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The Carousel: An Exploration of Etching and Drypoint Techniques Through Integration of Organic and Mechanical Symbols

Paul Porter

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TITLE PAGE

TITLE: The Carousel: An Exploration of Etching and Drypoint Techniques Through Integration of Organic and Mechanical Symbols.

THESIS PROPOSAL FOR THE MASTER OF FINE ARTS DEGREE COLLEGE OF FINE AND APPLIED ARTS ROCHESTER INSTITUTE OF TECHNOLOGY

Submitted by: Paul L. Porter Date: May 1972

Advisor: Lawrence Williams

Approved by Graduate Committee: Date

Chairman
"Niemāt en kent hē selvē," i.e., "Niemant en kent hem selven."

From a print by Peter Bruegel the Elder, 1558
In preparation for this report, my reading varied widely out of personal preference, the desire to incorporate other areas of interest, and to open new channels of thought within my work. This range of interest is reflected throughout the paper. Information enclosed was arrived at upon completion of a print, but is based upon the prints changing theme as the work progressed; consequently, I have presented pertinent visual information regarding these changes. I do this to illustrate my thinking, as well as clarify the flexibility I feel in working a plate or a concept. My implications and descriptive notes must not be taken as the whole truth of a print. The title is "The Carousel," and an exploration of etching and drypoint techniques, through the integration of organic and mechanical symbols.

I wish at this point, to acknowledge Mr. Charles Baatz for his time, advice, assistance with structure, corrections, and for his proof-reading of drafts of this manuscript, and Miss Eileen Dinely for her contribution of time in proof-reading.
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CHAPTER 1

As Aristotle said many centuries ago, man's destiny as a social and political animal is inevitable, and since man has no control over his birth, since he is born without choice of his own, it seems appropriate for my thesis to begin with man's uncontrolled "social throwness," and deduce specifics from this general concept. In this introduction I will establish my position both artistically and philosophically, conducting the analysis and evaluation of my prints upon this basic criteria. It is my opinion that a properly organized and well-written introduction is essential for a successful thesis and, indeed, should be as convincing and powerful as the main body of the paper. It is also necessary for me to establish my aesthetic position as soon as possible to eliminate the "floating ground" of relativism that would emerge without a firm espousal of my philosophical convictions. I will attempt to establish and elaborate upon four points in the introduction that will firmly substantiate my position concerning my work and other issues in art. I will discuss and develop (1) the function of theory in art, (2) creativity in art, (3) implicit elements in art, and (4) aesthetic theory. Upon completion of this discussion, I hope to have established my views and opinions pertaining
to the artist, the work of art, and the viewing audience.

Today, man is immersed in a dilemma more pronounced and tragic than at any other period in world history. Qualitatively, works of art and craft products have depreciated considerably in comparison with previous eras, but through no fault of apathetic audiences nor number of artists. On the contrary, the market for artists is thriving today in such a fashion as has never been witnessed in history. Certainly art is a representation of the times; many empires have attested to this. But, it is the aspects of the time that are being represented that I would question qualitatively, not "modern art" in general. We have been destined to dwell in an era of junkyards, slums, and monstrous billboards that the artist may use in any loose fashion because they are entities in evidence today. What I'm alluding to here is the "artist" who frames these twisted, rusting hunks of metal, pastes labels of soup cans together with nude figures from billboards advertising suntan lotions, and calls them "tasteful" collages, sculptures, and reliefs. The qualitative decrease does not result from a corresponding quantitative deficiency, but apparently results from a time in which contradictions cannot be avoided. Internal and external values struggle with each other to decide which will be the other's foundation, and the cultural chasm that has developed because of these conflicting interests, no longer leaves man's interests channeled in one direction, leaving him torn
between spiritual and material possibilities as ends. This widening abyss between values must be spanned before man can once again direct himself wholly, and at the same time be master of his direction. This is a mandatory criterion for the production of qualitative work in the arts. The individual who finds himself in this tumultuous state must "re-establish" himself and rearrange his priorities. On the larger social scale, the material, industrial civilization, in which we participate, must be modified and changed into a means that will liberate the minds and refine the emotions of its participants. Works of comparable quality to ages past will only be realized when man's ideas and ideals become compatible and harmonious with the present situation and realities in which they act. If this cannot be achieved, man will remain undirected. The present society in which we live promotes material accumulation first and foremost, and any creative ideas that may develop in the process of this accumulation are purely incidental, and most, are treated as "fortunate" accidents. If art is to improve, the propagation of creative ideas must achieve top priority in our society at the immediate expense of our material aspirations, and it is on this creative path that we must re-direct our ambitions. From an artist's viewpoint, this situation today is becoming increasingly ominous; indeed, since the turn of the century, matters have grown worse. Technology and mechanization obviously have their validity and positive value
in certain areas—nothing is completely negative—but overall, our technical advancement seems to be doing more damage than good to man's creative propensities. To use a worn cliche', but appropriate just the same, "man is becoming a slave to machinery." He is becoming a puppet of the factory. Man is no longer an end unto himself, but is implemented as a "means." Man is slowly aspiring to the status of a piece in a chess game, being placed and then re-placed, having no freedom to choose or explore possibilities, especially to create his own world through art. Man becomes a function of the machine, subordinated and serving, never creating. The only way to achieve positive results is to consider man as an end in himself, fashioning himself through images of other men, thus, being a means unto himself, society only a by-product of this image-fashioning. Our society emphasizes repetitious functioning, and elimination of creativity or "individual reality," while I would stress concentration on this latter part. This threat of "depersonalization" is eminent in our industrial society today, and can be illustrated by the number of articles that various sociologists, psychiatrists, and psychologists have written on alienation of the individual in America today. Twenty years ago there were, at most, fifteen articles published in English concerning alienation. Today, I would safely assume it would be possible to find that many published, in various journals, etc. every month. Silhouetting my
forthcoming comments upon this social backdrop, I shall begin with an inquiry of creativity in the individual, and art in general. An artist cannot be creative by adhering to, or obeying pre-established rules that have been laid as guidelines for him, before he begins his painting or poem, or whatever his endeavor may be; because in doing so he only repeats what has been done previously, and in the true, Platonic sense, would be nothing more than an "imitator."

When we say an artist is creative, we are not referring to the academic writer or painter, those that apply the technique of using others men's minds, but rather the artist who employs through color, form, surface, textures, etc., that which had not previously existed, which in consequence, makes him the originator of his work and methods. Creation becomes discovery and origination; man becomes creator and master of his method. When the creative artist begins his work, he has no idea what the end result will be, but he does know that it will be an accurate description of his inspiration. The artist is initially unaware of his target and does not have a desired result previously envisioned. Until he completes his work, he has not the slightest inkling of the end result which is to be brought into existence. The creative artist does not indulge in activities that are completely and consciously controlled to produce a particular end. Although the creative artist does not know where his efforts are directed, he does know that he has direction, and the essence
of this means he is able to say that certain directions are not right, and it is here that critical judgment is employed. He does not go in just any direction, but is free to resist paths that he feels is wrong. Bearing this in mind, it becomes clear that the creative artist is not just a vehicle of passive imagination, jotting down all that the mind fancies, conveying the nature of this imagination, as is evident in the art of the insane. An artist, then, functions creatively when he performs his work without foreseeing the final result, but at the same time, subjecting his work to critical control imposed by himself: to create is to originate, and before creation the artist cannot possibly predict the outcome or final result. In order that we may distinguish creative art from the art of the madman, or as a product of the passive imagination, we must establish criteria that will separate these different modes of art. Accordingly, the minimal standards that are instituted will require the work to have positive artistic value, possess coherence and lucidity, and result in a product where the relationship between the parts of the whole are considered aesthetically necessary. Any deficiency in this work will be regarded as a lack of critical control and coherence, resulting from the creative inability of its producer. This critical control, then, sets the artist and his work apart from the work of the insane. The paintings and poetry of the creative artist do make sense, whereas this would not hold true of any effort exerted by
the insane. The main difference between the creative and the insane that must be kept in mind, is that the former's work is objectified or portrayed, while the only thing that the latter portrays is his disease. The difference may become more clear with an allusion to Surrealism. In the Surrealist's painting, his delusion or nightmare is projected and objectified, whereas regardless of the insane man's "content-portrayal," it is always his sickness that is unveiled and shines through, overwhelming any pretext. Hence, the only way that a madman's art can have meaning, is in its revelation of the signs and symbols of his psychosis. Insanity and creativity have often been confused because of the concept of "inspiration" that I mentioned earlier, and its derivation. In creative art, inspiration is the first of two movements; in this part, the suggestion arises in our subconscious, followed by the development, or finding out exactly what constitutes the idea. The artist is never "possessed" by his subject, but has control over it. During the developmental stage, the suggestion is brought into completeness through control exercised by the artist while it is developing. On the other extreme, this definition is not to be confused with a "skill." By skill I mean activity by which one proceeds to an end already formed and established, by following certain steps previously determined and conforming to fixed, stable precedents. This is something completely removed from what the artist's nature actually evinces. "Critical judgment is
an intrinsic, essential constituent of the productive activity called art; and, indeed, not merely a critical judgement, but a favorable one. One must be able to acknowledge the product as an adequate statement of oneself. In conclusion and apropos, I must say that art is more than mere appearance, having a life of its own, and consequently its own truth, which remains implicit. This chapter is being written, because, as an artist, I feel the implicit thesis, that which is not shown directly by the figures and surface images, is an essential and integral part of my work. At times, even universal hypotheses about human nature or social situations are portrayed, yet none of these hypotheses are overtly formed. Utilizing "implicity" in this manner, the artist can impress his message or idea upon his audience with greater impact and effectiveness than stating it outright. Implicit elements may tell many things: they may reveal the artist's character or personal life, elaborate his beliefs or express certain feelings about human situations in general. Many times, that implicit feature which an art-object holds, shows itself to a very select few, but still remains valid. In a number of cases, with which I am familiar, the implicit theme remained hidden from the artist himself, as well as from the audience, and still remained a successful work of art. There are instances in everyday life when we act in ways that we do not consciously

As our subconscious drives manifest themselves and the super-ego is once again relegated to the id. At those times, we perform actions, usually aggressive, unfamiliar and unexplainable to ourselves, and it is no different with art. There are instances when one creates and completes a work of art without a decent understanding of what has been manifested. Under the careful formulation of a psychologist or art critic, the implicit truth of the work can usually be revealed. "If we want to know what his intentions were, the work of art itself may offer no clues to this, and we have to discover it in other ways. There is no 'fallacy' involved in this. We are in no position to cut ourselves off a priori from sources of information which may turn out to be useful, and if the author--outside his work--can enlighten us, we are only cheating ourselves if we refuse to accept the source of enlightenment... Works of art may not be entirely self-sufficient--whatever exactly that is--and moreover there appears to be no compelling reason why there should be. Can we deny that some works of art, at any rate, mean more to us than they would if we had no such outside knowledge?" On the other hand, it is not valid to assume that the painting implies what the artist intended, nor does it imply solely what the audience sees. There are many variables here that can be discussed enjoyably, and in the section on aesthetics

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2John Hespers, "Implied Truths In Literature," The Journal of Aesthetics and Art Criticism, XIX (Fall, 1960), P. 42
I will discuss a few of them; but right now it would be more distracting than beneficial. To cite two examples though, will not be without its value. If an artist intends to communicate an idea "A" in his painting, and, provided the conditions were stable and fixed ideally to project this idea, the majority of the viewing audience agreed unanimously that its predominate theme was another idea "B," then the painting has failed to fulfill the artist's ambitions, and cannot be judged a successful painting. In contrast, it is also evident that sometimes an audience may imply that something exists implicitly in a painting that we know obviously is not there. A multiplicity of factors may be introduced by the viewer on his response to the painting, that have no warrant or backing, and can change the agreement of what is implicit, drastically. This is also an invalid and unsuccessful attempt to describe the implicit in an art-object, for obvious reasons.

