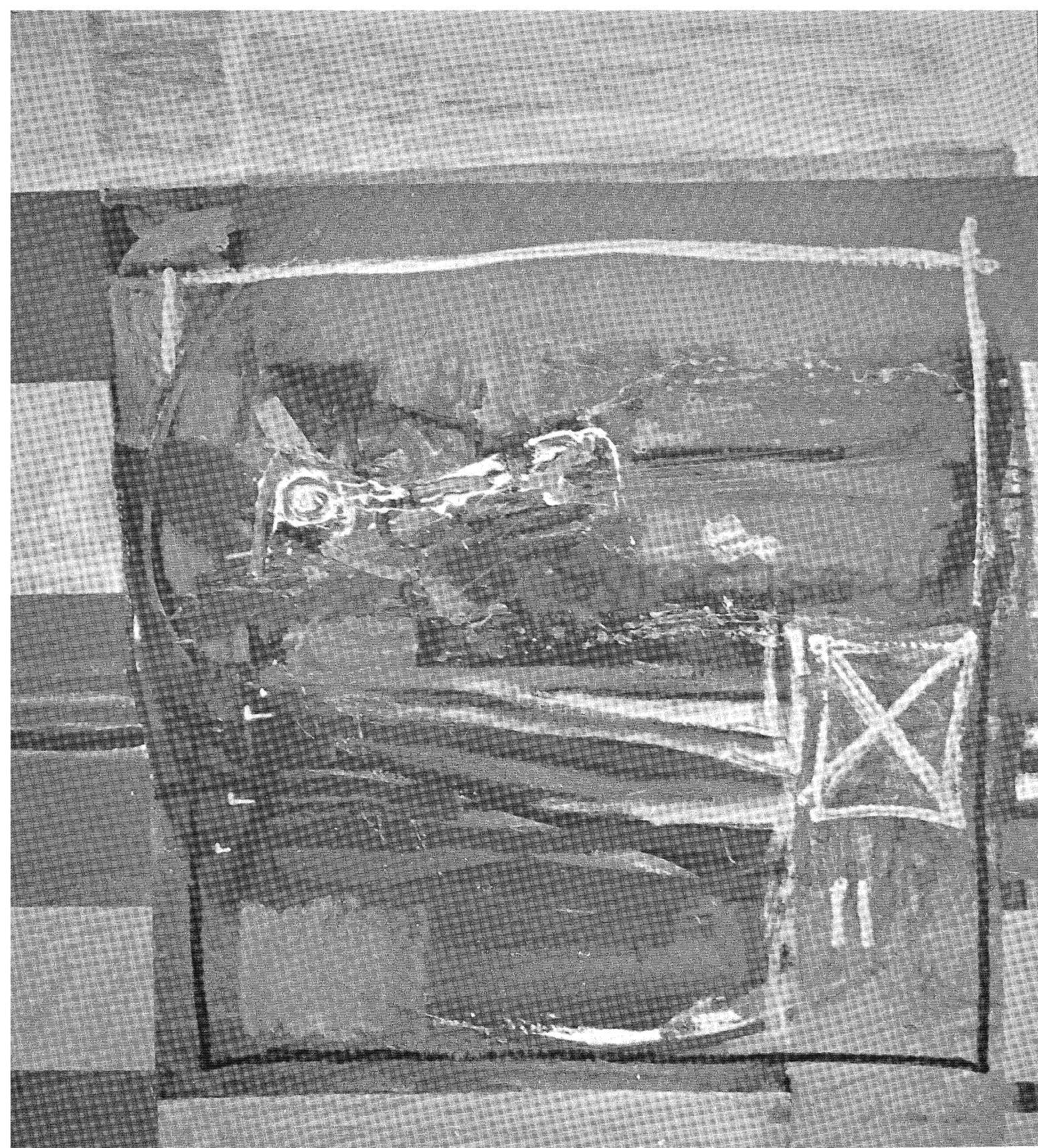


Syracuse University



Larry Bull



Larry Bakke, Drawings and Paintings, 1957-1969

by Laurence Schmeckebier

Introduction and Catalog of an exhibition
held in the galleries of the
Joe and Emily Lowe Art Center
Syracuse University
February 1-28, 1969

Syracuse University
The School of Art
Syracuse, New York 13210

Composition
1964
Oil on canvas
Collection of Syracuse University

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Larry Bakke, Drawings and Paintings, 1957-1969

It is not the generation gap that challenges the historian of today, but the generational growth, whose deep and richly diversified character is basic to the educational process in which he is involved. In the light of events during recent years the study of the old masters and the established contemporary artist could well be extended to include an interest in the young artist of today whose struggle for expression is made difficult, if not impossible, by conflicting dogma of rejection and acceptance.

