition is impossible. One artist puts it thusly, "The definitions of the various types of pottery are just as ambiguous as the word 'pottery'".

itself, if not more so."¹⁰ The primary subject matter in the first half of the course was to be the human figure, and that of the second half was to be biomorphic shapes (the course was split into parts 1 and 2, both being worth three semester hours). Also, the second half of the ceramics course was to be devoted towards the mastery of throwing techniques, and combining thrown pieces of pottery with organic forms. Thus, "Sculptural Ceramics" encompassed purely sculptural forms, sculpture as functional pottery, thrown pottery, and a combination of thrown pottery and sculpture.

The first projects were hand-built pots which utilized anatomical forms. One pot was blunderbust shaped with an abstract figure reaching upward in low relief on the side. Other egg shaped areas were carved into the outside of the work. A large pitcher was also made out of the shape of an inverted skull. The upper jaw was distorted and extended in order to serve as a spout. A jute handle was then connected in such a way as to allow easy pouring. In a similar vein, a pencil holder (reminiscent of Mt. Rushmore according to my sponsor Linda Mosley) was made of numerous noses, allowing for many writing instruments to be stuck in the nostrils. Thus, common human shapes were given new functions.

A bust was made of a female who was leaning forward upon her hands. The long hair was pierced extensively to allow the leaves of a viny plant to protrude through. In addition, a stand for a large round planter of mine was constructed. Three large fore-arms were made and connected at the wrists to sit upon these arms, and three stylized left hands were created which flared outward to form a tripod cradle for the round container. Unfortunately,

the hands blew up in the kiln, and I was left with three useless forearms. I decided to place a round table on top of these cylindrical shapes and make three twisted thrown cylinders to continue the upward climb above the table. Whereas the bottom cylinders were smooth geometrical shapes, the top cylinders would be twisted in much the same fashion as knotted oak. My intent was to allow man-made forms to contrast with biomorphic shapes.

A series of what I classified as the "World's Ugliest Pots" was also produced. These were basically twisted thrown pots which were combined with hand-built organic shapes. After tens of cylinders were thrown in order to give me practice at wheel techniques, I began to purposefully distort cylinders as much as possible without destroying the forms completely. Eventually, many twisted, lopsided, and beautifully mushy appearing forms were produced. To these were added rough clawed out bases and lids, which were pierced at times, and were similar to crawling vegetation. Some pots were sliced in half and suspended in such a way that open organic areas could be placed in the middle to support the upper half. A few of these types of works reminded one of stop-action photography, where a pot is caught in the act of being blown up from the inside. I suppose if one stretched his imagination, he could see these pots as having some sort of functional use. I was primarily interested in setting up a visual dialogue between the smooth thrown surfaces and shapes, and the roughness of the organic areas. In my estimation, this intention was successfully accomplished with these pots.

I also mixed numerous glaze recipes and tried them on pottery. and the sponsor was Sam Wayne. The primary intention of this class

At the start of the course, I usually just dipped my works into a single glaze. Later on, I began to use a sprayer and utilize layers of several different stains and glazes. For example, my nose pencil holder was submerged in Ichicana alone, while one of the "ugliest" pots was submerged in Nilade, sprayed with Gregarious Green, and highlighted with Speckled Blue Dark. I experimented with combinations of warm under warm, warm under cool, cool under warm, and cool under cool colored glazes. Glazing was by far the most enjoyable and most mysterious part of ceramics, as you never knew just how the glazes would mix and what color you would finally view when the pieces were drawn from the kiln. Just as pulling the first proof was the apex in printmaking, so seeing the results of a glaze firing was the height of ceramics.