So far, we have considered whether or not something is implied, is determined by the artist's intention or by the audience's response, not by the work of art itself. Something can be implied even though the artist may not have intended it and remains oblivious to it, and the audience may be so unperceptive, it eludes their grasp. The implication is, in the final analysis, grounded in the art-object itself, thus releasing us from the necessity of knowing the artist's intention in order that we may know the implication. Art
is symbolization, and through symbols it becomes its own separate entity. When completed, a creative piece of art asserts the position and the identity of the artist because creative works of art cannot attain completeness until the artist can affirm it as being a precise representation of himself. Art always takes on an additional quality besides being a total expression of the author: it acquires mood, and evolves into its own state of separateness, a complete statement of its essence or truth, a "third world," not merely appearance. In its totality, the art-object is neither the world of the viewer, nor the world of the artist; it is autonomous. It is a "third world" of originality, indestructable and never perishing. The implicit factor of the art work does not merely suggest something, because suggestion implies virtually unlimited subjectivity. "Suggestion" seems to denote something hidden, skulking vaguely in the background; "imply" denotes an "openness," indeed, more often than not, it is the most eminent facet of the art-object. The implicit aspects of the art-object may be powerful enough to transmit theories about human behavior, motivations, actions, and social structures, by depicting single characters and situations. They may also furnish us with evidence concerning the artist's beliefs, temperament, and intentions, consequently permitting the influence of these factors. Finally, these works also allow us, in many instances, to infer hypotheses about the world
and its content. Although I'm defending the use of implicit truth in art, and having evinced a theory of sorts, I do not believe in a complete art theory in general. The task of theory in art is the determination of the essence of art, which can be formulated to produce a complete working definition. The definition consists of a statement that will describe the necessary and sufficient properties of art and, in doing so, establish a true and false claim of the art-content, excluding all things or objects that do not incorporate the necessary components of the theory. If this is possible, there will emerge a closed, working definition that is complete in itself, and characterizes and distinguishes the art from everything else. I want to show that theory, in the sense just described, can never be attained in aesthetics. In art, there are no aggregates of necessary and sufficient properties that exist in such a manner as can thoroughly define art. Hence, a theory of it is logically impossible instead of just functionally improbable. The problem we are confronted with when we try to define art is analogous to the difficulties that plague us when we define a "game." If we actually analyze that which is called "art," we discover no common properties, just strands of similarities. The basis of this reasoning was first developed by Ludwig Wittgenstein in his *Philosophical Investigations*.\(^3\) Wittgenstein introduces the question "What is a game?", to

which the normal philosophical answer would be definitive by means of some set of properties common to all games. Wittgenstein, however, refutes this by reasoning that all games share similarities and relationships, not common properties. It is on this model that this section on aesthetic theory is founded. There are resemblances, but no common traits. The vast, exciting disposition of art, its perpetual change and unique creations, make it logically impossible to insure any collection of defining properties. The primary task of aesthetics is not to seek a theory, but to elucidate the concept of art. Both art and games are "open concepts." The relationship between them is grounded in their "open texture." A concept is open if its conditions of application are pliant, and mutable; if a situation or instance can be conceived where it would be possible for a decision to be made that would extend the boundaries of the present concept, including something that had not been included in the original conception, or closing the concept and imagining another to handle the new case and its new properties. Closed concepts are immutable, cannot be changed, and their own set of necessary and sufficient properties are an intrinsic part of the concept. We can see that art is an open concept when we posit the question "Is 'x' a work of art?" This is not an empirical or factual problem, but one of decision. Its induction as an art-object relies upon our decisional judgement to either enlarge the present concept to include this new object,
or restrict the standing set of conditions and refuse to admit the object under our present concept. There can only be conditions of similarity for the correct application of the art-concept, and never necessary and sufficient conditions. The criticism of a defining theory of art does not render aesthetic theory worthless. The value inherent in each theory, dwells in its efforts to assert justly, and clarify certain criteria which are either forgotten or perverted by former theories. Every one of these theories debate and establish dogma that focuses upon some particular aspect of art which has been previously neglected or wrongly elaborated. Aesthetic theory is far from worthless, for it teaches us what to look for and how to look for it in art. "What is central and must be articulated in all the theories are their debates over the reasons for excellence in art, the whole of which converges on the perennial problem of what makes a work of art good."¹ Rather than say "what makes a work of art good," let us refine the language slightly, and consider what makes a work of art aesthetically valuable, and try to define what it is exactly that constitutes the aesthetic experience. The line of thought I will try to develop here is art considered to have aesthetic value, is considered as such not because the beauty that produces the aesthetic moment lies solely in the object of concern, nor because the beauty is manifest solely in the

¹Morris Weitz, "The Role of Theory In Aesthetics," The Journal of Aesthetics and Art Criticism, XIV (September, 1956), 35.
mind's eye of the beholder, but rather it is in a constant proportion between the two, the proportion sustaining itself through the demand made upon the object by the subject. Since a demand is made, it follows that the aesthetic is due partially to the subject that demands, and since the demand must be fulfilled in order to realize the aesthetic experience, we can deduce that it will be done through qualities inherent in the object. In other words, the aesthetic experience is neither wholly subjective nor totally objective. Before I begin my definition of the aesthetic experience, I would like to briefly review the two definitions that philosophers usually support when speaking of aesthetics, and shall consider them as thesis and antithesis, finally referring to mine, which is the synthesis. First, I will give a general definition of aesthetics. It is that branch of philosophy which deals with the nature of beauty, and particularly, with the perception of beauty in the fine arts, which are not utilitarian, where the sole object is the creation of beauty; or as some say, art for art's sake. Two primary viewpoints concerning beauty have commonly been held. One group of philosophers regard artistic beauty as being totally objective, as a quality that is inherent in the beautiful object; in this sense, a piece of music is beautiful whether it is heard or not, and a print can have beauty if it is never seen. The opposite view defines beauty as being entirely subjective, depending upon the observer who feels a disinterested pleasure at the
time the object is perceived. Art is created by the artist, but when it is finished, it always ends up with more than the artist puts into it. It has the addition of quality, or shall I say mood. It has its own being, its own state of separateness. In other words, it is autonomous. It is not completely the world of the artist's creation, nor is it the world of the subjective viewer, but rather a "third world" of originality; a world that reconciles the previously irreconciliable, and that is its essence or inherent beauty. To explain this idea of autonomy further, let us imagine a painter in a complete state of depression. Although he paints while in this state, his canvas may take on a lively, bouncy air, creating a mood completely opposite to that of the artist creating it. So, now it can be called an autonomous reference point instead of a reality of the producer. Thus, as Francis Coleman says in his essay on aesthetics, "the nature of art . . . simply comes down to the sort of things certain persons of certain temperaments and cultures want from objects of art." In other words, it is the demand people make upon an object, and it is exactly that separate quality that satisfies this demand; art in its autonomous state. In this way aesthetic value is compromised between objectivity and subjectivity. To clarify this, let me stress some psychological aspects, that of heredity, culture, and self. Heredity determines certain mental dispositions of

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an individual known as temperament, and this plays a part in his determination of the demands he or she will make upon a work of art. The culture of an individual puts him in a closed system unique from everyone else, and determines to a great extent what his values on aesthetics up to that point will be. Because his experiences through this culture are different than those of anyone else, the relative degree of importance placed on the relationships of parts in the composition will not be the same. This question of culture brings up the problem of scope, system, and method. Because of hereditary factors and environmental influence, the scope or broadness of viewing things will differ from person to person, and accordingly, the systems in which they enclose themselves, and the methods they use to deal with things will also differ. Integrating new information into your "system" gives a broader perspective and has a great deal to do with why one person considers something aesthetically valuable, while another does not. The self is open to this continual modification or integration and so values of importance change with time. As Donald Henze says in his essay: "Tastes are simply dispersed, and the objects of criticism and appreciation of any one individual are unique, unrelated entities."6 This will remain true if your power of integration is impaired. However, if it is functioning properly, then in the words of Coleman,

aesthetic experience involves "a pleasure the existence of which depends upon discrimination and intelligence;" it is not passive: that is one is not simply acted upon, but "one is called upon to analyze and discriminate, to exercise the imagination, to summon up relevant remembrances, and to make associations." In other words, it is possible to educate or teach a person how to have an aesthetic experience. He also says, "the relative experiences of the subject who perceives an object, make it just as difficult to determine what the properties of an art-object are, as these same de facto differences of various subjects make it difficult for us to decide what the aesthetic object and its values are." I think what he is really implying here is that a work of art can be universally aesthetically valuable under ideal conditions that can be arrived at through teaching and discrimination.

Now, to introduce the element of time I'll discuss the "I" consciousness in relation to the object of perception, and its improtance of value; or what you think you really are at the time of perception, and how closely you relate to certain facets of the composition in relation to others. This is the relationship of qualities of a composition in relation to each other, and their importance to you at that

8 Ibid.
9 Ibid., p. 22.
particular time. Time seems to control the aesthetic experience overall, because everything is set in time and, consequently, correspond to each other and are compatible at only certain times. This question of compatibility leads to the reconciliation process that I described at the beginning of this paper, and this in turn leads to a question of symbols. Art is a symbol, a "third world." Through symbolic representation, you can assert your position and identity. Through imagination and recollection you relate to art as a symbol. In doing so, one combines abstract conceptual processes with what is immediately presented, and by this method achieves a separate experience, that of the aesthetic. In other words, it is uniting with that "third" reality of art which now becomes an ideal state. In this way then, an art-object with aesthetic value is a symbol that reconciles oneself with the usually irreconcilable. It leads one to one's self through its symbolization. Man unites with the qualities that are relevant to him at that particular time, through his selective perception.