The concern of the art historian is not alone with the history of style, or the evolution of abstract form, but essentially with the artist as a creative individual, his ideas, the forms he evolves, the patterns of life they reflect and those which he creates. It is a vast, complex and intensely human enterprise which is made even more complicated by the rapid changes in social structure which affect basic concepts of freedom, self-confidence and creative purpose.

The twelve-year record of artistic accomplishment by Larry Bakke represented in this exhibit provides a significant insight into both the problems of the new generation and the methods for their resolutions. Aside from being a highly gifted, technically well-trained, and recognized artist, he is a thorough scholar in the respective fields of education, art history and aesthetics and is a successful teacher in those professional areas. The traditional dichotomies of the artist and teacher, theory and practice, technique and

expression, the historical and the contemporary, are here resolved in a consistent form which reveals something of what we are today and perhaps where we are going.

From the chronological point of view, Bakke's personal history is simple and straightforward. He was born of Norwegian parents in Vancouver, British Columbia, Canada in 1932. He was christened "Larry" (Larry Hubert Larsen Bakke), which is an extension of the Norwegian Lars, so it is not an informalized trade name in the Hollywood tradition. He was an outstanding student at John Oliver High School in Vancouver and began his art studies there as an elective and an extracurricular activity with Leon Manuel, whose combination of intellectual curiosity and artistic performance set the course of much of Bakke's later development.

He achieved respectability as an artist for the first time, however, when he was awarded prizes in national poster contests on the theme of "Safety," sponsored by the United Commercial Travelers Council in 1949 and 1950. Since there were no major art studies available in the Provincial University of British Columbia, he stayed on as a postgraduate student in high school to complete the equivalent of first-year college work, then worked for two years, first in a Venetian blind factory and then as clerk in an art store, which enabled him to attend the University of Washington in Seattle from 1955 to graduation in 1957.

In the Art School of the University of Washington Bakke majored in art education, but continued his own professional interests in painting largely under the encouragement of the director, Boyer Gonzales, and the particular inspiration of the young and dynamic Alden Mason. It was the progressive teaching and creative example of Mason, at that time one of the leading prize-winners in the art exhibitions of the northwest area, which helped him clarify his own point of view. Largely under the influence of the newly publicized Abstract Expressionists, particularly Gorky, de Kooning, Pollock, and Hofmann, this point of view involved the use of strong and brilliant color, large-size canvases, the absence of recognizable symbols and forms, and the emphasis on a vigorous, calligraphic application of paint to produce a distinctly personal and emotional expression which seems to hover in an illusionary space world. It opposed the orient-inspired, gray mysticism of Morris Graves and Mark Tobey which had come to be considered "indigenous" to the northwest region. It likewise opposed the already traditional process of reducing objects to simple geometric or curvilinear patterns, which went under the title of "abstraction." The photographic study of natural objects had long ago been relegated to the realm of amateur studio clubs and retirement groups.

Having won the top prize of the School of Art Fellowship as the outstanding student in his senior year, he was awarded a graduate assistantship at the University of Washington and completed his Master's degree in June 1958. The following year was spent at work in his old job as clerk in the art supply store in Vancouver which provided him with the means and time to continue painting. He exhibited regularly in both juried and invited shows in the Seattle area. His first professional award was the 1958 Seattle Co-Art Prize given at the Fifth Annual Watercolor Exhibition at the Woessner Gallery in Seattle. A number of others followed during the period of 1959-1963 while he was instructor in painting and art history in Everett College and before his appointment on the faculty of the School of Art of Syracuse University.

The character of Bakke's style as it gradually evolved during this period is seen not only in the change from the vigorous and personal abstract expressionist style of his early work to the startling "Girl" series, such as the "Calendar Girl," but also in the critics' reaction as recorded in the local press. In reviewing competitive shows of "Art in the Northwest" at the local Frye Museum and the Seattle Art Museum, John Voorhees, in the *Seattle Post-Intelligencer* (March 12, 1962) observed the influence of the New York Abstract Expressionist School, "... catching the fleeting emotional moment. This attempt to sustain an inner vividness for longer than an instant produces a kind of method artist . . .



