A CONSIDERATION OF FORM AND IMAGE

A Thesis
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by

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PART I

The theory that the art of painting is the art of imitating reality, was, as E. H. Gombrich points out in his book, *Art and Illusion*, first discovered by the Greeks and later revived during the Renaissance. The Renaissance view of the world as reflected in its art and stated by Leonardo Da Vinci was that painting was to be seen as a window into nature. "The ideal of an essentially imitative and representational art of painting has come to us, largely through Leonardo, from the early Italian Renaissance." During this period canons of proportion, perspective and foreshortening were developed to aid the artist in his effort to present a consistent pictorial form that could be judged and justified by how well it imitated reality. Gilson has said, "...our first conclusion should be that, ever since the early Italian Renaissance, men have been living under the spell of the doctrine according to which painting is an essentially representational art."3

The challenge to this concept of painting began to emerge in the 19th century with Delacroix but did not mature until Impres-

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3Ibid. pp. 228-29.
sionism. The Impressionists based their painting on two theoretical phenomena; the theory that the eye sees only light sensations and that these light sensations are colors, not only values. The Impressionists attempted to capture an instant in time and used the theory that "light is color" as their means. Light, however, is constantly changing the appearance of an object and, therefore, a depiction on canvas of this phenomenon is physically and logically impossible for the painter. Impressionism appeared to be the logical conclusion of the window theory. The Impressionists demonstrated the logical impossibility of a theory of art as representation since what was being represented was found to be fleeting and unattainable.

Such a discovery gave impetus to a diverse number of post-Impressionist artists, who in their own way attempted to reconstruct the object. The artists who followed Impressionism did so without a consistent respect for the canons of Illusionistic painting that had dominated since the Renaissance. Object distortion for the sake of expression, arbitrary color, with respect to a given object's local color as seen in the "real" world, and personal kinesthetic methods were all developed as part of the artistic vocabulary. Gauguin and Van Gogh explored the possibilities of color as a non-representationational element that gained symbolic force within the chosen motifs. Systematic color theories and methods were developed by Seurat in Pointilism. But it was Paul Cezanne who represented the transitional bridge between Impressionism and the Modern movement.
Cezanne adopted traditional motifs, landscape, still-life and portrait and attempted to construct a picture that used the motif but at the same time remained essentially a flat pictorial whole. Cezanne attempted to reconcile the object "out there" with pictorial form and in so doing he established a structural form that was to influence the generation that followed him. The generation of Picasso and Braque reconstructed the function of painting and based this reconstruction on the principles of pictorial form that were used by Cezanne. Cubism made the question of art as imitation a mute question.

The Cubists used, in general, still-life and the human being as their basic motifs. However, the motifs and the individual images played a minor role in the Cubist construct and were made subordinate to the pictorial form. These artists abandoned the basic pictorial means that were traditionally used to achieve the illusion of three dimensions. In doing this they abandoned the consistent use of a perspectival system of spacial organization, the distribution of dark and light based on a hypothetical light source, and the size-distance constancy (the theory that a given object will appear to decrease in size as it recedes in depth). These pictorial cues were replaced by the pictorial cues of position, size, overlay, brightness, closure and figure-ground.\(^4\)

\(^4\)The pictorial cues of position, size, overlay, brightness, closure, and figure-ground are used in reference to the modified Gestalt position of Prof. Hoyt L. Sherman of the Ohio State University School of Art. An application and explanation of these principles and this position may be found in Prof. Sherman's following books: Cezanne and Visual Form and Drawing by Seeing (The Ohio State University Press).
Cubism successfully shifted the pictorial emphasis from the three-dimensional cues to the cues of two dimensions.

With the Cubists' works it became impossible for the viewer to project a consistent three-dimensional space or to use a criteria of imitation as a basis for judgment. If it were possible to read the Cubists' paintings as a possible world, then the form-content problem which persists in relation to these works would have long ago been resolved in favor of content. No longer was the artifact dependent upon a possible reading as a picture of reality.

"Torn from natural space, they have entered a different kind of space, which does not assimilate the proportion observed. This remains an external factor. It has just as much importance as a catalogue number, or a title at the bottom of a picture-frame. To contest this is to deny the space of painters; it is to deny painting."

Painting had become an end in itself and was intended neither to mediate our world nor to evoke or narrate a specific literary content.

