THE PERSONAL AND HISTORICAL
IMPLICATIONS OF TWO GRAPHIC SERIES

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Fine Arts

by
Michael A. Brun, B.S. Ed.
The Ohio State University
1973

Approved by

Sidney Chafetz, Advisor
Department of Fine Arts
Acknowledgments

To my wife, Joan, for all the changes she has endured.
To my daughter, Ami, who is fond of asking questions.
To my son, Aaron, who asks no questions yet.
To both sets of parents for their support.
To my dear colleagues and instructors that I have met
and to those that I have never met.
To Mr. R. Hood in the forest, at Murray.
To Maurie, at Western.
Table of Contents

Acknowledgment .............................................. 11
Of my roots ................................................. iv
List of Illustrations ....................................... v
List of slides ............................................... vi
Preface-Cribaria Series .................................... 1
Preface-Campus Series ...................................... 4
Slides ...................................................... 25
of my roots

Cries, sounds close together-crush.  
Halls darkened and cold where none walk.

To need and not be heard distorts the man to failure before birth is recorded.

Life to death-aging with fear and distrust.  
From rotting wood to muslin grave-Distrust.
List of Illustrations

1. (p.7) Medical illustration showing locations of frequent leg injuries to students at Wiram Halker University, Darn, Iowa.

2. (p.9) Medical graph illustrating the decline in leg injuries resulting from the implementation of the Mardii Exposure Project (M.E.P.)

3. (p.11) Loose leaf page from U.S.N.T.S. (Recognition) handbook picturing a German FW 200K patrol bomber dated December 8, 1942.

4. (p.12) Cross-sectioned view of the O.S.U. power plant's south smoke stack. The drawing depicts the formation of student bodies within the buildings main exhaust flue system.

5. (p.19) Color swatches of Dean and Barry paints used on the Tower Dormitory, Sunset Mist #108-SM-3 and Baltic Blue #108-B3
Slide List

CRIBARIA SERIES
1. Joe's Sky
2. Ace in the Joe-L
3. Rest and Relaxation
4. Joe etc.
5. '43 Storm
6. Right of Way
8. Wrappings
9. Joe on the Up and Up
10. Pacification Medal-Joe's
11. Leg of Lamb-J.C.
12. The Passing of Papa Joe on the 52nd Street Subway.
13. Joe's Last Letter
14. Joe's Momentos

CAMPUS SERIES
15. O.S.U. Power Plant
16. Unleavened Monolith
17. Fine Arts Building
18. Tower
19. Sacred Cow
20. Chronographic Foliage
PREFACE

I believe that all past and present experiences, actual or fantasized, affect my existence and as such consciously or subconsciously exert their stimuli in the development of my imagery and symbolism. Let me define experience as those periods of time which I might relate to in their entirety or extrapolate from, as in this series. This work I conceive as a meshing of the real and the imagined to the extent that in my own mind they become one and the same and ultimately inseparable.

THE CRIBARIA SERIES (Slides 1-14)

The question, "Who is Joseph Cribaria?", may generally be answered differently by those viewing the series. Joe is the character who allowed me, the series' artist, to become a narrator, visionary and artist-inventor within a singular context. As a narrator, I had the ability to determine and record the chronological events around the series' character based upon personal attitudes toward life. As a visionary, I could fantacize about experiences that I had never had or experiences that I may never have, but give them credence through the manipulation of content and of graphic style. As an artist-inventor, I had the freedom to question historical facts and alter them in ways that satisfied my series' thematic development.

As this series developed, it was sometimes inferred that the character of Joe might be, in actuality, either
my alter ego or perhaps the father image which was isolated from me due to the consequences of the war. In all fairness, I am not qualified to analyze all the complexities of my subconscious which may have eliminated the ambiguity of the Joe character. Even if I were qualified to delve into the subconscious implications within the series, I am certain that any in-process formal analysis would have interrupted the character's spontaneous development, for it would have prematurely forced a distinction between the real and the imagined, thus, destroying the vital combination in my subconscious conceptualization.