1. Untitled

many paint with the anxiety of walking a tight rope. . . ." In this dominating trend he noted the award-winning watercolor of Larry Bakke, whose "aggressions come alive on the paper." He considered Bakke's work as a remarkable contrast indeed to the hard-core conservative oriental influence and the middle course of traditional abstraction which had been characteristic of local exhibitors.

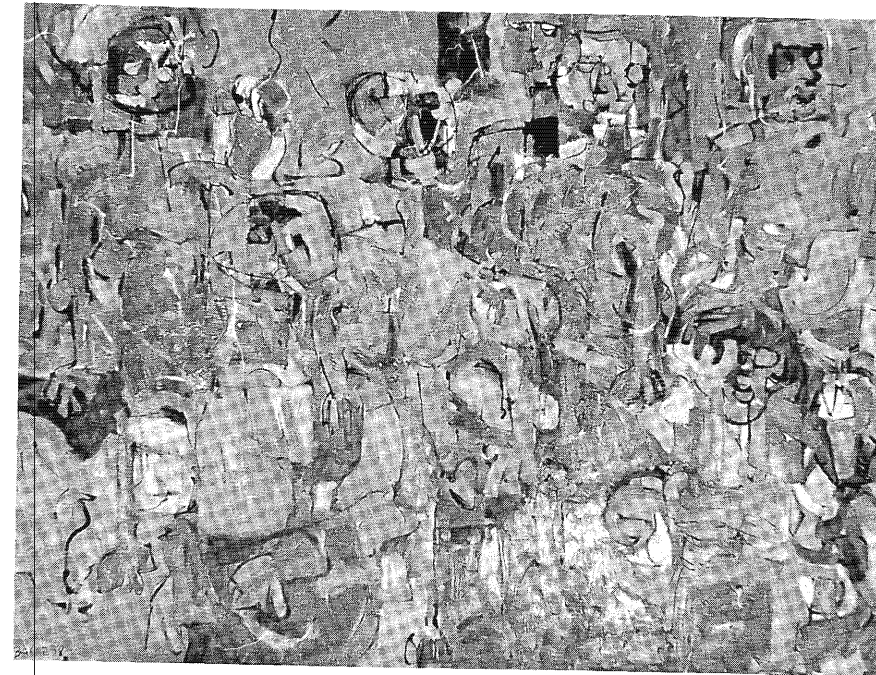
The following year a review by Tom Robbins in the *Seattle Times* (April 7, 1963) noted the impact of a recent exhibition of Pop Art, which he called the Neo-Dada or Soup Can School, containing work by Tom Wesselman, Andy Warhol and Robert Indiana from a local private collection. They "force us to look with virgin eyes at the common object . . . they remind us tragically of the disintegration of the American dream . . . they turn the tables on that insidious, insipid and toxic nest of spiritual assassins—Madison Avenue." The prize-winning Belle of the Ball at the Seattle Art Museum exhibition he considered Larry Bakke's "Girl"—"a rock 'em, sock 'em collage: the all-American girl-next-door with her clothes off and looking fine. There is fierce spatial energy in Bakke's composition . . . the opaque, extroverted colors he has chosen are in perfect harmony with the charming suicide of his heroine's predatory smile."

Two months later Robbins wrote a review of a "good unusual," independently juried show at the Kinorn Gallery in Seattle which spotlighted some

refreshing new faces in Northwest Art (*Seattle Times*, June 30, 1963). These he called "Bakke's Bright Brigade" which was composed of Larry Bakke and three young artists from the Seattle area whom he had influenced and accounts in part for the reputation he had developed as one of the most stimulating art teachers of the northwest. "Bakke's iconographical sources link him with Pop Art," he said, but "he has staked out his claim in a wild terrain . . . manipulating for his own aesthetic ends the figurative and the abstract, the public and the esoteric.