By establishing the pictorial emphasis, the Cubists discovered that pieces of the "real" world could be incorporated into a work without violating the picture organization. It became possible to exhibit tracings of reality within one context that had no consistent reference to an outside source. Letters, words, wood, paper, and cloth were incorporated and these materials were integrated with the rest of the pictorial construct provided the

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cues for reading depth and three dimensions were minimised. The collage technique allowed the artist to use materials and motifs that were not traditionally acceptable for painting. Such a discovery bred a new freedom for the artist and a new tradition.

Surrealism and its predecessor, Dada, followed Cubism and adopted some of the Cubists' concepts without adopting its form. These two movements challenged imitation by investigating the possibilities of imaginative imagery and by presenting an artifact that challenged preconceived standards of artistic judgment. By relying on the accidental and the occasional both as a method and as subject matter, these artists were able to transcend the limitation of traditional concepts of artistic behavior. Dada took non-art imagery that had literary connotations in contexts outside of the accepted realms of art images and placed them into new contexts; a gallery wall, a frame, etc. Marcel Duchamp's *Urinal* is a case in point. And Surrealism, in some cases used a Renaissance structure of an illusionistic, three-dimensional box space and imposed within this structure a collection of imagery that appeared out of context because of the nature of the images: bent clocks of Dali, the "landscapes" of Tanguy, and Max Ernst, etc.

"Surrealism does not intend to make painted things look like real ones, but rather, to take imaginary beings represented in improbable settings and please the eyes of the spectator."6 Strictly speaking, Surrealism was not an art of imitation, for it constantly thwarted the viewers' efforts to see the canvas as a

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possible world. This juxtaposition of disparate images from several sources into one context allowed for new possibilities of pictorial imagery. The literary images were used not as means for depicting a specific world but rather as a means for upsetting this projection, and forcing the viewer to consider the psychological implications, dream worlds and the unconscious.

The contributions to imagery by the Dada and Surrealist artists were reinforced by the mainstream of the post-Cubist tradition. Braque, Gris, Picasso and Klee, as well as other European artists, carried on the Cubist tradition and innovated within these means. Matisse and Kandinsky made their contributions to this mainstream through an exploration of the color problem in objective and non-objective idioms, respectively. Primarily, what had been achieved and was being demonstrated by all these artists was a new concept of the function of painting. A painting remained an end in itself, be it non-objective or objective. But the role of the artists in making a painting had changed from making a consistent three-dimensional projected relationship to making a two-dimensional planar relationship. The canvas now existed as a potential field of apparent phenomena and the artists' goal was to respect this phenomena and to present a unique and unified pictorial whole.

The American movement of Abstract Expressionism logically followed Cubism, Dada and Surrealism. This art form emerged as a continuation and digestion of the principles of pictorial form established by the Cubists and these formal considerations were
mixed with an American taste for existential philosophy. By fusing the Surrealist concerns, automatic impulses and the role of the unconscious with American existentialism the Abstract Expressionists established a conception of the painting act as an immediate temporal situation. The painting "act" was considered to be of paramount importance. The actions, decisions and destructions of the canvas were considered to be artistic struggles of the "self" and the environment that developed temporally. The painting, once it was completed, existed as an evidence of this struggle. This notion of the painting process as an automatic action and re-action allowed the automatic impulses and the unconscious decisions to manifest themselves as significant factors in the creation of painting.

The pictorial form of the Abstract Expressionists remained primarily Cubist. Although it did not incorporate the style of Cubism, Abstract Expressionism used the perceptual cues of position, size, brightness, color, and overlay as a means for pictorial organization of their kinesthetic methods. It was the establishment of the painting act as an individual, self-motivated struggle with a flat two-dimensional surface that existed in and for itself without reference to a possible world, that seemed to be the paramount achievement of these artists.

More recently in America there has been a reaction against the methodology and non-objectivity of the Abstract Expressionists. Dissatisfied with the pure kinesthetic act these artists have turned to images and techniques of the commercial world. Using
commercial silk-screen techniques, stencils and baked-enamel surfaces many of the Pop artists have suggested union between art and industry. The Pop artists, recalling Dada's preoccupation with non-art subject matter, have often used images and symbols which gain their import outside the realm of accepted art images. Campbell soup cans, flags, cartoons, directional signs such as arrows and "EAT", and photographic reproductions of actual events, subjects and paintings have all found their way into Pop art's vocabulary. The new techniques, devices and procedures reflect and compliment this imagery.