To this end I'll borrow some terminology from Indian philosophy, on the three inherent states of man. They are Sattva, Raja, and Tama. Sattva is equilibrium and purity, Raja is activity and desire, and Tama, laziness and dullness. Every man has within him these three forces, and one or another always predominates over the others. To me the aesthetic experience in art is this: it is when one unites with the art,
and through this unification Sattva dominates, and high, noble thoughts fill our minds. It is momentarily an ideal state.
CHAPTER 2

In this chapter, I shall attempt a step by step analysis and critique of my work, and in doing so, hope to clarify certain things and facets that may not, at first glance, appear obvious or relevant to the implications that I had intended the print to project. The defense of the prints will rest upon this elucidation. With occasional reference to the enclosed plates, I shall elaborate upon the development of the four major problems that I was confronted with throughout the process of working a plate. The points upon which I will focus are: (1) mechanical structure, (2) organic balancing of the mechanical structure, (3) development of the underlying psychological theme, (4) the enhancement of this theme through technical development. In order to avoid confusion, and simplify matters as much as possible, I will, henceforth, refer to areas of the prints or figures as "lying in sector one, two, three, or four," dividing the print into four equal sections, beginning in the upper right hand sector and following in a clockwise direction.

The print, "Untitled Self-Portrait," will be discussed from the point of view of technique exploration, and the development of design. As the earliest of these five prints, it contains characteristics of each, more fully developed
in later plates. The surface of this print has variations in aquatint tones and textures, mechanically ruled lines, and areas built up from crosshatching and drypoint. It begins as a self-portrait with no extraneous material (figure 1). A grid is imposed upon the plate in squares the size of the self-portrait. Upon that orderly grid work, random texture, in the form of aquatint and simple line, was inscribed in a short, shallow, bitten etch (figure 2). Because the acid resist is applied with a brush, the aquatint develops an organic appearance. The resist was applied leaving the casual, fluid characteristics of the brush strokes on the surface to etch. The rosin dust was distributed upon the plate, heated and etched. Had I applied the resist with a dauber, a piece of paper, or cloth, the effect of the aquatint would have been quite different in the shapes of individual areas, and in the overall effect. I used the brush to achieve the texture I wanted, although it was applied at random. This juxtaposition of mechanical and organic, order and organism, appears again in other prints of this thesis. Overlaying a flat aquatint in figure 3 begins to establish the contrasting relationships of value and design, which, when scraped and burnished, lead to the development of those layered spacial effects in figure 4. Squares, or modules based on grid-squares, become barriers or form boundaries within which a shallow relief of abstract forms appear to be suspended. The final development of these relationships
is seen in figure 5. The diversity of values, contrasts, depths of implied space, and relief forms, are all created as the result of utilization of techniques of the medium. Multiple aquatints overlayed in sector 2 with vertical, ruled, drypoint lines develop a deepening space and, in sector 1, other aquatints give the form of the mosquito volume other shapes in the composition lack. Within the rigid structure of sector 4, the rounded relief of shallow, central forms are held in place by diagonal thrusts and tensions. The less mechanical relief-forms are suspended within rigid boundaries. The philosophical-conceptual evolution of these correlatives will be discussed later in conjunction with other prints of the group, in which they were developed.

The prevalent mood of the "Untitled Self-Portrait" is one of agitation and tension. Although there are areas of respite in the lower right side of sector 2, in deep space behind the mosquito in sector 1, and in the two dark areas of sector 4, the remaining ground is taunt with alliances of mechanical and organic forms, dark and light contrasts, or simply the visual commotion of such textures as in the upper right corner of sector 4. These textures are formed by aquatint and, where the resist has broken down, foul biting. The rounded, lump-like form in the bottom, near the center, is another small "commotion" as is the angularity and mutilated appearance of the self-portrait image in the final
proof. Three points, at which, the mosquito is tangent to the grid structure also adds a degree of tension to the composition. The pregnant, rounded extremity of its belly is touching the upper right edge of the self-portrait square in sector 1. These points of tension, considered consciously or subconsciously, create a counterbalance with those deep space areas of rest. The tension points heavily outweigh the points of rest, or at the very least, are scattered so numerously among them that the mood of this piece becomes one of agitation.

Another aspect of the tensions within "Self-Portrait," that comes to light under analysis, is the fact that several forms in the composition, although they are different in value and texture, seem to hold their place in space, upon the same foreground plane in the picture. The rounded forms at bottom, left of center (sector 3), and directly above this form in sector 4, as well as the abstract, wing-like shapes above these rounded forms to the left and right side of it, and again in sector 3, the curving plane to the left of the originally mentioned bottom center form appear to fall on the same spatial plane. That is, each of these maintains itself on the same visual plane in space. Simultaneously, the sparse areas of black across the top of the plate, from sector 4 to sector 1, also lie upon the same ground. To the left of center, in sector 4, drypoint lines upon the distorted square of aquatint, produce a slightly
deeper dimensional appearance to this shape. This area matches in value, the long vertical shape of black to the center and running through sector 2. Each of these visual planes, and the subsequent tension arising from their imbalance and placement, add to the agitation and fluctuation of the print.

A further significance within this composition is the odd affiliation between the two recognizable objects and the remaining forms and shapes, derived from an abstract expressionistic point of view. The objects, the self-portrait and the mosquito, are made to work within the abstracted forms by virtue of their non-detailed descriptions. The portrait has only a minimum of detail, and is extremely generalized and stylized. The defaced self-portrait becomes more abstract in its appearance, and in the final state is nearly lost among the expressionistic tensions. Above the portrait, overseeing the composition, the insect vacillates between becoming a dimensional form in space, or part of the background, through the textured aquatint, paradoxically giving it the illusion of form. This non-identifiable self-portrait, a "shifting" insect, and an alternating series of tensions and imbalances, will not allow the print to be one of tender mood. From a beginning of objects and non-objects, balances and tensions, grow design elements and directions explored individually in the other prints.

In my discussion of the print "Mommy, Mommy Does
God Make the Carousel Go? No Dear, It's Just A Machine" (henceforth referred to as "Mommy, Mommy"), I shall begin by disentangling and developing the psychological probabilities of the theme and follow with an exposition of the design and technique of the print. In figure 13 we see a bird as the most immediately arresting figure, and feel the predominance of its location and size, but at the same time, we also feel something lurking, ominous and dangling, silently in the background--yet we feel their painfully undulant presence. The bird, at first glance seems perched upon its pole, but if we let our eyes linger for a moment, we see that this is, indeed, not the case; it is actually impaled, clinging by its bowels while its head bends in agony, miraculously maintaining its precarious position. Complimenting the emotional vibrance of these figures, and instilling the mechanical balance necessary, are the rigid poles and orthodox shapes the lines produce in the print. With the introduction of the motionless circle, the possibility of the lines becoming a repetitious pattern is eliminated while the impact of the bird remains intact. Figure 13 displays the circle (sector 2) as a kind of "pattern breaker," upsetting the pattern of line; however, in figure 14 we see the development of variously textured circles (sector 2), serving a two fold purpose. The first problem that it remedies is the emerging, "contrived" pattern that seemed to be establishing itself, and at the same time, lays the groundwork for the change of direction I explore in this print.
Examining figure 13 a bit more critically, I decided that the bird figure did not wholly satisfy my philosophical position, which, in retrospect, emerged as the motivating factor in this work. I had a suspicion that the bird, as powerful as it seemed in the composition, was not an adequate focal point upon which to concentrate, in order to project the mood and idea of the print in its fullness. I had to either displace its dominance in the scheme of things, or eliminate it completely. Introducing the small circles (figure 14) solved this problem, along with the design problem, and consequently I had to choose a new focal point: the small, lifelike organisms in sector 1. My most immediate reaction was to eradicate that form which detracted from the pre-eminence of the organic figures in sector 1. At this point, I began to work in a negativistic manner, hoping to discover some direction, some positive direction, that would emerge from the obliteration of the bird. The important point to keep in mind here is, although I was working with no set direction, other than removing the indomitable force of the bird-figure, I had progressed in the maturation of my philosophical thesis, as will become more evident later in this paper. Removing the bird as the central power was a progression because it shifted the emphasis from an animal, or beast alone, to "beasts" that included human figures; in this movement I also strengthened my position as a thinking artist which, in all reciprocity, would increase
the substance of the print in its later stages. Now, even though I had begun to eliminate this bird, and had become more sure of my thought, it was still evident that the simple deletion of this force would not be enough to carry the theme of this particular print. Deletion of the bird, to do nothing but reorganize the composition, could not project the impact that I thought was essential to successfully convey my ideas through the visual form of the print. I could not be satisfied with that eradication which would only result in the re-organization and not the unification of the already existing elements; I had to create something positive from this negative situation. I had to create, not negate. At this time I began to explore and establish a new direction. I began to see faint glimmerings of that form which would enhance my theme and complete this print. I began to see the small circles I had intended originally as a device to advance the design, become "wheels." With the elimination of the bird and the conversion of these circles into more functional "wheels," I simultaneously reinforced the theme and acquired a new direction. It was at this stage (the transition from figure 14 to 15) that the emphasis shifts from negativism to an evolved development of a positivistic approach. At that moment, when I realized the possibility of a machine being used to highlight my small flailing figures (sector 1), although it is assumed that I was unclear analytically of my new direction, I was aware that the component parts were
not working as a united whole, but as a conglomeration of disjointed but connected parts. Even when I had developed the machinery in figure 15, the print still remained weak. In order to emphasize the relationship of the machinery to the organisms, in order to unite, rather than connect the machinery with the organisms for the sake of congruency, it was necessary to begin working from a horizontal view of the print. At this point, with the complete idea in mind, I knew exactly what would have to be done in order to finish the print; it was no longer a conceptual struggle but a "filling in," crosshatching and application of technique in general. In the final print, the moving organisms are impaled completely, confined within their allotted grid square. Those bold lines (sector 2), also put in the print for a two fold reason, amplify the power of the machinery, but at the same time confirm the total fixedness of the individual organism-figures. In a very subtle underlying sense, one may also think of the crucifixion when viewing this section of the print. As you may have noticed, on the right edge of the print, the strings that secure and manipulate the organisms, quietly dissolve into the edge of the print, leaving the mystery of what actually does move the organisms. Can it be a God-concept, as the child asking his mother in the title implies? Is it the awareness of our differences that produces the ties that bind? Is it the illusion that these differences are insurmountable, and any expression
of consciousness is translatable in terms of what others see in us? If so, then once again we choose, through our own ego, to strengthen our position to such a degree that we dominate "others." Whatever decision the viewer may reach it is at once evident that it is not the machinery that moves this particular carousel. That machinery ultimately moves is an illusion of our time, a disease produced by the age. The apathy machines have produced is emphasized by the mother's reply to her child. She has fallen prey to the "machine myth," and what is even more startling, her child has inherited this falsehood. The social comment which is falteringly put forth is strongly Marxist in its content. Man is separated from his species through his ideology; his creativity dwindles into "Nothingness" and he is willing to substitute "work repetition" for art. Man, being used as a means in himself rather than working towards a personal end, has become impaled and fixated by those driving rods of the machinery. He must follow and, indeed, become part of its every movement, eventually becoming an unimportant part, subservient to the piece of machinery as a whole. Even though this may be the case, we still see those rigid rods of the machinery are not strong enough to snap the strings that bind the figures from the outer angle. Psychologically, this print is probably a product of my midwestern background. Raised in a small town in Ohio, the son of a minister, thoroughly influenced with the traditionalism of my
grandparents, and the Protestant work ethic of the family in general, I was constantly plagued by the dense ideology of the small-town workers that surrounded us, and the farmers also in that area. I was inculcated with the "crowd psychology" on one hand, and with stringent moral views on the other. There was no organized entertainment such as movies, theater, etc., and consequently, the people were even more critical of one another and appealed to religion to justify their harsh opinions that were sometimes levied on people. The people, my family included, were suspicious of crowds, but paradoxically, were curious of new events such as carnivals, and would patronize and relish those annual events, even though they harbored contempt and distrust for the people working at the carnival. Even today I find myself uneasy in crowds, and despise crowd mentality. I was imbued with the idea that the carnival people lived in an iniquitous den, that they were outcasts of society, products of their "Vanity Fair." Thoroughly entrenched in these ideas, I think I understand why I did the print in this particular way. I've always loved the carousel, and it seemed like a pity to have such a prize, "ivory-like," object among the filthy and immoral stalls of the carnival. Secretly, I had always known that the carousel held powers that transcended that of machinery, and being removed, as I am now, from these previous influences, I find that I can posit my own theories, although not yet with full conviction, as can be seen by the
weakness of my figures, in such a way as to challenge these previous concepts that I was tricked into accepting. In this print I can at least assert my contempt for "machinery" as the destroyer of imagination and creativity; and, if I can't quite fully reject my God-concepts, I can at least raise various alternatives and in so doing, at least weaken them.