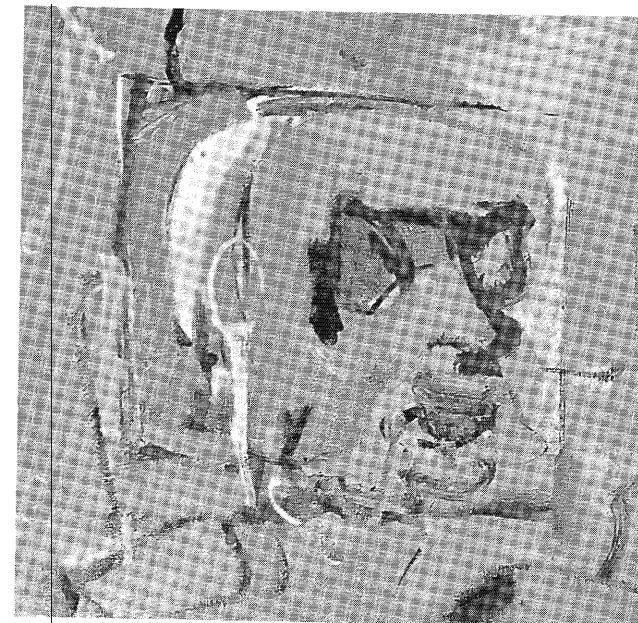
"The prize-winning 'Girl Two' is a reclining nude whose slick paperface was pirated from some unsuspecting housewifey journal. The vacuous, but alluring smile which she once flashed from a newsstand, needed only a few sardonic touches of red paint to make it reek with a self-protecting carnivoracity that also begins to emanate from her now dangerously neurotic eyes. Clad only in red cardboard beads and drawn with zesty, organic lines, the girl's body rests, like some suburban Cleopatra, upon a couch of expressively colored, slightly protracted, wedges. Rests. And waits. . . ."

The adverse reaction, and a different response to the shock, reflects both another kind of background as well as a measure of artistic effectiveness. This appeared in a review of an exhibit of British Columbia artists in the Fine Arts Gallery of the University of British Columbia in Bakke's hometown of Vancouver. Dick Dolman (in the *Province*, March 23, 1963) lamented that

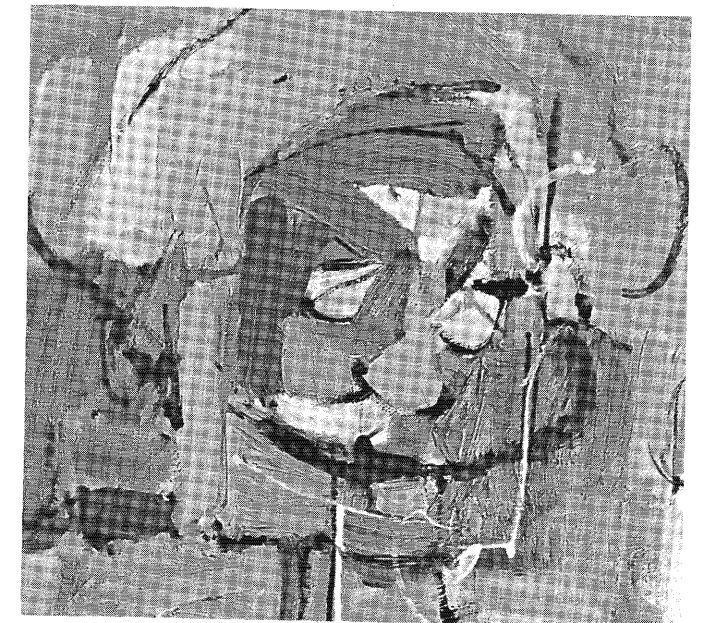


2. Figures

Detail of #2



Detail of #2



there was only one painting in the exhibit that would stop the viewer on "ordinary human terms," and that was a reclining, tender, poetic and sensual semi-nude Diana "caressed by ribbons of sunlight filtering through the slits of a horizontal screen. . . ."