When successful, these works replace the obvious visible image of the world with a painting, a visible image that refers to the world through a highly sophisticated context of communication. Analogies, metaphors, symbols, and signs all play a role in the presentation, but the art form remains independent of a theory of imitation. It is successful to the degree that its formal properties are consistent with the pictorial intent.

This historical survey has been an attempt to establish a context for 20th century painting. Of major importance, from my point of view, was the disillusion of a concept of painting as a potential source of illusionistic projections. This disillusion created a new freedom for the artist and this freedom has produced a tradition that is diverse, scattered, and dominated by individual achievements.

However, from a general point of view there are certain basic developments that have contributed to this tradition and are
considered here to be basic to my artistic production. These
achievements have been considered and are presented here in sum-
mary, as follows: Cubism developed an art form that made explicit
the visual cues of perception and minimized the cues of illusion;
Dada used non-art subject matter as a source for pictorial images
and methods; Surrealism developed ambiguous pictorial structures
and images that were disjunctive juxtapositions; Abstract Expres-
sionism developed an attitude about the kinesthetic act of paint-
ing as an immediate situation for action and coupled this attitude
with the Surrealist's notion of the role of the unconscious; Pop
art has used and developed for artistic purposes, techniques and
devices for artistic production that are derived from the world of
commercial and advertising art. These key developments are essen-
tial factors in the development of the tradition.

The concepts suggested here are also central to my artistic
intentions. A primary interest in structure initially formulated
in the Cubists' works, and an attitude about the painting act which
is derived from Abstract Expressionism, and the use and manipula-
tion of symbols as a potential source of ambiguity and disjunctive-
ness have merged into my general attitude about the nature of paint-
ing.

These considerations must be modified and made explicit before
turning my attention to a direct account of the work contained in
this thesis. Therefore, the comments that follow will be concerned
with a concept of the artistic process as I have come to consider it
within the context of the 20th century painting tradition.
PART II

A working conception of the canvas as a situation for action which is not dependent upon a three-dimensional "possible reality" allows for a greater freedom of manipulation and in-process feedback. The images and symbols that emerge may be scattered, or unrelated with respect to their referents in the real world, but may exist as dimensions of a meaningful structure, provided a unity of pictorial form is achieved. The drive and desire to discover, when channeled within a conception of artistic behavior that sees the canvas as a flat working area, becomes a drive and desire to invent, not to illustrate.

The painting process is as much an act of discovery as it is an act of volition. The desire to make a shape or an image motivates the initial act of volition, the commitment to the canvas. This act is conditioned and nurtured by an anxiety factor; there is a conflict between what is desired and what is apparently done. The canvas is constantly changing in appearance as a result of the interaction between visual elements. Colors effect one another, lines merge into shapes, areas loose contrast as more energy is placed in another area, etc. In short, pictorial elements perceptually remain relative to their surroundings. This phenomena of apparent change can be the greatest source for pictorial invention provided the artists' attention is directed towards the canvas as
a source of feed-back. Often, relationships which occur "by accident" or without the volition of the artist become the greatest source for this invention. Rudolph Arnheim has said,

"To a larger or smaller extent it (art) always uses the chance inventory of the artist's world and the chance perspective of his personal outlook in order to present the prototypical essence under new aspects ...".?

The accident, the discovered, the found, all play a major role in the creation of a painting. This fact is paradoxically contrasted to the artists' will. He chooses to use a certain color, places it in a certain position and in general commits himself to the canvas in a specific manner. Therefore, the desire and drive to commit a definite, specific self-willed solution to a pictorial need is always present and the artist must, by analogy, walk a tight-rope. That is to say, he must respect his desire, yet, at the same time, must give allegiance to the phenomenal fact of the canvas's appearance. The process is theoretically a paradox and psychologically an anxiety.

The anxiety situation between desire and fact, volition and non-volition, choice and commitment is the psychological stuff that breeds artistic and viewing invention. Due to the range of possible association, past experience and mental set of the audience, the exact meaning of any particular symbol, image or structure is difficult to ascertain. Recognition is fundamental to perception.