As an exploration of techniques, "Mommy, Mommy," my first drypoint print, is pure. That is, it is not supplemented by etching or engraving. The entire plate is built up from lines and individual strokes of an etching needle, layered and overlapped through crosshatching, ruled, parallel lines, and random marring of areas for variation in value and texture. The determination to maintain exclusively the drypoint technique was a self-imposed discipline followed by the decision to allow the lines, shapes, and developed forms to remain upon the surface of the print, once imposed upon this surface. This meant any addition of drawing, texture, or line must be considered and integrated with the format. Beginning as an example with figure 13 all of the lines in this proof remain in the last state, though some are submerged in the velvety blackness of the final proof. As a technical exploration, the imposition of this discipline seemed a logical step in my first encounter with this process of intaglio. In etching, submerging the plate in acid when there is already some burring raised by drypoint upon the surface, though it may be covered with acid resist, is not as safe to this burring
as the use of resist might imply. The resist, in drying, may thin out at the peak of the burr, and not present the protection from the acid as desired. Thus, in subsequent etching, the resist may break down allowing the burr to be eaten away by the acid, thereby destroying much of the character of the print.

In this first example (figure 13) the linear quality gives rise to a light, nearly volumeless drawing with the dark upper right corner (sector 1) added in lead pencil to the proof, followed in the next state (figure 14) by the beginnings of a manipulation of space, through dark and light values built up by crosshatched lines. The organisms and figures in the upper right hand corner (sector 1), attached to strings and suspended upon poles from the first example, are now emphasized in their relationship to one another, though they remain isolated from one another, by the illusion of deep space which now engulfs them. In the second example, the initial bird image of the foreground becomes more defined as a form and, though defined, begins to lose its place to the circular areas imposed upon it within the large circular area in the lower right (sector 2). Within each of these smaller circles, a variation of texture, created by manipulation of the etching needle, further elaborates the exploration of the drypoint technique. Ruled vertical lines to the right, inside the circle in sector 2, begin to convey the balance of values which, in the end (figure 17), is a
nearly monochromatic black, enveloping and surrounding the once dominant, large bird form. The circles continue to expand in numbers into the next example (figure 15), where I had the realization that the circles, linked together, now related in dark and light spatial illusions, created a machine-like structure which threatened the tiny organisms and figures—descendants of the first proof. At this point the visual texture remaining in the large circle to the lower right was out of balance and distracting from the action and space within the forms and shapes to the upper and central left side of the proof. This realization of the machine, and the implications I now felt between these figures and the machine-universe, led me to move to the horizontal format of the final print (figure 17). The plate was completed with the addition of six poles and two more organisms in the lower right; now sector 2.

The print, "Rain for the Speared Beasts," is the first of a two part sequel that concludes in the following print "Carousel." The common ground of these prints has its roots in a mixture of Buddhist and Hindu philosophy. As a contrast to the very first print, which was discussed almost exclusively from the point of design and technique, these prints were basically created to project the symbolism, through the design, rather than enticing the viewer into focusing upon the design element. "Rain for the Speared Beasts" actually can, and should be approached symbolically,
from at least two points of view: creation and evolution. Briefly surveying the print in its totality, I think one gets an uneasy feeling that something is not clear here; that something, although presenting itself, actually remains hidden, or at least ambiguous. If the print begins to elicit this feeling from the viewer, then it has begun its function as a symbolic work of art. I created this print with a complete indifference to overall scale, because at the ultimate foundation of our Being, scales are invented for convenience and convention, and are actually a hindrance and illusion when one begins to get into the depth of things. In deep meditation and contemplation, scale disappears along with other set conventions and trivia, and the mind is catapulted into a state of transcendent consciousness, totally aware of all that surrounds. In Indian terminology he becomes aware of the Brahma that exists in the largest cosmos, as being the same as the Brahma existing in the smallest microcosmos. All things acquire an equal validity, all can be viewed as being ultimately the same in primal substance, and related by this, separated only through acquisition of Karma. "TAT TWAM ASI." ("That Thou Art"). That most profound Indian phrase, capsulates my reasoning for intentionally giving the scale of the print a certain ambiguity. This print can be considered as an amoebic organism, or a macrocosmic aggregate and still maintain its compositional validity. In the scale of Being, Brahma blesses
and inhabits all. The second point of the print that I wanted to develop, was the feeling of a combined primeval creation and degeneration, temporally grounded, and weaving a pattern around each other. I based this facet of my print on the Buddhist theory of world-evolution and the origin of society and state. There is no exact theory pertaining to a first creation, but only to the beginning of cycles of creation. At that time when the first human (spiritual not physical) is born on earth, and this world begins to evolve once more, the earth is wholly covered in water, "dark with blinding darkness." There are no nights or days, seasons or years. Through technique and form, this is the feeling I tried to convey with the tone and composition of the print. I tried to express that feeling of primal timelessness, accenting the slow, almost painful development of those small, plant-like figures, in the mysteriousness of their setting. The figures seemed confined and manipulated by the background, prisoners of the world, alien and intruding, dissonant with all that exists. It is only at the top tier of the print that these organisms suddenly come into their own, disrupting and overpowering the timelessness of the setting against which it had been cast. It then burst forth malignantly, like Lucifer in Milton's *Paradise Lost*, into the infinity of distant light and gives us a glimpse of the shape of the corruption to come. "Creeping plants arose, growing like rattens." This Indian phrase gave me much of the incentive and idea for the
theme and feeling of the slithering, slinking organisms. Approaching the print from another angle and focusing upon another aspect of it, we can see that the water-symbolism, made clear in the title, also holds many interpretations. I also used the "watersymbol" as an underlying, background theme for various reasons, again as a result of reading certain Indian scripture. Water symbolism is powerful regardless of the context in which it may be used, because it has so many strong conceptual connotations. It can be used to symbolize fertility, catharsis, nourishment, cleansing, and even sympathy or death. I intentionally used it in more than one way because there were a number of things in my mind. Basing my conceptual reckoning upon Indian Thought once again, I turned to a tract taken from the Rig Veda (Origin of the World) as a guide and foundation. It begins with the lines, "Neither not-being nor being was there at that time ... darkness concealed in darkness; all this was an indistinguishable flood of water." This gives a beautiful description of the worship and respect the Indians retain for that primal element, water, that seems not only an essential and necessary part of their scriptures, but was an extremely vital part of their particular everyday needs. I tried to transfix this image in the mind of the viewer; this image of water as a vital life force, a nourishment to everything that exists, that from which life itself was derived; at the same time, I tried to impart the feeling of a deep, eternal mystery,
shrouded in the depths of that dark water. The second theme in this print is founded upon the karma concept which I intend to develop more fully in the discussion of the "Carousel" print. This print also carries within it a conceptual duality, but maintains a singular edifice. If we interpret the water as ominous cloud patterns (top diagonal shape, sector 4; bottom diagonal shape, sector 1), we see the rain falling from them onto the figures below. With the low ceiling that the clouds now produce, we lose the feeling of an infinite sea, sloshing and churning perpetually, and and at once feel the confinement, restriction, and incarceration that this new aspect offers. Combined with this, we also see and feel the power of the grid pattern, especially on the bottom left half of the print (sector 3), which overwhelms the organic formations when considered in this manner. The scraped, drypoint lines above the organismic figure, located at the middle of the print (sector 4) and slightly to the left, intensifies and exaggerates the effect of imprisonment and agony of the plant-like figures. They assume a crouched, stealthy air, lurking in the shadows of some dark gutter. At the bottom, in the lowest strata of the print, we find some more of these spineless tentacle-like creatures, squirming limply, securely impaled in their designated space by a sturdy rod (used here to symbolize the Karmic bond), floundering spasmodically. Liberation for these poor creatures seems many, many light years into the future.
Paradoxically, they seem to be cringing from something, possibly the rain which carries a natural connotation of a cleansing agent, something that purifies and makes innocent. Somehow, you get the impression that the rain never touches these rank creatures. It is my contention, after analysis of the design and technique of this print, that it is what I will call "printmakerly," and the most so of all the prints discussed in this paper. This expression will be defined as that quality which is the best combination of range and skills of the printmaker (technique), his ideas and thoughts (concept) integrated together to form a work (the print) which is diverse in the use of technique, and this technical facility aids the direction or concept of the artist in every way, maintaining its own character, so neither idea nor technique dominate, but interact and interrelate, conveying the print as a whole. The cloudy, ominous, lurking mood is a result of the relationships established within the techniques of etching, aquatint and drypoint; the general design; composition and characters employed, as well as the manipulation of space. This three tiered, multi-planed print carries with it the idea of a development or growth toward change. From minute beings with no consciousness, out of the depths, the organism at the lower right (sector 2) could be such a creature, moving with its translucent, not clearly formed, but forming pole, towards the new level; at the same depth, but as a feathered form
secured to the poles of consciousness; from the mindlessness of the non-entity to the consciousness of the spirit, of pain and the striving; the growth. This consciousness now moves across toward the left, into the plant-like organism, and the striving upwards begins. This first strata is like a prison. These organisms are imprisoned within a planed surface bounded by poles. Modular, multileveled depths of only short intervals provide a shallow background which is impinged upon by the surrounding darkness. For the beasts skewered upon poles there are only futile attempts at movement. It seems useless to fight, yet at the top tier the organism seems to find light, and appears to be freer though pursued by the darkness.