The "Cribaria" series consists of numerous mixed media drawings, lithographs, and intaglio prints. In the initial development of the series it became necessary to eliminate the more technical and time consuming printmaking techniques to facilitate the rapid thematic development of my character. The use of drawing, assemblage, and collage seemed a valid point of departure for my series in that the immediacy of the surrealistc impressions demanded a style and medium which could facilitate the rapid unfolding of the sequential development of events in the series. It should be noted, however, that the complexity of media, style and surface characteristics developed proportionately with the growth of the complexity of Joe's characterization.
I worked toward a conclusion for a year but feel that I have only completed one phase of the Cribaria series, the temporal life of Joe. This phase ended with Joe's burial in the plexiglas vault, in the drawing "Wrappings". (Slide 8)

With the intaglio print, "Joe on the Up and Up" (Slide 9), the suggestion of a second phase of the series emerges. This phase suggests Joe's transcendence from his earthen bonds toward a spiritual world. The spiritual realm provides a potential base for developing the next phase of the "Cribaria" series.
PREFACE

The "campus series" differs significantly in concept, style and technique from the previously discussed "Cribaria" series. Conceptually, the imagery reflects my frustration with the law enforcement agencies involved in the 1970 spring riots on The Ohio State University campus. Instead of directly confronting the law officers, I chose to parody their training program as a lawful form of resistance. The primary intention of the "Campus" prints enabled me to buffer the trauma of reality with numerous absurdities which exist in today's complex bureaucratic structure.

CAMPUS SERIES (Slides 15-20)

This series combines hard-edged-serigraphed imagery with a dry embossing technique and linear perforation. Visually, the addition of the perforated lines and the embossment create an obvious contrast with conventional prints. No longer is the print's image limited to a flat surface, but now has the added variable of being removed from its two-dimensional format. The perforations suggest that the prints might have the innovative possibility of being punched out, folded, and assembled into a three-dimensional form.

It may be significant to note that the Campus series departs from real situations and evolves them into fanciful imagery bordering on the absurd. In contrast, the
Cribaria series departs from fantasy and attempts to make its central character more "real" or at least credible.
OFFICIAL MEMORANDUM
Campus Ground Forces

To: All members of C.G.F.

From: Mr. Michael A. Brun, Audio-Visual Associate, Griss and Lee, Inc., Murbus, Iowa

Program: Identification, General (P.I.G.)

Purpose: To visually prepare the Campus Ground Forces (C.G.F.) for the worst.

Abstract: The student unrest prevalent on the college campuses throughout the United States necessitates the development of this visual aid workbook for the Campus Ground Forces. Many major campuses throughout the country have provided invaluable data dealing with violence and its prevention to justify the expense in developing this Ocular Assist Device (O.A.D.).

Miss Fedor Mardii, a graduate student in Optics at Wiram Halker University at Iowa has been given credit for the conception of this unique program of building identification. Miss Mardii's program was primarily developed as a deterrent to student injuries. Miss Mardii noticed that during the frequent evening blackouts directed by the Civil Defense on campus, numerous students were receiving painful patellar and fibular injuries. (Illust. 1) Her subsequent investigation into the causes of the injuries revealed that the students were coming into contact with campus landmarks. The greatest number of injuries were
attributed to students tripping over the gymnasium, the energy plant, the classics building, trees, and recumbent couples. Miss Mardii dedicated herself to correct this hazardous situation on campus and adopted the U.S. Army Signal Corps visual training technique (of flashing an image on a darkened screen for a tenth of a second) to increase trainee's recognition of specific types of war machinery. Miss Mardii replaced the symbols of destruction with hand-cut black and white construction paper silhouettes of campus edifices in an effort to familiarize incoming students with the buildings nighttime appearance.

Post testing data of the Mardii Exposure Project (M.E.P.) indicated that student patellar and fibular injuries were drastically reduced (Illust. 2) Miss Mardii’s humanitarian work has not been forgotten by her grateful University which dedicated its recently-built Optics Annex to her memory.