The viewers' past association will condition their present response. These projections are beyond the explicit cues given by the construct. If the construct is sound as a pictorial structure it will serve as a sounding board for these hypothetical testings. By serving in this capacity, the flat pictorial relations will not permit the viewer a consistent projection; he will always be thwarted in his efforts to see a real world and be forced to return to the plane of the canvas for a re-evaluation. This process adds a tension factor to the appreciation experience and permits the viewer to become involved in a process of discovery.

Within this anxiety context, the role of symbols, considered to be any component in the visual field which is capable of gaining a referential meaning, can be seen as a role which is subordinate to form. Conceiving of the canvas as a space on which to act, the symbols and images become juxtaposed and manipulated as energy units, amounts of color, or characteristics of marking. The relationships between the formal components (line, color, shape, and value) are of paramount importance. Provided that a unity is found as the work progresses the individual parts, when they become a symbol, will gain a dimension of meaning that enhances the primary structure.

Due to the freedom of a context of potential invention, the symbols when juxtaposed generally have no meaning as a direct mediator of experience; they do not refer to the world in a one-to-one relation. They exist as disparate images, unique with respect to their juxtaposition. The meaning of any particular symbol will be
modified by the context. By taking advantage of this fact, the dimensions of meaning may be established as a relationship is perceived between the particular symbol as a unique component in the field, and its pictorial role as a component in that field.

In the initial stages of working the images or symbols that may be part of the artistic idea are reduced to very general characteristics. By maintaining the relative continuity and apparent homogeneity of the surface the specific selection of images becomes arbitrary, and their specific character tentative. The specific stimuli are instrumental to the generalization of the initial configuration, but it is not until the final stages of the effort that the specific characteristics of the symbols are clarified. Entire areas may be destroyed and re-established with respect to the potentials of the formal demands. Frequently an area is changed by referring back to the original stimulus or idea for a point of departure. But more often than not the shapes are changed and altered simply because a new relationship is discovered in process. The new configuration may assume some of the qualities of the original idea but in this state of metamorphosis, it is greatly changed.

Final adjustments and decisions about the work are made in relation to the pictorial structure. Decisions are made about this structure that modify and subordinate the specific symbols to an act of greater configurational significance; an edge, a size, an amount may be changed, thereby altering the symbol depicted. Rarely is a radical change instituted at this stage. Rather a few
touches may be laboriously considered, and if these decisions fail to bring about the desired and hoped-for results, it is then that the configuration is radically altered.

This general process of volition-discovery-change-discovery-volition, etc. as an ideal, is possible, but there are many times when certain blocks to this process interfere with the ideal feedback situation. Such a time results when a past solution to a similar pictorial problem enters into the act of painting. Having solved a situation that is characteristically similar, in the past, it is tempting to rely on this answer as a solution to the immediate problem. Such answers are not inventive, but methodical. They hamper the potential of invention and are detrimental to the artistic process because they turn the attention of the artist from the now and the potentials confronting him to the past and old solutions. These blocks often work at the unconscious level and only come into focus after the work is completed and critical evaluations have been made.

The act of painting and the act of drawing are synonyms for the artistic process that has been outlined. There is no clear-cut distinction in terms of process between painting and drawing. Media remains the only fundamental difference. The paintings are primarily oil paintings on canvas and the drawings are primarily chalk or water-based materials on paper. Both media are approached with the fundamental attitudes and conceptions that have been outlined in the preceding pages.
Within these distinctions there remains an immediacy to drawing that is rarely achieved in the paintings. The fast-drying, water-based materials and the relatively inexpensive papers provide a situation that permits expediency. Although I have used several fast-drying, oil-based materials for the paintings, their immediacy is reduced often by their scale. The paintings are rarely finished in a short period of time, but are often carried over a period of days or weeks. Further, a canvas that has been worked on over a long period of time, and does not achieve the degree of pictorial integration desired, will be scraped and the surface paint removed until a bare canvas is again achieved, primed, and re-established.