Once again, the organisms exist within a mechanical structure. Mechanical lines impede their growth. In the lowest level the planear backgrounds within each compartment are developed, as figures 6 to 12 indicate, by the application of etching and aquatint techniques. The final state (figure 12) is the result of several variations of aquatint application. The dark square of aquatint tone in the lower right corner, below the organism, is made up of two visible values; the dominant black and the band of dark grey running around the outer-most two sides in sector 2. The black is comprised of two or three successively applied aquatints, etched for various lengths of time. The grey is the result of one of these successive etches. The result is the smooth
black, above which the linear organism seems to move toward the left. The left side of this area is bounded by a pole and there are three more to the left of that, forming four enclosed planes. Each of these planes has been etched with aquatint and reworked or scraped back to light from the darker textured value. The coarser textures are the remains of earlier applied, random aquatints (figure 8) of different consistencies as well as etching time. These planes, individually, fall upon different visual levels in the composition. The poles upon which these organisms seem to be suspended support the beasts, but also hinder their movement. One organism to the left, in sector 3, is pushing its way into the middle ground; pushing upwards through the mechanical, linear barrier into the chiaroscuro light of the middle tier. Above this plant-like organism there is another similar barrier; to the right the abyss of the unknown. In this middle ground the organism is still regimented. This upper barrier is partially shrouded by clouds which form out of the darkness to the right. These clouds, comprised of three ribbons of aquatint of different textures and values, lead up from the central stem of the configuration to the base of the highest tier. In relation to one view presented before, regarding water symbolism, these cloud formations remain also remarkably like waves.

In sparse areas of "Rain for the Speared Beasts," heavy ink retention adds the glossy sheen of a black, linear
crosshatch or drawn pattern. This can be seen in the above center, black, aquatint square of the final proof (figure 12). The square is split diagonally from the upper left to the lower right with a line. The subsequent lower left-hand triangle is intensified further by the addition of ruled, crosshatched, drypoint lines. In sector 3, slightly above center in the horizontal shape of mechanical lines, there is an extension of several lines of the plant-form fluctuating below this area. These few lines are also inscribed in drypoint. Both these lines and the triangle area of the square above, retain a heavy amount of ink in the final print, due to the burring of the drypoint technique. The heavier ink dries more slowly, like oil paint on canvas, drying in some areas, retaining a slight gloss from its oil base and thickness. This additional, subtle detailing is another element of design which adds to my contention of the "print-makerly" quality of this print.

On the highest tier, the organism in the central top spills over and strains through the space around it. Having broken through the barrier and the darkness around the middle ground, it now moves away from the final darkness toward the uncertain light. The ribbons of clouds move down from the upper left corner to the central top. The organism there carries the eye to the clouds of the middle tier, at right, and following those down to the central middle we cross to the organism's struggle at the left center, and
then into the bottom tier, towards the right in the trail of the bird, and into the beast at the far right, which is moving again to the left and the cycle can repeat itself ceaselessly. Compositionally, this cycle and design revolve around a central vertical column. At the top the organism, beneath it the central black plane and the square of aquatint, down into the light planear compartment at the bottom center which completes the visual column. The ribbons of aquatint (clouds) act as individual thrusts toward the central column. The single, alternating, directional thrusts maintain a sense of imbalance and movement through the configuration related to the growth-cycle concept. This movement makes the manipulation of space a prime problem for me in exploring the medium of printmaking.

Taken at face value, the print "Carousel" seems to be the simplest and easiest to understand of the five prints; actually it is the most complex and personally edifying, when I think of it as the second and final part of the story, having its beginning in "Rain for the Speared Beasts." It has a strong singular relation to the first print also, but this will not be included in this analysis. My "self-portrait" in this print, and my portrait in "Untitled Self-Portrait," are abysmally removed from one another by many hours of reading and experience. In the first print I was unsure of myself, literally and unconsciously portraying myself as such. It was not evident then, working on the plate, but it is
more than clear now. In the first print, my face develops like a washed-out photo negative; there is a scarcity of expression or detail; as if the photo chemicals had gone bad; nothing is really clear--except my moustache. My portrait in the "Carousel" print has its own validity, its own mood, and as I will show, comes to dominate the philosophy behind the print. My portrait becomes a key figure behind the print this time; ultimately obliterating the agony and shallowness of the other figures. This is how I value it; however, it is not why I created it. My motive, as in "Rain for the Speared beasts" was multiple, but again grounded upon a singular philosophy: the law of Karma; "Thou canst not gather what thou dost not sow. As thou dost sow, so wilt thou reap." I think it will be more enlightening and enjoyable if I stop for a moment to elaborate upon this concept, before I proceed with an analysis of my work. "As a man acts, so does he become; as a man's desire, so is his destiny." Certain ideas emerge from these passages with more or less clarity. What awaits a man after death depends entirely upon his moral quality, which in turn, depends upon his acts. Although this statement seems obvious, it leaves room for considerable misunderstanding. For example, by acts or deeds we are not merely referring to man's external actions, such as stealing, prayers, donations, etc., but every thought, feeling, impulse and imagination. To make things even more complex, this not only refers to the deed done in this life,
but in all lives past. Salvation or rebirth is determined upon the total character of these deeds, but this is not to imply that Indian philosophy is in any sense fatalistic. Man is not helpless to mould his own destiny; the Upanishads describe the will as having complete freedom, thus enabling man to act in direct opposition to the spontaneous tendency of his accumulated character, and consequently controlling his future. Karma, then, in the sense that I am using it here, means first of all, deeds or acts. From this we can deduce a most important concept of Indian philosophy. It is on earth, in the "here and now," that man determines his spiritual destiny and attains his final realization. Another thing which is implied in their theory of evolution, which I will cover later, is the fact that ultimately, all men will achieve liberation, regardless of the number of returns, lower and higher in the scale of being, that may await them. There is no idea of eternal damnation. Again, as in some of the previous prints, there is a conceptual dualism that stems from a simple idea. This print can be viewed as an expression of the misery that accompanies life when imprisoned in the cycle of death and rebirth. When we think of evolution, we usually think of Darwinism, but here I think it would be more applicable and appropriate to conceive of an idea where it is possible to be reborn in a lower life form than in a previous life, and the possibility of the animate arising from the inanimate. Rather than evolution it would be more
fitting to introduce an Indian word here, "Samsara," which means cycle of transmigration. The point to keep in mind here is that in Western evolutionary concepts, the development of the organism implies a radical change in the organism as a whole. There is nothing permanent in the organism that withstands the change. On the other hand, the Upanishads stress "the gradual uncovering and bringing to light of a quintessence originally present and incapable of modification," rather than the radical change process. It is with these ideas in mind that we can now analyze this print. Similar to my other prints, I have developed the idea of the figures once again impaled by their poles, confined by the extended base of their portion of space and being. Unlike "Rain for the Speared Beasts," in "Carousel" we have an exact visual representation of the figures I want to present. There is no indecision or ambiguity concerning the objects or forms held fast by the poles of the carousel. The figures also seem limited in their movement by the base which is projected out from the carousel. On and off the carousel, we see figures spinning at random, blown in no particular direction, represented by life-forms of every species. The carousel spins in no set direction, and the creatures fit into no particular order, and so it is with the wheel of māyā, the hub of illusory existence. We see no chosen pattern of evolution here, just blurred, physical change; but, at the same time, there is a feeling of something still and per-
manent, unchanging in the midst of this superfluous flux. Although the figures are suspended by their poles or Karma, we have the feeling that they are somehow united by an underlying Being, and that once rid of the confusion of name and form, those confining areas would lift like a net and the figures would once again be united under the ensuing space. We find this idea prevalent in Indian Thought also. According to the Upanishads, all individual being had its origin in the mistaken idea that the Atman was identifiable with the senses, body and mind, thus, separated from the Brahman, and imagining themselves to be an individual and separate being. The whole process of spiritual evolution is just a process of undoing this original misunderstanding. In the print we have a glimpse of the unification of Atman and Brahman, through the space that gives an infinitely deep stellar background to the figure of myself. When liberation is achieved, the figures will fade away from the finite space of the carousel, into the infinite, uncircumscribed space. Although there is no liberation in the print, we see the animal-human figure of myself posed upon the vast, boundless background, closer to nirvana than any other of the creatures. In one of the figures of myself, we see, in comparison with the other version of myself, a lower contrast of tone which tends to give this "portrait" an unsure, faded or just developing look. Combined with this are the strong, bestial legs and hooves that dominate the feeling of this figure as some
impulsive carnal animal, ruled by sexual instinct, prey to its immediate pleasures. This bottom half of the figure dominates the upper part with sheer strength, but in the upper portion we have the development of a number of tentacle-like arms, some with almost a hoofed appearance, focusing the viewer's attention upon, while fanning out around that immobile, semi-expressionless face. The other "self-figure," in comparison with the first, has a definite, high contrast tonal value, which enhances the power and depth of the face. The eyes are indistinguishable because they are deep set, and the space that this creates, along with the mouth-like shape of the head, gives the face a sense of approaching timelessness. A neck has been added here and is used as a point of transition to separate this "floating face" from its impaled body, which is slowly being consumed by that billowing, black, rolling shape, which seems to be swallowing it whole. The legs have lost their powerful shape and solid hooves, and the arms have quietly folded into the side, patiently waiting to be consumed. This also adds to the effect of the head separated from the impaled body, projecting from the depths of that infinitely deep blackness, emanating a quality of eternal bliss, an all-enveloping timelessness. Returning once again to the carousel, we see figures emerging from figures; fish, men, and moons, born from an "ape-torso" shape. Elephants, roosters, monkeys, geese, all flying wildly through the chaos of this existence, transfixed on
the wheel of existence, karmic passengers on that "Samsaric" carousel. The animals appear stunned and frightened, and there is good reason: the direction of the carousel is not guaranteed. It is just as easy to reverse its direction as it is to spin forward, thus plunging the animals into the dominion of the lower-life forms, that are still further removed from that ultimate goal of all life: release from Samsara. When Brahman is experienced, when all creatures are seen in their real relation to the absolute, then this world is indeed a paradise; it is no longer the chaotic jumble inherent in the carousel, but pure consciousness and peace. The alternating beams of light and darkness that emanate from the sprocket of the carousel are symbolic of the never-ending successive phases of birth and death that are intrinsic to the carousel. Another intrinsic quality of this print is the multiplicity of intaglio techniques used.