Only one negative factor resulted from Miss Mardii’s visual program. This was the prevention of any serious injury to Herr Kurtiluniz Klogg, a foreign student from Bremen. In 1943, during his junior year in the geastro-lurgical program at Wiram, Herr Klogg voluntarily returned to Germany. On the evening of May 19, 1944, Klogg returned to Wiram briefly to take part in the only and little publicized aerial bombing raid to take place in the continental United States. Klogg became the daring young Luftwaffe navigator who led a F.W. 200K
(Illust. 3) into the pollen-laden Iowan airspace. The resultant surprise bombing was referred to by the rural inhabitants as the "wurstblitz."¹ Moderate damage was delivered to the university’s planetarium during the raid. The greatest destruction centered on the observatory’s telescope. Countless direct hits with assorted wursts spread with dusseldorf mustard fouled and corroded the delicate machinery’s gears and rendered it inoperable.

Following that unprovoked aerial attack on the University the board of trustees passed a resolution that would discriminate against all Germans who might wish to enter the University. Further action by the board led to the closure of the German Department in Linguistics Hall and the removal of the sauerkraut and wiener lunches from the regular Tuesday menu at its faculty club.

¹The United States G-2 counter-intelligence reports released after World War II revealed that the Germans had been experimenting with explosives disguised as edible food stuffs. The wurst line was the most successful of the lethal weapons. Data gathered from German laboratories indicated that numerous top German scientists had died accidentally due to their uncontrollable eating habits while handling the sumptuous deceptions. That wurst program was discontinued in May, 1944, and the entire shipment of "wursts" was discarded over Darn, Iowa. Little property damage occurred as a result of the bombing due to the acidic content of the hastily applied dusseldorf mustard by the flight crew. The acid dissolved the intestine casing around the explosives and allowed moisture to corrode the triggering mechanisms.
PLATE I - O.S.U. POWER PLANT

The University's power plant with its twin smoke stacks and glass veneered facade stands among the most functionally designed, drab buildings on campus. It was built in 1870 for the purposes of adding fly ash to the atmosphere and forcing steam heat into the university's many hissing radiators and in 1970, it became the focal point of the greatest drug "bust" on campus. (Slide 15)

Official police reports on file note that on the afternoon of April 23, 1970, 350 college students were discovered smoking a noxious weed inside the south smoke-stack flue. (Illust. 4) Both male and female anatomies were wedged together in an effort to prevent the smoke from escaping into the upper chamber of the chimney. Unfortunately, traces of smoke were seen coming from the stack by an alert observer in a C.G.F. helicopter, Sergeant Aero Truthsdale. His resultant report to the ground control section of the C.G.F. brought about the apprehension and incarceration of the 350 wedged students.

The account of that particular stack-packing episode was submitted by Sgt. Truthsdale to the editors of The Grindless Book of Fax\(^2\) and was accepted upon the witnessed validation of 1500 combat-ready county deputies. That stack job remains unchallenged even today.

PLATE II—UNLEAVENED MONOLITHS

The relative visual worth of this building can be appreciated when considering the confusion that existed when one tried to categorize the architectural showplaces on The Ohio State University campus. (Slide 16) Earlier difficulties in classifying an Early Blardac style with complex inverted corbeled arches or a Late Rutkgan style with transvested semi-rounded fenestrations are no longer technically or intellectually necessary. Locally talented architects have been replacing the more complex historical structures on campus with the more simplistically lined, non-fenestrated hermetically controlled environments within bricked walls.

This change in building styles has made the Campus Ground Forces' (C.G.F.) task of making accurate incident reports easier. Presently, any incidents occurring in or around the following buildings will be logged as "Incident at Type Two Building." Those campus Type Two's are: the Pharmacy Building, the Language Building, the Electronics Building, the West Campus, and the Center for Tomorrow.
PLATE III-FINE ARTS BUILDING

Decadence, dope, and deviency were the three "D's" used by the C.G.F. manual to describe the internal activities of the Fine Arts Building. (Slide 17) It was during the heaviest period of student unrest that those unflattering accusations were directed toward the artists' center. In actuality, the building was a haven of calm pacification. The graduate students were selling lemonade for profit while the steno pool was jamming the radio transmitters of the C.G.F.