Drawing, however, is an activity that allows for rapid and immediate development. Frequently an idea, notion or image will first be developed in the drawing media and later reinterpreted on the canvas. Simple marking too, will often create a starting point for a painting. But I consider drawing to be an end in itself and more often than not drawings are done for themselves, put aside and are not referred to as source materials for the paintings. Therefore, an effort is constantly made to keep each experience with the canvas or paper as fresh as possible, as unique as possible and unpre-empted.
PART III

The evolution of pictorial symbols in my work has been developed in direct correlation to an attitude and interest in pictorial form; I have come to consider the canvas as a place to search, find, and explore, and the symbol as a means additional to form. With this concept in mind it was not necessary to attempt to reproduce a literal content as a coherent space. The freedom to choose at will, sections, ideas, images, and symbols that would not necessarily depend upon a literary connotation for significance, permitted a greater freedom in the development of the pictorial form. The choice, therefore, of particular symbols was arbitrary. These could be arranged (though the term arrange is not accurate since the process is more an act of destroying and re-creating) and in the final analysis the choice of a symbol depended upon how well the particular symbol could be organized within the total context.

The symbols, themes, and images that do appear in my work arise from my environment and experience. This experience is frequently with other styles, devices, methods and conceptions which find their roots in the history of art and filter into my work as part of a vocabulary. In the process of painting the specific character or meaning of the symbolism as it was seen in the original experience becomes greatly modified. Through in-process feedback new possibilities and structures are discovered, explored and
perhaps destroyed. The symbols, therefore, remain as potential sources of meaning; they are not intended to portray a specific content. As symbols they exist as fantasies, whims, curiosities, or simply as a starting point in experience. For the viewer they offer a potential of meaning to be discovered.

The earliest works of 1963-64 are examples of a general tendency to seek a knowledge and understanding of pictorial form. These works were done quickly on the floor with a spontaneous process that would, within three hours, destroy and reconstruct several different works on one canvas. There was no outside stimulus for these works and they remained generally non-objective. Recognizable images were not included and, instead, geometric, flatly painted shapes were contrasted to complex areas of detail; letters and typographic caligraphy emerged as part of the vocabulary of form and symbol, and color character remained saturated and intense. (Plate I).

These works gave way to a more disciplined effort to establish a sound pictorial context. Abandoning the symbol, a general interest in a broad apparent homogeneous surface was attempted that recalled Abstract Expressionism and particularly de Kooning. The color and shape of these works became more stable and more generalized, but did not sustain my interest. (Plate II.)

Dissatisfaction with the Abstract Expressionistic works caused an abandonment of introspection and initiated a study of some of the old masters; Rembrandt's Girl Before the Half Open Door was one such work. A series of six paintings and several
drawings were done from this painting in an effort to further understand the tradition of form. Plate III is the most successful example of this attempt. Picasso has been a general influence in my work, and it was at this point in my development that I turned to an explicit Picassoid theme. A series of women, drawn in black and white were done and were reminiscent of many of Picasso's works. (Plate IV.) These were done in an effort to understand more about pictorial invention, distortion, and shape.

From Summer of 1964 to the present a more personal expression has been sought. The general conception of the canvas as a potential for an arrangement of symbols with an ambiguous use of illusionistic references emerged. Many of the attitudes about a pictorial process were now established and painting became a matter of self-discovery. Some of the works which are transitional in character, again, have roots in the studies of the old masters. Plate VI, for example, has a figure on the right that was taken from a Van Eyck. Rather than being a direct study, as was the case in Rembrandt's, or an interpretation of the Van Eyck, this painting incorporates the motif into a more personal statement recalling the central tendencies of the earliest works; the contrast between large geometric shapes and detail, the incorporation of letters and pattern. The works now contained a reference to the history of art juxtaposed to geometric shapes, half-completed words, illusionistic devices and detail. Often, motifs were derived from outside the immediate canvas; literary themes, studies of objects, art history, movies, and Mad Magazine became potential sources of symbols and images.
One specific theme that was used both in the drawings and paintings was the circus theme. The circus, as an idea, provided a context of experience and imagination that was not directly related to my immediate world. The subject matter of this theme demanded some sort of organization since the stimulus itself lacked any clearly defined relationship between the components. Motifs of clowns, animals (giraffe, elephant, horse), distorted human forms, bright colors, tent-like shapes, stripes etc. provided a maze of possible imagery that could be juxtaposed within a work without a direct reference to a coherent experience outside the canvas. Therefore, by using these shapes, the potential for pictorial integration was increased since the motifs remained vague in their specific relationship to one another. They could be adjusted, distorted, and changed at will.