Beginning with the first proof (figure 23), much of the drawing and linear crosshatching under the roof of the carousel is etched, though the drypoint technique was applied early to the circular base of the carousel and was used to inscribe the fish on the base of the right side (top, sector 2). These were etched later to stabilize the strength of the lines in the composition. Within figure 23 there is, because of some traditionally applied perspective, a suggestion of the space so infinite in the next example (figure 24). This is the fourth state and the plate has developed
enormously in the direction of design. The introduction of the monkey in the first proof has been extended as an idea to form the unusual trinity of characters in the foreground. Isolated like the organisms in "Rain for the Speared Beasts," these characters, animals and "near-men," seem almost unconscious of the situation they are in; their expressions indicate this. At another level, their expressions represent them as symbols, and as such they become stylized, not only in technique, but also in character and expression. The nascent surrounding space of the first example is not yet completed by the extensive use of drypoint in the background, and in the compartmental depths at the base of the carousel. The background has become a swirling, brooding, atmospheric kind of space. The stunned expressions of the animals emphasize the ominous, foreboding mood of this spatial effect. Application of aquatint in the lower central figure and the figure to the right, add to the tone and textures the slight relief of a deeply, etched black. In figure 25 the swirling clouds have been relegated to the area bounded by the poles of the carousel, in what becomes a central core of drypoint background. The carousel's platform compartments, as well as the projection out from this platform into implied, infinite space, are more finalized in this state. In this same example, the evolutionary idea is illustrated, and from figure 24 to figure 25, the direction of the central foreground figure's gaze is shifted from the figure on the
right to the monkey on the left. Entering the final print, (figure 27), we see the background space once again revised. Though scraped light, this space still retains hints of the violent swirling before it. The scraped area of the background across the top of the print (sector1 and 4), I have not burnished, so there would remain some amount of light, drypoint texture. Spinning in either direction, the carousel is supported in its movement by the remains of directional swirls, remnants of a previous proof. As final details, I have emphasized certain lines in the composition with a final etch, to bring up their position as a value to the level the figure appears to hold in space. I instituted engraved lines in the three foreground figures, the monkey's arms, and at his feet. The outline of the central, self-portrait figure was accentuated with engraved lines, as was the head of the third figure to the right. The application of all these techniques in some degree to one plate, add a range of qualities to its value and textural appearance. In all five of these prints, I have avoided adding textures that were foreign to the tools of the craft and, as yet, have not thoroughly developed the possibilities of these. In "Carousel," there is a richness of variation, which is the result of the use of these multiple techniques. This, coupled with the imagery and symbolism of this plate, make it a complimentary partner to "Rain for the Speared Beasts."

In the print "Words to the Horsemen" the intaglio
techniques become nearly subordinate to the strength and curiosity of the images. To counter this development I have integrated extremes of form, flat planes, linearity, and silhouetted shapes. These are drastically emphasized by the deeply-etched blacks of some shapes in the configuration. These, in figure 22, maintain their individuality as elements; but, in the end, do not disturb the print by overpowering it, and, to some degree, counter the strength of the figure image. The deeply-etched, black shapes in the center of the composition, and to the right side of sector 1, are made up of multiple aquatints etched long to form a relief on the final print (figure 22). The black, silhouetted horseman-shape (sector 4) is also a deeply-etched aquatint. For further emphasis, I ruled drypoint lines vertically inside the shape, and the result is ink retention and a slight gloss. The deep line in the truncated horse figure, directly below this rider, also has this slight gloss to its black coloring, as does the black diagonal shape in sector 2 in the lower right. Due to the curiosity of the final images, I feel the manner in which I have used intaglio techniques makes them more than simple decoration, but balances the prints images by their obtrusiveness. The technique must not be overpowering nor must it be totally subordinate to the image created.

In this plate we can see a similarity to the manipulation of the space in other prints. The top of the print (sector 1 and 4) is basically shallow; and, because of this, shapes appear like cardboard cut-outs mounted with only
slight intervals of space between their planes. The silhouetted, black horseman, to the left in sector 4, is in strong contrast to its background and is balanced and drawn toward the other linear images of horsemen to the right, by the black, linking the top and bottom on the right side of the print. To the far left in sector 4, and to the far right in sector 1, just before the dark aquatint, fine, horizontal lines, scratched lightly in parallel succession, begin to push or establish an intermediate depth between the cut-out figures and the deep space to the right. On the left side, there is a more subtle kind of development, but it does force the plane, upon which the horseman is fixed, to separate from the toned band to the left. Dropping down into sector 3, directly below this black silhouette, we find at the left edge a similarity to the flat, planar space of the top section. Moving across sector 3, from left to right, this factor changes with the imposition of a horseheaded figure upon the arms and hands, and moving farther across we are enveloped by the volume of the space surrounding the figure in sector 2. The bottom of the plate fluctuates between flatness, linearity, and extreme depth. These variations create a provocative totality. Through the structural rigidities of the flat space the voluminous figure bursts. The resulting range of spatial illusion contrast and expand as the eye moves around the print. The simple relationships between the rounded, curving lines,
and the more rigid verticals over the entire composition add a tension which also pushes and pulls the eye.

Another side of the "Horsemen" print is the subconscious play of symbols in an arrangement which can only be deemed Surrealistic in nature. The figure in the lower right (sector 2) forced its way into the picture, not having been planned as a conscious part of the composition. It emerged at a certain point in my work, and did not hold a position in the planned aspects of the print prior to that time.

Perhaps, because the term Surrealism implies much more than this small unconscious leakage into the concreteness of my work, I should clarify the reasoning behind my statement. Surrealism could be defined as a way of dealing with reality; an awareness of self and reality. The manner of presentation of this philosophy of artistic awareness, is one in which reason and conscious organization play no part in the creative process. Images and ideas emerge from the depths of the unconscious. Surrealism is a mental attitude; an investigative method designed to remove the work of art from the rule of so called, conscious faculties. The result is the amazing image of the artist's thoughts and dreams. There are spontaneous aspects to this print which are not obvious to me or to the viewer, and clues to my unconscious intentions may have to be extricated from the possibilities by one trained in unveiling; a critic or a
psychiatrist. In man's daily life he does not always act intentionally; there are actions performed and things done or created that cannot be attributed entirely to consciousness. So it is with art. The artist may do things that on the surface appear to have no meaning logically, or otherwise. These things can often be analyzed by a critic or a psychiatrist. When this is done we have clues to the interpretation of a work which might have puzzled us indefinitely.
Surrealism has been described in several similes which lend insight into the depth of possibilities. It has been said to be "as beautiful as the trembling of hands in inebriation" or in the exciting dislocation of this other simile: "Beautiful as the chance encounter of a sewing machine and an umbrella on a dissecting table." This unexpected, arbitrary beauty, these dumfounding juxtapositions are the very voice of Surrealism. These images become as tyrannically unforgettable as the unusual, unconscious images and relationships in "Words to the Horsemen." Here, the conscious manipulation of space and materials is rivaled in a powerful way by the image in the lower right. The isolation of anatomical fragments, or the rearrangement of these parts, is the source of this power.

The Surrealists have applied and developed many technical devices used within the Renaissance and the Seventeenth Century, such as double images, composite images, distortions in perspective, and the isolation of anatomical fragments. The origin of these strange, fantastic devices, stems often enough from the work of Hieronymus (Jerome) Bosch and his fellow artists. Bosch set down the most diabolical, blood curdling details with a delicacy of line and a mischievous
sense of humor, that set off the unconsciousness of his creations of "near men" and beasts. He was inspiration and even indirectly of assistance to the career of Peter Bruegel the Elder, whose publisher, Jerome Cock, used Bosch's reputation and even his name on a print or two to promote their sale. "Big Fish Eat Little Fish," published in 1557, was such a print. Probably the second of Bruegel's designs to be published by Cock, it lacked Bruegel's signature though Bosch's name was added! A comparison of the "Temptation of Saint Anthony," designed individually by both men, reveals the striking similarities of image, composition, and even value relationships. Peter Bruegel continued his work through a series of proverbs such as "Big Fish Eat Little Fish," corresponding to our expression "dog eat dog," and into the engravings known as Bruegel's "Seven Deadly Sins." All were engraved by Van der Hayden and published by Cock. Each combined allegory with demonic symbolism and everyday realities. These were not Surrealist in the contemporary sense, for the designs were replete with the meanings common to every peasant of the period. At the same time, each cannot have been totally logical. The creatures of Bosch and Bruegel were too many and too fantastic. They have seeped from that subconscious darkness of the netherworld of the mind.

Both artists served as inspiration for other innovators who, in turn, inspired the Surrealists of the Twentieth Century. Because of their fantastic, often mystical
visual statements, Odilon Redon was a devotee of Bosch and Bruegel, as were Goya, and later, Klee and Chagall. Perhaps in a similar manner, though from a different view, some of Hogarth's prints, such as "Whoever Makes a Design Without the Knowledge of Perspective," also have been the forerunners of the many devices of the Surrealist exponents. The supernatural warpings of perspective and perception in this print, have roots in the art of the Middle Ages in the work of Hans Baldung, 1480-1545, in his "Bewitched Groom," and even the print "Perspectiva Corporum Regularium," by Wenzel Jaminitzer, 1508-1545, published in 1568. Looking through the art and decoration of the Middle Ages from this point of view, the large body of this work appears to have been predominantly fantastic in nature. It should be pointed out that many of the fantastic works of the past, such as engravings by Hogarth, rational, magical, satirical, or scientific basis, which distinguishes them from the art of the Dadaists and Surrealists.

There is no doubt that Goya, just as Hogarth before him, looked upon printmaking as a way of reaching a wider audience than with his paintings. Unlike Hogarth, he had no intentions of entertaining, while portraying his symbolic representations of the evils of his time. His humorless satire gives his prints a power and impact. Like Bruegel, Goya created a series of prints under the titles of proverbs—"Proverbios." In each of his series, "Disparates," "Los Capricios," and "Disasters of War," individual prints are a
symbolic reference to his world; a reference tinged with the hideousness and the demonic quality of the darkest part of man's nature. The application of the etched drawing and aquatint, the general simplicity of spatial effects and background space, make these images of men and half-men poignant and powerful. The titles of these prints are striking in their casualness: "Wonderful Heroism Against Dead Men" and "Bury Them and Be Silent." The truncated torsos, a severed, isolated head, two bound arms grasping from severed nothingness toward nothing reek of the brutality and war. The isolation of body parts, not as a device but as reality, make the Surrealist's reality too real. Goya is not a Surrealist, but a realist in this way. "Bury Them and Be Silent" is strewn with corpses stripped of their arms and clothes. The bleakness of the scene is accentuated by the two travelers, who stumble upon the decomposing bodies and gasp in their revulsion. These are the results of war between men. The universality of much of Goya's work lends an additional ominous note because men, almost everywhere, can identify with these striking pictures and symbols.