Numerous armed attempts were made at entering the Fine Arts Building by the C.G.F. with unnecessary frequency and uncanny timing. Ironically, the raids always coincided with the meeting of the life drawing class on the building's fourth floor.

As a result of the non-violent attitude of the art students toward the C.G.F., a strange request was made by the graduate students to that organization. The request asked that in order for the Fine Arts Building to remain on the active protest memorials list it must receive at least three authorized bullet holes or traces of bullet fragments on the building's exterior. The C.G.F. obliged the request and began regular target practice in the Fine Arts Building's courtyard. They directed their guns toward the building and frequently surprised the
unsuspecting students walking through the corridors with minor wounds called "dings."

Those brief target sessions guaranteed the Building's status as an active protest memorial as well as gaining national prominence through the news media. Three major television networks as well as Hughes Sports Network sent mobile television units to cover the daily "dingings." The Christian Science Monitor suggested in its editorial pages that "Hopkins Hall will be to the spirit of 1970 as Independence Hall is to the spirit of 1776."

Additional interest in the living campus memorial phenomenon was indicated in letters sent from the Greyhound Bus Company executives to the University's President. The letter requested a right-of-way around the University's recently-built security stations and speed bumps in order to include the art building on the transportation company's regularly scheduled tour of Midwestern Historical Landmarks. It has been conjectured that the President was contemplating a favorable reply to the bus company but the University's Board of "Reagents" vetoed such tour proposals and reprimanded the President. An executive order was immediately received by the C.G.F. Commandant, Forensic Mefgi, rescinding the authorized target practice in the art building's courtyard. Commandant Mefgi, following orders, had the
human silhouetted targets removed from the memorial's courtyard. All that remains in the courtyard of that turbulent interlude is silence.
PLATE IV - THE TOWER

A conspicuous campus edifice on the west bank of the Olentangy River, the tower stood as a colossal rallying point for campus dissidents during the 1970 disorder at The Ohio State University. (Slide 18) It was during the confusion of the times and under the cover of darkness that a crack unit of Pinkton Rent-A-Force agents broke the confused students' security and scaled the tower's wall.

It was during the first seconds of an uneasy dawn that the purpose of the Pinkton operation was revealed. Throughout the night hours thousands of gallons of Dean and Barry Sunset Mist #108-SM-3 (Illust. 5) were painted over the entire eastern surface of the structure. It was hoped that by camouflaging the prime rallying landmark the students would become disoriented, split up into smaller groups and finally return to their studies. The strategy worked.

Meanwhile, on the Olentangy River, a series of errors practically negated the land based successes. There was to be a combined Campus Ground Force (C.G.F.) and Campus Aquatic Division (C.A.D.) assault on the tower from the west bank. The painters were to paint only the eastern half of the tower dormitory and thus disguise it from the students while the western half of the dormitory was to remain natural poured-cement-gray so that the aquatic
Illustration 5

Sunset Mist #108-SM-3

Baltic Blue #108-B3
forces could locate the building's exact position. The assault was then to begin when the painters had finished camouflaging the building's eastern facade.

The painters, working at fever pitch and evidently without competent leadership, mistakenly applied #108-B3 Dean and Barry Baltic Blue latex paint to the western half of the building. Upon the completion of the painting phase of the operation, the agents slithered away through the sporadic tear gas clouds and were immediately "busted" by the C.G.F.