In an effort to coalesce these images into a sound pictorial construct, large black grounds were often used. (Plate IX.) In general the overall tonality of these works remained dark and it was not until Plate X that a higher color key was initiated. This higher color key has remained in the works and the more recent examples incorporate images, symbols and forms that have arrived in process and have their sources in the world of direct experience.

Due to the nature of the pictorial intent, as outlined, it was necessary to find materials, ideas and situations that would lend themselves to a pictorial interpretation devoid of traditional canons of order. This preoccupation did not allow for such traditionally acceptable motifs as landscape or still-life with fruit.
Such themes would have put too many demands on the original formation of the work: in landscape the placement of sky, trees, earth, water, etc. are predetermined and would have bred a three-dimensional rather than a two-dimensional orientation. The traditional still-life as represented by Cezanne, Picasso, Braque, Chardin, Vermeer, etc. remain such an insistent tradition that the image of Great Painting established by this tradition becomes difficult to overcome.

It was then that I turned to large constructed material for a starting point. These large constructions which I term "set-ups" (Plate XI) were composed of a composite of materials; bill-boards, mannequins, cloth, and paper products. The arrangement of the set-up remained in character with the concept of pictorial form; the set-up was flat, uncluttered by an illusionistic property demanding narration, and it lacked the overtones of the memories of a dominant historical style. None of the symbols exerted a strong reference to my past experience since the arrangement of the materials was juxtaposed in a new relationship. In short, the choice to work from bill-board signs, collages and mannequins, stimuli that were not characteristically three-dimensional, afforded a context in experience that did not conflict with the essential pictorial intent; the canvas is a surface upon which to act and discover.

The actual scale of the bill-board images became an important aspect in the working process. The bowling pins, for example, were 36 inches high and a detail of a face, 36 inches by 33 inches. (Plate XI.) The confrontation with images that were greatly out
of customary scale provided a new experience that could be interpreted with fresh insights.

Along with the size of these images, the fact that they were bill-boards offered a new dimension of experience. The poster quality of flat areas and contrasting "dotted" greys produced an effect of psychological distance. The technical method used in producing these signs presented the images as graphic forms yet at the same time the images remained "out of scale" and distant. As brute experience, they remained ambiguously between a picture of an image and a fantastic imaginary world.

The set-up also provided a context of contrasts and choices. As the shapes and images chosen from the set-up became transposed upon the canvas their specific character in terms of the original set-up was lost and they took on the character of pictorial shape. Such a process was necessary in order to allow the potential of the accidental and chance relationships to become important factors in the production of the work. Frequently the original image was destroyed as a new possibility was discovered and once discovered, the new possibility could gain clarity.

There were other stimuli as well as the set-up that were directly confronted and contributed to the works, especially in the drawings. The use of a live model, for example, was drawn in relation to other images, such as a poster back-drop, flood lamp, table, bird, etc. (Plate XVII.) Rather than being anatomical studies, the works often became highly theatrical in the choice of a motif. For example, in Plate XVIII the figure and the bird
shifted to a Brunhilda and the Bird. This Nordic mythological figure of a female warrior permitted the incorporation of helmet, spear and shield as symbols and the bird became an attacker, the attacked and a variety of other interpolations. Other motifs, the portrait, (Plate XIX), and the reclining nude, (Plate XX), became part of the repertoire of images and were done from a model.

In conclusion, the introduction of typography and space cues into the works may deserve comment. The geometric character of printed words functioned pictorially as a transitional element between amorphous shape and geometric configurations. Some of the letters were taken directly from outside stimuli, others were developed as signs that referred to a specific vocabulary of ideas. Still others emerged in the process of working and were discovered. Since it would have been too distracting to use complete words, unless they were needed as a pictorial contrast, half-completed, and partly overlapped letters were used. The incorporation of such cues provided a dimension of meaning, and was consistent with the general pictorial goals. The injection of a traditional space cue (light-logic, perspective or chiaroscuro) within a non-traditional context provided a striking contrast. This contrast between depth-volume and overlapped shape was resolved to the extent that the total structure of the work had a pictorial unity. Given this conflict in resolution, a larger dimension of relationships in the work could be seen. It is important to note that the depth-volume cues had to be minimized and subordinated to the pictorial unity for this relationship to take place.
PART IV

The goal of this thesis has been to present some important aspects of the relationship between form and imagery in my painting. A consideration of such a relationship is essentially a paradoxical problem. An allegiance to the formal aspects of picture making contrasted to an allegiance to symbol is the crux of this paradox. I have attempted to show how this paradox can be resolved in the process of painting by emphasizing the position that the act of painting is a search for the condensation of pictorial form as a means for integrating and intensifying the image.