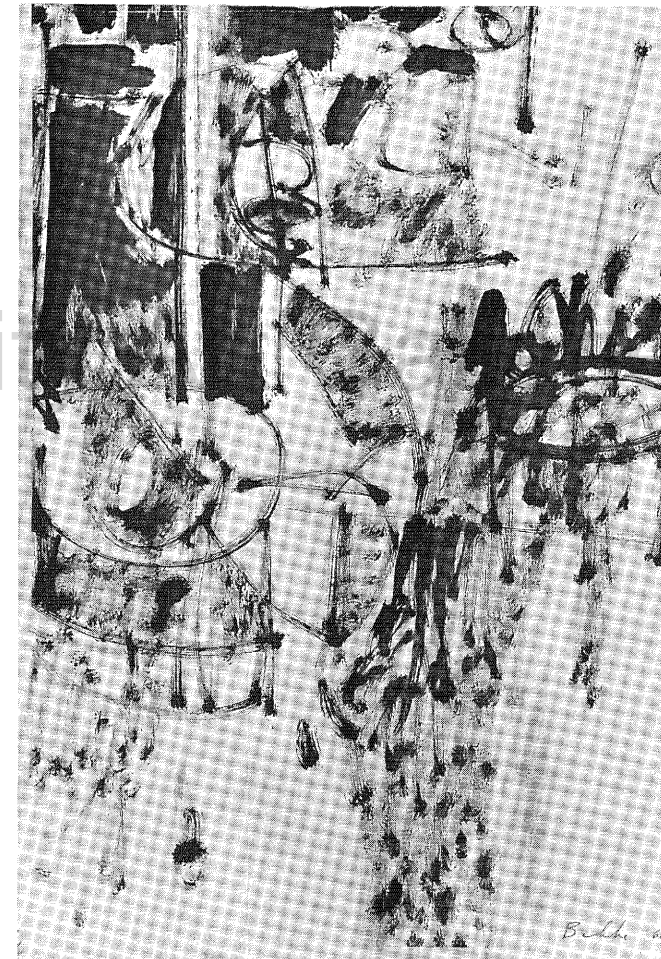
"It is hard," he said, "to find anything mature or respectful of the human figure in the childish smears of paint by Larry Bakke. He over-paints a large Playboy pin-up, censoring her body to a blobby mess and leaving only the face in original form. If scribble and scrabble are his own artistic terms of expression, fortunately the rest of us have mental erasers."

The scribble and scrabble in contemporary art have been criticized before. They are not the products of artistic helplessness but an essential part of the creative process. Indeed, the uninhibited vigor and directness of the child-artist have been the objects of study and emulation by generations of mature contemporary artists who felt they had been cheated by an educational system which provided mental erasers rather than creative attitudes. The sequence of Bakke's work demonstrates what he himself advocates to his students as the most effective painting procedure, in which the point of departure is the direct and uninhibited application of paint. Once the paint is on the canvas, the process of acceptance and rejection, scraping and adding, simplification and enrichment continues until a final satisfactory solution is reached.

The early "Untitled" composition of 1957 reveals this point of view in its simplest form. Brilliant colors are arranged in a harmonious sequence of related and contrasted hues and values so that the central composition of predominantly warm colors appears suspended in the luminous blue of the surrounding illusionary space.

As the work progressed during the following years, there appeared a greater emphasis on the brush stroke and the calligraphic design which combined with the continuous use of brilliant and contrasting full-bodied color to produce a vigorous and dynamic quality characteristic of the Abstract Expressionist painters then in vogue.

By 1963 came the change, drastic in its implications, yet consistent in its development. This is seen in the paintings and collages of the "Girl" series and perhaps best expressed in the "Calendar Girl," with its startling visual contrasts of photographic image and commercial forms, its tactile and psychological content. While there is an obvious relationship with de Kooning's "Woman" series, the analogy goes little further than the theme, for de Kooning is concerned primarily with a strictly personal statement which is dynamic, exciting and brilliantly executed. Bakke has maintained the interest in expressive means, but it is in the realm of content that he has uncovered an excitement that gives a new significance to the form.



3. Organic Burst



4. Floral Girl

The impact of Pop Art during the decade 1953-1963 was not so much an event as it was a happening; that is to say, it was not a single picture or exhibition but a gradual opening of new vistas in subject matter, technique and purpose which rendered the older point of view inadequate and put the content in a new position almost before the artist knew what had occurred.

The history of Pop Art has already been written in a number of well-documented and illustrated studies.* As a point of view it began to gather momentum in the early 1950's in England, central Europe and the United States, reflecting the social restlessness of a new generation and the recognition of a new reality of a popular culture that was vivid, vital and challenging. This reality was the fantastic world of urban society dominated by the machine and machine technology, and enriched by the endless imagery of the movies, advertising, entertainment, and the mass communication system, symbolized by Hollywood, Detroit, and Madison Avenue. Its background is to be found in the teaching of the Bauhaus, the artistic example of Dada and Surrealism, and the publications of Ozenfant, Moholy-Nagy, and Siegfried Gidieon, in which the illustrations are probably of greater importance than the intellectual content.

*Mario Amaya, *Pop Art . . . and After*, New York 1966.
 Enrico Crispolti, *Le Pop Art*. Milan 1966.
 Christopher Finch, *Pop Art, Object and Image*, London, 1968.
 Lucy R. Lippard, *Pop Art*, with contributions by Lawrence Alloway, Nancy Marmer, Nicolas Calas. New York, 1966.
 John Rublowsky, *Pop Art*. New York, 1965.