An awesome flotilla appeared on the Clentangy's horizon through the early morning light on Day plus One in search of the tower objective. Confusion seemed rampant among the operation's officers as they entered the area where the tower stood because the tower had seemingly disappeared. During the ensuing confusion, a rookie sailor excellent at voice impersonations gave an unquestionable order in Fawcettian tones to continue down stream and take command of the first building they recognized. Without delay, the flotilla advanced downstream, mounted an impressive beach attack, and took the LeVeque-Lincoln Tower without incident. The landing forces routed out the barbers and dentists and took possession of the tip box at the blind-operated newsstand.
Evidently, an electronic listening device being used by a 35 year old veteran of the C.G.F., Private Cletid Lette, received that same "Fawcettian sounding" order and set history into motion. Private Lette, not questioning the order, led his band of competents into the nearest recognizable campus building and took forcible military command over the fourth and fifth floor tuberculosis wards at the University Medical Annex. There were pockets of resistance created by the ambulatory patients throughout the lower three floors of the building and their ferocious actions were quelled only after the C.G.F. competents took control of the elevator shaft, escaped into its darkness and emerged into the #108-SM-3 Sunset Mist.
PLATE V - SACRED COW

An obscure news article written by Tebo Arnac, a college junior in Agriculture Science, appeared in the September 15th, 1970, edition of the Ohio State Lantern. The article eulogized that department's director, Dr. Hugdig Lawar. Herein is the context of that memorial.

The economic survival of any university structure (Slide 19) demands the inclusion of the modified "mastus sucking" instinct. Economic survival has long depended upon the countless millions of spectator dollars that are evaporated from weekend sports enthusiasts from Mid-West corn belt basketball to the smoking, multi-aisled cement craters of syndicated professional sports. Consequently, while school budgets become lop-sided with funding for sports, the academic and cultural factions of the university peck around senate chambers for any surplus operational funds.

The only individual on campus who had any valid insight into the possible educational crisis was the late Professor Hugdig Lawar, of the Animal Husbandry Department. Professor Lawar foresaw the drop in college enrollees and the subsequent financial cut-backs from the state. Lawar prophesized that many existing campus buildings would have to be altered with the fluxing of the University's curriculum. The professor predicted
that due to decreased interest in college varsity sports the O.S.U. stadium would become a fixed experimental grazing pasture for cattle and the 85,000 seats in the stadium would become hen pens. The proposed hen pens would consist of an elaborate network of chutes, tunnels, and tubes that would carefully remove the eggs from the underside of the hen's egg sacs. The warm eggs would enter cushioned polyurathane tubes for immediate delivery to the Central Egg Depository on the stadium's ground floor.

Dr. Lawar's dreams and predictions were discounted, however, after national statistics proved that college enrollments were on the increase and that university sports still maintained spectator clout. It was during the Fall of 1970 that the final burden of reality, the installation of Canadian Green Ultra-Turf on the stadium's playing field, broke the spirit and mind of Dr. Lawar. Those of us who knew and loved the professor confess that his last notable words were "milk is not nature's most perfect food."
PLATE VI-CHRONOGRAPHIC FOLIAGE

The subtle spectral changes on this plate exemplify the rigorous ocular training that the C.G.F. recruits received during the 1970 Spring activities on campus. (Slide20) Every effort was made to orientate the novices to basic self-help techniques that would aid them in the field when making arrests. The visual concept considered in this plate was the use of light as a time determinant system. The training emphasized that light reflecting from spherical and rectilinear organic objects could be used as a means of determining the correct time without the use of a chronometer.

After a month's intensive study of campus foliage, the young candidates must have been able to estimate to within five minutes the exact time of day. It was only after successfully guessing the time of day that the new officers could man the front lines. That final test was referred to by the recruits as "oculis lavabo" or eyes washed out. Due to the incredibly high standards set by the C.G.F. Commandant, Colonel Forensic Nefgi, only four percent of the men qualified to wear the protective clothing of the front line officer. Oddly enough, on the morning of April 29, 1970, the Commandant was late in arriving for the daily assault on the Fine Arts Building. His self-winding chronometer had stopped and his bedroom drapes were closed.
I was alone
happy and free
for a while.

I was free of the comfort
of the prison, too.

Joanna
1970.
A handwritten note on a piece of paper. The text is partially legible and appears to be a personal note or letter. The context is unclear due to the handwriting style. There is a monochromatic image in the background that seems to be a photograph or drawing, but the details are not clear enough to describe.