The reflections posited here are for the most part reflections from hind sight, they have come after the work itself. The assessment of the pictorial intent, considered as part of the general process of development from one work to another, rests as a formulation of the problem to date and does not pretend to be beyond mitigation. Refutations are possible, and it is indeed hoped that new works, experiences and interests will enrich and modify this position.

However, it must be emphasized that this position as well as any other position that can be articulated belong in a verbal context and to language proper. They are statements of probability and possibility that can be tested by being brought before the work of art as approximations of pictorial intent. The work of art, as
an end in itself exists within its own context and presents itself completed as an evidence of decisions, discoveries, commitments and ideals. Unfortunately, there is no way to test these hypotheses other than through direct empirical study and this investigation is always tempered by the beholder’s purpose, past experience, and intent.
The following plates are photographs of twenty-three paintings, drawings and lithographs. An exhibition of a selection of these works was held at the Otterbein College Campus Center, Westerville, Ohio from May 8, 1965 to May 30, 1965, and also at the Ohio Union, The Ohio State University, during the first week of June, 1965.
CATALOGUE OF PLATES

PLATE I "Feslagtag's Folly", oil on cotton canvas, 60" X 60", Winter, 1964. (See text page 17 for description.)

PLATE II "Cold-Trane", oil on cotton canvas, 50" X 70", Winter, 1964. (See text page 17 for description.) Due to limitations of exhibition space, this painting was not included either in the Otterbein or Ohio Union exhibitions.

PLATE III "Variation No. 4 on Rembrandt's Girl Before the Half Open Door", oil on cotton canvas, 18" X 24", Spring, 1964. (See text pages 17 and 18 for description.) Private collection of Mr. Charles Moene, Terre Haute, Indiana. This painting was not available for the exhibitions.

PLATE IV "Study for Cobra", black soybean paint on 70 lb white paper, 12½" X 16", Summer, 1964. (See text page 18 for description.) This drawing was reproduced as an illustration for a short story in the Fall Quarter, 1964 edition of ETHOS Magazine.

PLATE V "Blue Square", oil on linen canvas, 24¼" X 26", Summer, 1964. Private collection of Mr. and Mrs. Albert Germanson, Jr., Westerville, Ohio. This work displays the contrast of simple amorphous shape with geometric configurations. Reminiscent of Miro, the work has surrealistic overtones evidenced by its directness of execution and contrast of configuration.

PLATE VI "Anthony's Warrior", oil on linen canvas, 44" X 54", Fall, 1964. (See text page 18 for description.)

PLATE VII "Susie", oil on linen canvas, 60" X 78", Summer, 1964. This work was intended to be a 19th century salon parody.

PLATE VIII "Not-O", oil on linen canvas, 40" X 55", Summer, 1964. In this work typography, three-dimensional cues, and geometric shapes were contrasted with a figure. The large black ground dominated and the color functioned as bright notes within the basic value contrast scheme. The title "Not-O" was an abbreviation for "Not Open", and took the form of a hanging display sign.
PLATE IX  "Circus No. 1", oil on linen canvas, 40" X 48", Fall, 1964. (See text page 19 for description.)

PLATE X  "Circus No. 2", oil on linen canvas, 50" X 60", Winter, 1965. (See text page 19 for description.)

PLATE XI  Photograph of the "set-up", (See pages 20 and 21 for description.)

PLATE XII  "Large Bet", oil on linen canvas, 77" X 96", Spring, 1965.
This work was an attempt to use the set-up (Plate XI) as a point of reference for a large, complex canvas. Symbols from numerous sources emerged and the color was high in key. Due to limitations of exhibition space, this painting was not included either in the Otterbein or Ohio Union exhibits.