I feel that all of my objectives were met during my two ceramic courses at Lindenwood. Almost every tool was used at one time or other, as well as most techniques in hand-building and throwing. A large portion of the available glazes were mixed, utilized, and matched in my works. The processes of bisque and glaze firing in the electric kiln were learned and utilized in the last trimester. Sculptural forms were indeed used in a functional manner, and anatomical forms as well as biomorphic shapes were produced and combined. Wheel techniques were explored, and the resultant works were sometimes combined with organic shapes to produce some really "ugly" pots.

and the art of The Human Figure in Art History

studied This course was taken in two parts for 3 semester hours apiece, and the sponsor was Sam Wayne. The primary intention of this class

was to study the manner in which the human figure was utilized throughout art history. The first half of the course covered the early periods up through the eighteenth century, and the other half dealt with the nineteenth and twentieth centuries. The artists, their methodology, and the results of their labor was to be studied and explored. The main medium to be studied was painting, but other disciplines such as sculpture and printmaking were surveyed as well. Tracing the evolution of the artist's rendition of the human figure was to be another main focus of the studies. Further, an appreciation for each period of art history was to be developed. More concretely, a paper was to be written and an oral presentation delivered for each of the two sections of the course. Also, certain readings were required as was attendance at both formal and informal meetings. The key to this course were the many discussions which occurred between Sam Wayne and myself on a myriad of topics in art history.

The areas which were studied included the Greek and Roman periods, the Early Christian and Byzantine periods, the Gothic period, the Renaissance period, and the Baroque through the eighteenth century periods. All of these areas were studied and discussed during the course of the first part of the class. The second portion of the class included the nineteenth century (Neoclassicism, Romanticism, Realism, Impressionism, Neoimpressionism, Postimpressionism); Fauvism and Cubism; Futurism, Expressionism, and Nonobjectivism; and Surrealism, Abstract Expressionism, Pop Art, and the art of the nineteen seventies. In a word, the "isms" were studied.

A research paper entitled "Images of Christ" was written for

the first part of the course. The paper surveyed the artistic presentations of Christ in painting, sculpture, mosaics, etc. from the Early Christian period through the Byzantine period. Special attention was given to the portrayals of Christ in different areas of the world, during varying political environments, and for certain didactic or church oriented functions. The symbolism directly related to Christ was also listed and explained throughout the paper. An oral presentation was given to a humanities cluster group on the topic of "The Use of Human and Animal Forms in the Art of the Minoans and the Mycenaeans." The oral material was visually supported by a multitude of pertinent slides. The primary focus was upon the stylized use of human and animal forms by these early artists. I attended the above mentioned cluster group whenever a lecture was delivered by Mr. Wayne on an art history topic. I met informally with the sponsor at his home for discussion during the second half of this course.

A paper entitled "Veristic Surrealism" was written during the second part of the class. The difference between absolute and veristic surrealism was discussed as were the artists and works of this latter discipline, and the philosophy behind the art movement was presented. I even attended a surrealist film which was shown by Sam Wayne at Merrimac Community College where he teaches art history. An oral presentation on Pop Art was given to a humanities cluster group. Once again, oral material accompanied a myriad of slides. Highlighted were the artists Andy Warhol, Roy Lichtenstein, and Mel Ramos.

Both halves of the art history course were very important to

me. Before taking the classes, I had never formally studied the early periods of art history and had never fully appreciated the contemporary movements. Since my theme at Lindenwood was to be the human figure, it was extremely helpful for me to study the old masters and analyze the manner in which they influenced all of art up to this day. For thousands of years, the human figure has been the focus point for the visual arts, and such early groups as the Greeks and Romans came very close to perfecting the science behind representing the nude. Every other group of artists during the course of history also made definite additions to the search for human beauty and perfection. Every artist, no matter how trivial it might seem, added some scrap of knowledge or experience to the tremendous body of art history. Franz Marc once wrote, "Traditions are lovely things—to create traditions, that is, not to live off them."¹¹ To some people, the modern period in art seems to be shallow in its understanding of the human form in comparison to earlier periods. They must realize that the modern artists have given new importance and credibility to materials such as canvas and bronze. The contemporary artist does not, characteristically, make pictures and statues of people, he makes paintings and sculptures that are figurative entities in and of themselves. As the abstractionists of the early part of this century felt, the piece of sculpture or painting becomes for the contemporary artist "its own self-defining referent."¹²