Technically, Goya was an innovator in his approach to the print as a self-contained medium, capitalizing on its inherent character and expressive potential, rather than using it as a means of reproducing his paintings or as a substitute for his drawing. By the year 1800 Goya was using, in his most significant work, fantastic and enigmatic images.
Another influenced by Goya, as well as Redon and Ensor, and attracted to Daumier and Lautrec, was Paul Klee. The relationship between these artists and Klee was that they were all masters of the fantastic and intuitive. In this way also, Kandinsky, Klee, and Chagall anticipated many of the ideas of the Dadists and Surrealists. (Kandinsky in "Light Picture," 1913, Klee in "Musical Dinner Party," 1907, and Chagall in "Paris Through the Window," 1912). Klee, speaking in his lecture on modern art, describes his idea of himself being like the passive transmitter. This is later a concept of Surrealism. He also states his realization that the work of art is not sufficient by itself; there must be a spectator to whom the symbols will mean something. A series of representational etchings done by Klee in the very early 1900's are filled with a malignant humor, and appropriately enough to the etchings, a mordant irony. These are already Surrealist in their imaginative shock qualities. "The Virgin in a Tree," 1903, is reminiscent, in its lack of background and isolation as a single image, of Goya's etching, "Ridiculous Folly." The prints "Comedian," 1904, "Menacing Head," 1905, and "Hero with a Wing," 1905, all reflect Klee's anticipation of, and aspects of his influence upon the Surrealist movement.

In terms of space, Klee was primarily concerned with linearity, and in his later works, space was developed in relationships of color, in modular arrangements of planes.
The light, spatial relief, representative of such works as "Jorg," a 1924 watercolor by Klee, and even the tiered, layered effect of Daumier's lithograph "Le Ventre Legislatif," are relevant in comparison with my work. The shallow, spatial effect, previously spoken of in relation to the prints "Untitled Self-Portrait" and "Rain For the Speared Beasts," are partially based in the influence of Klee. His work appeals to the viewer on a variety of levels. One is purely visual, with its emphasis on widely ranging color, intricately woven, delicate patterns, and tactile suggestions emphasized by the surface qualities. In addition, there is an appeal on a conceptual-literary level that, in the mind and meaning of the artist, is nearly as important, and is induced by involved symbolism and introduced by his titles. Here lies another aspect of Klee's influence upon me: the importance of titles in several of my prints.

The ideology of Klee's work between 1930 and 1935 is Surrealist by nature of its poetic and frightening associations.

Perhaps at this point I should clarify the fact that Surrealism may be divided into two technical groups. The first Dali termed "handpainted dream photographs." He, Tangut, and Margaritte excelled as the masters of this technique. The second kind of Surrealist painting suggests, by contrast, complete spontaneity of technique as well as subject matter. This corresponds to the automatic drawing
and painting of Klee and Kandinsky years before. (Klee's "Little Experimental Machine," 1901, and "Little World," 1914). Surrealism, in this thesis, is not so much a question of a school or a formal kind of movement, as it is a spiritual orientation. Human objects and figures are divorced from their natural functions. They are placed opposite one another in a relationship which is unexpected, consequently each acquires a new presence. Miro has stated: "The magic of this new reality resides precisely in the fact that it can never be completely captured in words, pictures or ideas."¹⁰

Needless to say, it is a spiritual orientation which allows such an exposition.

There are other influences and directions within many of the aforementioned artists' works that apply also to my efforts in this paper. But Klee remains a focal point in relation to the minor Surrealist orientation, I feel; and, of even more consequence, he is the key to the broader and more important direction within all of my work. By virtue of his probing beneath the surface of the everyday, because of his transcendent, emotional expression, and lyrical form and color, Klee belongs to the Expressionist movement and spirit. Herein lies the mainstay of this background of my vision and direction; more particularly, the influence of the independent Expressionist, Max Beckmann. The multitude

of things or relationships I've discovered in Beckmann's early use of space, symbolism and tensions, and their similarities to my own work, have opened new avenues of insight and visual language for me. A minor, though relevant relationship to my prints is the difficulty these, at times ambiguous, at times certain, images present to the viewer in terms of being understood. In the modern idiom, this is a part of the iconography of a multitude of persons, among them Chagall and Picasso, as well as Beckmann. Picasso was claimed early by the Surrealists and participated in several of their exhibitions. The relationship I wish to establish is best expressed in this statement by a founder of the Surrealism movement, French poet, Paul Eulard, in 1936: "It is only when objects become complicated that they become possible to describe. Picasso contrived to paint the simplest objects in such a way that everyone again became not only able but eager to describe them. For the artist as for the most uncultivated man, there are neither concrete forms nor abstract forms, there is only a communication between what sees and what is seen—an effort to understand, an establishment of relationship, almost a determination, a creation. To see is to understand, to judge, to deform, to be or to disappear."\textsuperscript{11} Just as Klee's statement about the art-object needing a viewer to be complete, this concept of symbolism and interpretation—meaning and method—

is a part of Beckmann's allegorical communications. The complexity of configurations of symbols and images leaves in all of his work, multiple levels of possible interpretations. This opens the door for the viewer and allows him to enter on one plane of understanding and meaning, explore with his mind's eye, and leave the work with something more than he began with, in terms of understanding, simply through his own application of experience and "open eyedness" on this trip around the symbols, and through the space of the art work. Ambiguity is not always an uncleanness as it is a way to a broader understanding. This is where a burden is placed upon the viewer, in that he or she must open themselves to the work, to allow their deeper reasoning, emotions, and secret worlds to touch the art, and to be touched by the art, in return.

Max Beckmann's world of painted symbols contains people, costumed and masked, clothed and unclothed. The human being, confronted with these images, must be, at some level, able to identify or identify with enough of these to make his or her contribution to the possibilities of the art work. In this way, there is an amount of difference between the work I present and that of Beckmann. In a print such as "Carousel" the initial image is much like Beckmann's, since there are recognizable objects and things which mean at the level of their being those things. This is only one possible level of meaning. Beyond this, their arrangement or organization
allows an allegorical quality to become meaningful on another level. Here, as in the work of Paul Klee, the art goes beyond the level of the purely visible, though brought about by the visual aspects. This feature is as important to me as it is to the work of Klee, Beckmann, or to the early work of a contemporary like Philip Guston.

Another side of the connection between the early work of Beckmann and my own, is what seems a characteristic in the manipulation of space. Comparing two of his early paintings, "The Night," 1918, and "The Dream," 1921, we find the similarities are the self-containedness of the composition and the relatively shallow, but convulsive space, in which the figures and objects of his theme are suspended. Within the boundary of these canvases, the rigid pictorial arrangement forces together seemingly unrelated parts. Upturned ground planes meet the wall in an oblique manner, and the fluctuations or undulations in space of the pictorial elements create an unusually plastic tension in the mood of these paintings. I will make a more specific comparison later, between the composition "The Dream" by Beckmann, and "Rain for the Speared Beasts," but at this time I would like to explain the plasticity of both Beckmann paintings. Across the composition of "The Night," the five main characters, though participating in the drama at ultimately different positions in space, remain in contact with the foreground plane of the picture. It is this device which gives the dynamic, plastic quality to the entire
composition. This analysis applies also to the canvas "The Dream," mentioned before. Referring back to the earlier mention of the print by Hogarth, regarding perspective which revealed the multiple possibilities for misusing or reorganizing a composition by spatial effects, and applying these illusions to these two compositions, it is clear the distortions in the normal perspective are completely controlled by Beckmann. Being consciously controlled, the intention of the artist adds to the composition, use of space, and the meaning which surrounds these characters and objects. They become more than figures in a particular disposition; they become allegories of nearly limitless possibilities. Max Beckmann's use of sculpturesque draperies, angularity of forms and an inner emotion or tension differs from the movement of the Neue Sachlichkeit (New Objectivity) painters of the twenties, who were attracted to Dürer and Baldung for their clarity of line and detail. It is curious that a painting movement is inspired by artists who were printmakers, and yet produced less in the form of prints than their inspiriters. Beckmann is contrasted to this New Objectivity because the important things for him became the use of unnaturalistic, spatial elements, and symbolic realism. In this way he is more closely allied with Francisco Goya. These men created a powerful reality through their own expressive use of symbols and an individual manipulation of space.

Besides the purely technical visual qualities of my print "Rain for the Speared Beasts," the primary concern is
the exploration and manipulation of space. Beckmann abandoned traditional, perspective space in favor of a reorganization of parts into a pattern, contained within a relatively shallow space, to control the planes of the configuration, and balance or subordinate them to the overall design of the painting. Further, a comparison of Beckmann's painting "The Dream," or similarly, the left panel of the tryptic "Departure," 1932-1935, will reveal several elements of construction in the composition which link them to "Rain for the Speared Beasts." In each of these paintings there is a central vertical movement or column. In "The Dream," it begins at the top with the bandaged stump of the moustached figure's hand, down to the face of the central girl figure, and on down to her hand and beyond to the girl at the bottom of the composition. This visual configuration causes the vertical "column." At several points in this construction, diagonal thrusts move back into the central vertical, creating a violent or agitated movement around this central column and further adding to the tension in the composition. This structure is linked, as it was described in the chapter before this, to the elements of my print construction and to the manipulation of space which is the result.

Max Beckmann's symbolism is similar to the early work of Philip Guston's, because it is social in origin. In this same manner, the work of Honore' Daumier, Hogarth and Goya, as mentioned before, as well as the emotionally expressionistic lithographs and drawings of Käthe Kollwitz are linked with
Beckmann and Guston's early work by symbolism of social origin. Philip Guston's mature painting directions have become a "metaphysical search for ideal essences." These abstractions are calligraphic in nature, and though much like the work of Mark Tobey, are based less on calligraphy than on metaphysical notations of objects and things. This mature direction is not of as much consequence to me at this time in the relationships I will establish here.

In Guston's early work, he attempted to symbolize, rather than represent naturally, significant aspects of man's life. In this way, he is tied to the painter Karl Zerbe, whose work was preoccupied for a time with the symbolic language of objects. Zerbe's configurations present a disquieted presence, similar in character to the early work of Giorgio de Chirico. Zerbe can be contrasted with Beckmann's influence, because in this period he represents a part of the New Objectivity (during the 1920's) which was meant to counter the Expressionists emotionalism, with an emphasis on detached observation. The primary connection I find between Zerbe and myself is that in building his paintings he began with quiet, almost lyrical figures in repose, and builds, in his later work toward a peak of complexity. I find this cycle in each of my prints. Individually they develop from a simple linear beginning into a crescendo of similar complexity.

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Moving back to the early work of Philip Guston, we find a more striking similarity to the ideas presented in these prints. Guston's major paintings, before 1947, were relatively static, symbolic dramas. Then, he painted cities in endless rows of darkened windows and spires, suggesting a kind of confinement. Many of his compositions contain bits and pieces of worldly objects, seemingly meaningless. His early work is thus weighted with references to recognizable objects and ingredients. In his canvas "Night Children," the figures are bounded in a composition constructed to be closed into itself. The atmosphere is created, which in this bounded composition makes the figures prisoners. The play of figures upon a modular, almost shallow background space, is reminiscent of Beckmann once again. This interplay of objects and space is linked even more to my work in Guston's painting "Porch 2." This canvas is also deliberately bounded. These figures are placed in a constructed, picture space once again, where vertical and horizontally structured bars or elements, similar to my carousel poles, impale the figures. The result is a tremendous tension which places the figures in a prison; visually and emotionally.