PLATE XIII  "Alfred's Hour", oil on linen canvas, 50" X 60", Winter, 1964.
The painting was originally started from the set-up (Plate XI) but was later transformed and changed. The contrast between the images of apples, flower, polka-dots, geometric shapes and the human figure was presented within a dominantly red color tone. Black was used sparsely in an effort to strengthen the color relationships.

PLATE XIV  Photograph of bowling-pin bill-board used as a set-up. (See text pages 20 and 21 for description.)

A study of the bowling-pin bill-board set-up (Plate XIV) was done in a high color key.

PLATE XVI  "Bowling Pin with Blue Corner", oil on linen canvas, 50" X 60", Winter, 1965.

PLATE XVII  "Seated Nude", black chalk and wash on Arches Text white paper, 20" X 25", Fall, 1964. (See text page 21 for description.)

PLATE XVIII  "Brunhilda and the Bird", black soybean, white latex, and wash on 70 lb white paper, 18" X 24", Winter, 1965. (See text pages 21 and 22 for description.)
PLATE XIX  "Self-Portrait with Hat", black chalk on 70 lb white paper, 18" X 24", Fall, 1963. (See text page 22 for description.)
This drawing came as a continuation of a series of five self-portraits done in California in 1963 before coming to The Ohio State University. The work represents an early chiaroscuro effort.

PLATE XX  "Reclining Nude", colored chalk, black chalk, soybean paint, and wash on 70 lb white paper, 18" X 24", Winter, 1965. (See text page 22 for description.)

PLATE XXI "Study for Circus", colored chalk, black chalk, colored soybean paint, black soybean paint, and wash on 70 lb white paper, 18" X 24", Winter, 1965.
In this drawing the use of the circus theme allowed for distortion of human forms. (See text page 19.) It was also a preliminary study for the painting "Circus No. 2" (Plate X).

A direct study of a trash can and a bucket in my studio.

PLATE XXIII "Portrait of Barbara", lithograph - Senefelders Black Lithographic Ink on Arches Text, 14" X 19½", Fall, 1963.

The title for this work was inspired by a disc-jockey radio program in New York City. The form of the work developed through an interest in the large, dark ground that has been discussed in reference to the paintings on page 19 of the text.

PLATE XXV "Frog Bridge", lithograph - Senefelders Black Lithographic Ink on Arches Text, 14" X 14", Winter, 1964.
PLATE I

"Flegtag's Folly"

PLATE II

"Cold-Trane"
PLATE III

"Variation No. 4

Rembrandt's Girl Before the Half Open Door"
PLATE IV

"Study for Cobra"
PLATE V

"Blue Square"

PLATE VI

"Anthony's Warrior"
PLATE VII

"Susie"
PLATE VIII

"Not-O"
PLATE IX

"Circus No. 1"
PLATE X

"Circus No. 2"
PLATE XI

Photograph of the "set-up"
PLATE XII

"Large Bet"
PLATE XIII

"Alfred's Hour"
PLATE XIV

Photograph of Bowling-Pin Bill-Board "set-up"
PLATE XV

"Bowling Pins"
PLATE XVI

"Bowling Pin with Blue Corner"
PLATE XVIII

"Brunhilda and the Bird"
PLATE XIX

"Self-Portrait with Hat"
PLATE XX

"Reclining Nude"
PLATE XXI

"Study for Circus"
PLATE XXII

"Trash Can"
PLATE XXIII

"Portrait of Barbara"
PLATE XXIV

"The Good Guys"
PLATE XXV

"Frog Bridge"
AUTobiography

I, Michael Arnold Toreen, was born in San Diego, California, February 28, 1940. I received my secondary education in the public school systems of Southern California and after graduation from Oceanside-Carlsbad High School in 1957 I entered Oceanside-Carlsbad Junior College. In September of 1958 I transferred to San Diego State College where I completed three semesters as an art major. In September of 1960 I entered Cranbrook Academy of Art, Bloomfield Hills, Michigan and in May of 1962, received the degree, Bachelor of Fine Arts in Painting. The Ohio State University awarded me a University Fellowship for the academic school year, 1963-64. In June of 1964 I was appointed Graduate Assistant in the School of Art and have held this position until June of 1965. It was during these two years that I completed the requirements for the degree, Master of Fine Arts in Painting.

Beginning in September, 1965 I will be an Instructor in the Department of Fine Arts at The University of Georgia, Athens, Georgia.