The importance of the study of art history to the artist can not be overstated. We all need to know where our ancestors have been in order to give meaning to our present situation and gain



direction for future endeavors. The French philosopher Henri Bergson stated that time is "the continuous progress of the past, which gnaws into the future, and which swells as it advances."¹³ Before I studied the early periods of art, I felt like an artist without a true touchstone. I was a person trodding along without my own country. Through the study of past artistic labor, I realized that the family of artists was grand indeed, and that we all share in a tremendous heritage. Also, no art period in history can claim to have the better philosophy or works, for although all of art is different in content and style, it is equal in value. Further, even the diversities of art periods are somehow similar when they are viewed as parts of a single vast reservoir of knowledge and experience. As the author of Ecclesiastes wrote in chapter one, verse nine, "What has been is what will be, and what has been done is what will be done; and there is nothing new under the sun." I was starting to feel really proficient in the handling of tools and materials when the program ended. My former teacher, Dr. Grant Lund, used to tell his undergraduate students that they must "eat a cow one steak at a time." This was exactly what happened to me during the LC IV program. There was much which I needed to learn about art, and I gradually acquired the missing knowledge a piece at a time. I gave print-making a try as well as much more ceramics. The other disciplines, namely drawing and painting, were once again given sparks of life, and the understanding of art history which was developed could be considered to be priceless. The administrators at Lindenwood, especially Richard Rickert, have been most helpful in setting up

an art program with me. I just have one complaint, if the school does not have an M.F.A. program in studio art, then it should be taken off of the books. Otherwise, such advertisement could be misleading to future prospective art students, as it was to me at first. I was told that a student must first be admitted into the M.A. program before he could enter the M.F.A. program, and this is simply not the case. Also, my sponsors were extremely helpful, including Art Kanak, Linda Mosley, John Wehmer, and Sam Wayne. Without these learned instructors to lend insight and support, the program would have been impotent.

In closing, I wish to say that studio art has become a vital part of my life. Before, I could take art or leave it, but since I have had such "hands on" experience for an entire year in the visual arts, I'm afraid that studio art will always be an integral part of my existence. The doors were just beginning to open up for me in the visual arts. I was starting to feel really proficient in the handling of tools and materials when the program ended. I have realized that no formal educational experience will ever be long enough to give me all of the answers or time needed to exhaust all possible avenues of artistic endeavor. An entire lifetime is not even long enough to become the best artist that one can be. "Discovery" seems to be a major part of investigation in the fine arts, as time and time again I discovered new techniques and ideas throughout my LC IV experience. To the artist, creation is a way of life, as well it must be. In whatever job I may find myself, I hope that I consider myself first as an artist.

End Notes

- ¹Robert Fawcett, On the Art of Drawing (Watson-Guption Publications, 1958), p. 50.
- ²Werner Haftmann, Painting in the Twentieth Century (New York: Praeger Publishers, 1972), p. 188.
- ³Bernard Chaet, The Art of Drawing (New York: Holt, Rinehart and Winston, 1970), p. 277.
- ⁴Deli Sacilotto and Donald Saff, Printmaking (New York: Holt, Rinehart and Winston, 1978), p. 89.
- ⁵John Brunson, The Techniques of Etching and Engraving (New York: Reinhold Publishing, 1965), p. 78. This author describes the process of roughing the surface of the plate by writing, "The mezzotint ground is laid with a rocker that has a half-round cutting edge serrated by fine teeth, which pit the metal, throwing up a burr." Instead of this technique, I etched or pitted the whole plate by the aquatint procedure. The book also states, "Mezzotint gives a rich, velvety print that can not be reproduced by any other method." Here I must disagree, as the aquatint worked almost as well for my print, "Darkness."
- ⁶Jules Heller, Printmaking Today (New York: Holt, Rinehart and Winston, 1958), p. 179.
- ⁷Sacilotto, p. 429. Relief printmaking can be defined as a "technique in which the image is printed from a raised surface, usually produced by cutting away nonimage areas." Serigraphy printmaking is described as being a process which "makes use of a squeegee to force ink directly onto a piece of paper or canvas

through a stencil containing the image."

⁸Haftmann, p. 269. The author paraphrases Leonardo de Vinci and this quote is that paraphrase.

⁹Herschel B. Chipp, Theories of Modern Art (Los Angeles: University of California Press, 1968), pp. 152-153.

¹⁰Paul Rado, An Introduction to the Technology of Pottery (New York: Pergamon Press, 1969), P. 156. Both quotes in the paragraph are from this page.

¹¹Chipp, p. 180.

¹²William Fleming, Arts and Ideas, 6th ed. (New York: Holt, Rinehart and Winston, 1980), p. 410.

¹³Ibid., p. 1.

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