In Guston's early work, like Beckmann's, there was an interest in bringing the objects in the painting up to the picture plane, through overlapping shapes, creating a tension between the surface and the depth. This sets up a rhythm which seems to unify the pictures of Beckmann and Guston.
Philip Guston has now gone beyond what he termed the "repetition of the known"\(^{13}\) into his present exploration of the unknown, moving from object to non-object. Paul Klee covers this in his comment, "Art does not reproduce what can be seen: it renders visible."\(^{14}\) Guston's abstractions are now composed of an atmospheric infinity, in which ambiguous forms move. His image is a state of being. Having shown relationships between my five prints and the variety of artists discussed, I would like to explain another affinity of Guston's later work to aspects of my prints.

Guston has abandoned and rejected classical perspectives in favor of the flux of objects in space. Goya's simplistic, atmospheric, aquatint picture-grounds began this process, and throughout the Nineteenth Century artists sought alternative attitudes toward picture space. The Twentieth Century has brought with it this spacial breakthrough and Guston is one of the expositors. Space becomes an "interminable extension, an element that was at once inside and outside the painting."\(^{15}\) The created image is as spiritual as it is visual. It is as much a part of every other thing, as it is of itself. Dore Ashton, in her book on Philip Guston, quotes Boris Pasternak,


whose words are familiar to Guston: "The clearest most memorable and important fact about art is its conception, and the worlds best creations, those with the most diverse things, in reality describe thier own birth."\textsuperscript{16} Guston's earlier work and symbols of masked and upside down figures, superimposed on a kind of carnival, suggested the dislocation of modern life. In his later work, the canvas is inextricably linked to the reality which is in and around the painting. In this way, perhaps, he has overcome his earlier alienation and is bound more closely to the higher order of realities; bound more closely to the cosmos. The earlier symbols and images of battling children suggested an imbalance of the cruel and the awkward. Perhaps, in passing beyond the canvas into another demension in the later work Guston, as a representative of the higher sensitivities in men, is himself a symbol of the future and of a higher order of consciousness. For a consciousness, in its present state, to conceive and elucidate a higher order, and make it a reality through art, must surely mean there is more possible from most men than they allow themselves to conceive or create. With this in mind, I would like to move to some comments regarding the art of printmaking in general.

The materials of printmaking are a physical framework of the printmaker's ideas. An understanding of his craft

will allow him to attune himself to the nature of his materials as a means, and not be distracted by them. Within the process of working a plate, the reversal of the image requires an amount of detachment, both from the work and from what the work is about. There is a kind of "time lag" or working time required, though there is spontaneity possible in this stage, from the inception of the plate, through the various states, into the final proof. In some ways, this would account for the intellectual vision which the authors of such books as The Bite of the Print and The Indignant Eye feel is peculiar to the art of the print. The critical quality inherent in even the verbal similarities between satire, etching, and engraving make a point for The Bite of the Print regarding the thesis; that it is "criticism in the widest sense that seems to be the genius of printmaking." 17 To return to my earlier statement regarding the "time lag" in the working process, I would say this: drawings are personal, immediate, and the closest to a spontaneous reaction to a circumstance. The incorporation of this idea within the framework of the materials of printmaking allows the elements of drawing, as well as the technical materials characteristic of the craft, to participate within the working process. Therefore, the "time lag," between the inception of plate and idea, to final proof--the working process--can add rather than detract from a spontaneous

atmosphere, or from the use of spontaneously acquired elements.

"A great percentage of creative prints are a correlation of drawing conceptions, but the complexities and characteristics of the media elicit a change in [the artist's] response which tends toward a modification and extension of the draftsman's vision."\textsuperscript{18} Understanding the material means and an understanding of the material's characteristics, become "intrinsic qualities of the final image"\textsuperscript{19} of the print. This awareness, "intertwined with the process of seeing and forming,"\textsuperscript{20} become bound together and enter the conscious processes of creation, only in a secondary manner after a time.

A print remains the arrangement of tooled marks upon a paper ground--it is a recording of the manipulation of certain tools upon or in that surface. But in the final analysis the print represents a reality beyond these aspects, but which is brought into being by the coordination of tools and inks. This reality or communication is the reality of printmaking: its essence.


\textsuperscript{19}\textit{Ibid.}

\textsuperscript{20}\textit{Ibid.}, p. 104
CHAPTER 4

In conclusion, I think it is a good idea to present a brief summation of my work, both conceptual and visual, in the broadest possible way.

The time and space of the art-object is internal to it, ultimately removing it from every condition and determination of the real world. The object has its own being in a realm all of its own, with its own conditions and terms. It is a world whose "being" is prior to every form of judgment, and consequently, untouched by these judgments. Although the art-object stands aloof of the spatio-temporal world, its presence can open our eyes to the real world, exposing to us the banality or meaninglessness of our most serious tasks, disclosing our most intricate and complex self-deceptions. The very presence of art casts a veil of illusion over the hard, pressing realities, if only by comparison. Art reveals the world as a mask or representation of the presence behind reality. It stands as a pure possibility of Being, having freedom, feeling, and imagination as its boundaries. Art then, speaks the first word about what we are in our existential depths.

This examination of a small body of my work presents the prints so they may be explored anew by the reader-viewer.
I have not placed a rigid boundary of definition around the work, for this was not my intention. I have attempted to open the work in the light of its background, rather than manacle the meaning high on the wall of a small dark cell; I place it in an open space for those who would explore the possibilities in other directions. This quotation from Theodore Roszak's book, The Making of a Counter Culture, covers my meaning: "Who borrows the Medusa's eye
Resigns to the empirical lie.
The knower petrifies the known:
The subtle dancer turns to stone." 21

The growth I have realized in this analysis should be experienced in some measure by the readers of this thesis. ". . . to be or to disappear." as Paul Eulard said. An important part of this growth is a new awareness of my work and myself as taking part in the history of the arts, my work no longer an isolated mass, mere occurrence, closed into myself, away from past and future. My excitement lies in seeing the variety of potential directions artists with intentions similar to my own have gone. Max Beckmann and Philip Guston have both progressed years beyond my beginnings here, but the similarities are encouraging. My prints are bounded by edges, but function beyond these by implication—visual, spiritual, and intellectual. The completion of a print does not end a concept. In the future, I intend to maintain an integration of my work and intellectual directions.

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in whatever manner or "style" is appropriate to the idea. There is a similar stylistic appearance to the early work of Beckmann and Guston, not comparatively, but within each artist. Perhaps this was a limitation they placed upon themselves; perhaps it was their integrity. I began my efforts for this thesis in an attempt to relate these prints stylistically. It was impossible, except for the carousel title and some design characteristics carried from one plate to another. These five prints are bound together as the beginning of a much longer journey. The influences discussed herein represent brief realizations or encounters with similar directions in other's work. To determine a definite direction for myself from another's search would be foolish, but realizing the possibilities of direction can act as inspiration and insight. The quality and understanding of craftsmanship I have developed will grow in time and experience, as will the content of my work. The influence of my reading and other interests upon me is evident throughout this paper. To consider only the purely technical aspects of the work is to eliminate much of the depth these prints may hold beyond that one level. "Cosmic generalizations" represent a great deal in understanding the prints as a whole, as they do in discovering how the craft is integrated to serve this "communication." I believe I made this clear in the introductory chapter. The exploration of techniques is made understandable by the manner in which they are integrated
with the mechanical and organic symbols of the composition. These aspects are a whole in the final state, a whole which is more than any of the individual parts, though brought about by the totality of the parts. The relationship of craft and idea works in a composed, structured design, to form textures which together are the illusion of form, values which together are the illusion of depth, but only that precise form or particular texture created by the specific relationship of texture (technique) and intention (idea). This "whole" can be described by a breakdown of the formal parts, value, line, tone, and in terms of areas of the surface, which may, by virtue of these "parts," be said to have a quality together which individual components lack. A black, isolated totally from other elements of the composition, will not have the contrast it may be said to participate in when seen side by side with a lighter value of grey in the composition. This relationship of contrast is a quality of these two parts, which each lacks alone. Intensity could be said to be a quality brought about by the relationship of areas of contrast. The sharper the contrast between the two areas, the more intensity the eye will perceive and thus the contrast can have varying degrees of intensity. This intensity is a quality of the whole that the parts lack. Though an individual line may not create the illusion of form or dimension of an object in a composition, this line integrated with other lines, through the technique of crosshatching, can
imply the illusion of dimensionality. This illusory, pictorial quality of form, is thus created by the whole of parts. A single line could not function in this way. Contrast, intensity, and form are qualities of the whole work of art, which are because of the relationships between the parts, but which those component parts do not possess alone. Each of these prints may be discussed in terms of contrast, intensity, and form, and thus may be said to have qualities of the whole which are beyond the capabilities of the component parts. By way of this allegorical example, I intend to illustrate those possibilities of meaning which the final print may possess, but which the individual symbols or a reorganization of symbols may not represent. These possibilities are the print as much as the parts if, as Paul Klee says, there is a viewer to whom the symbols mean something. As in pictorial symbolism, "Each word means something slightly different to each person, even among those who share the same cultural background. The reason for this variation is that a general notion is received into an individual context and is therefore understood and applied in a slightly different way." These differences are also the possibilities of the print, since diversity of experiences, from individual to individual, location to location, will add to the perceptions possible in the

work of art. Theoretically, in this manner, the individual experiencing the work becomes a part of it in his perceptions of and participation in the art-object. In this approach the individual, through experiencing the material reality of the art-object, is participating in that aspect of the art which is experiential and nebulous; which is spiritual.

In the work of Philip Guston, the painter's evolution from the rigid, bounded canvases of imprisoned figures to the spirit-like, atmospheric projection of realities beyond the vision of most men is, perhaps, also a sign of the artist's overcoming his alienation through the creation of these "immaterial images." Guston's new reality or spirituality as an artist, as an individual, is described in the "birth" of his paintings. Thus, in coming beyond the canvas spiritually and visually, in atmospheric compositions, Guston's reality is made material in paint, but the medium—the materials of the craft—do not disturb, but enhance this reality. The materials hold their own place, subordinate to the artist's realizations, and this occurs under the control of the painter or, I might add, the printmaker. In conclusion, art couples feeling and image with the sense of the artist's self-identity, uniting them. The unity of the aesthetic object, in other words, represents the unity of the subject himself. This unity, bound within the framework of the craft and materials, can be only if there is a controlled balance of that artist's intention (idea) and his craftsmanship, understanding and application of his materials (technique).
SELECTED BIBLIOGRAPHY


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FIGURE 1 - Untitled Selfportrait, First State, Etching, 15-3/4" x 19-1/4"

FIGURE 2 - Second State, Etching
**FIGURE 21** - Detail Final State, Etching and Drypoint

**FIGURE 20** - Fourth State, Etching and Graphite Pencil
FIGURE 26 - Detail Final State, Etching, Drypoint and Engraving

FIGURE 25 - Fifth State, Etching, Drypoint and Engraving