Out of this world comes the wealth of symbols which contemporary culture has established as the visual vocabulary of its communication system. Its vivid imagery, combined with the new materials and techniques of the artist, has developed a new power and significance. It is a short but drastic step from De Kooning's anonymous "Woman" series to Andy Warhol's specific and photographically compelling Marilyn Monroe and other public figures, with all their tragic-comic-satirical overtones and associations. There is no end to the imagery, from the all-American girl to the American flag to tomato and beer cans, Coca-Cola bottles, Chrysler Air Flow, Dick Tracy, Dutch Masters, Rembrandt, magic letters, number and street signs.

Bakke's interest in the "Girl" series at this time—the "Calendar Girl," "Multiple Girl," "Marilyn Monroe and Diane de Poitiers"—was not just a sardonic reflection of Andy Warhol's world of women, but a vehicle for an entirely new set of implications. The retched beauty of the Calendar Girl reflects not only the traditionally impossible juxtaposition of commercial photograph and the freely manipulated oil surface, as is also seen in "Multiple Girl," but the contrast between photographic image and numerical forms. The strong visual arrangement has a tactile appeal like the haptic lights of a sparkling pinball machine.



4a. Light Burst

The strange combination of humor and deadly earnestness appears in the magic of numbers. Bakke quotes Marshall McLuhan in pointing out that number is an extension of touch as print is an extension of sight. To illustrate this he uses the numbers 36 - 24 - 36 which are accompanied by the haptic hand sweeping the air to indicate the shape of the ideal female figure. "The iconic, or tactile quality they exemplify," he goes on to say, "is used effectively in advertising; 7-Up, 57 Varieties, Union 76, cigarettes (101's—a silly little millimeter longer), 20 Mule Team Borax, 10X sugar. The hand of the householder reaches for the product of the greatest tactile quality. Thus numerical imagery in my painting adds a further dimension of symbolic tactility."

The "Coca-Cola Venus" is a similar juxtaposition of the obvious, with a photograph fragment of the required commercial pretty girl and a bald bottle, but also containing an incongruous collage of letters, numbers, and a dial whose numerical sequence goes both clockwise and counter clockwise. Its fragmented lettering, unequal spacing, and recognizable associations in a textural ambiguity combine with a sparkling visual unity which is both stimulating and disturbing. The variations are endless. The association of Marilyn Monroe and Diane de Poitiers as a contrast of sirens perhaps may be historically irreverent but it is also stimulating, with its willowy Marilyn—in triplicate, of course—as opposed to the classic restraint of Diane, and the

motley juxtaposition of the painterly and the photographic, the rich combination of polymer and day-glo media to enhance the color effect.

Bakke's paint and photograph combinations operate like many Surrealist and Dada collages. They represent different visual forms, each with its own life and significance. "Excitement occurs," he says, quoting André Breton, "when two mutually distant realities are placed side by side. The combination of two dissimilar entities into a coherent form is the essence of discovery in art as in science. In my own work the juxtaposition of the photograph with painting is a means of engendering the paradoxical: the unexpected element has always been a part of art and it is precisely because it is irrational that it re-awakens our visual sense."

In another vein, the "Pied Beauty" is based on a poem by Gerard Manley Hopkins:
*Glory be to God for dappled things—
 For skies of couple-color as a brindled cow;
 Its visual pun concerns the photographic flower blown up to the point where it becomes a dappled dot pattern and almost loses its identity. The same character appears in the lettering which also is dappled to illegibility.*

The juxtaposition of elements common to everyday experience is taken for granted; when put into a drawing or painting they frequently take on an entirely different meaning. Like millions of others, Bakke watches football on



5. Girl #7

Sunday afternoons. The symbolism and visual associations of the football player, the advertised product, the vibrant image patterns, even the distinctive character of TV color are combined in an expression of “Sunday” which is vastly different from that of historical precedent. Both humorous and irritating, intriguing and strangely wonderful are the odd associations which spring from 007, White Horse, White Label, and the scores of other symbols selected from the daily barrage of visual stimuli which is the common experience of our time.

A new set of possibilities was opened by the painting of “Shakespeare” in 1964. The occasion was the international commemoration of the 400th anniversary of the poet’s birth, which was evident not only in the many festival performances of his works but the popular decorations of china, household souvenirs and postage stamps of all kinds which Bakke ardently collects. It developed into a series of paintings and drawings in oil, polymer, collage, line and brush drawings giving his own interpretations of the historical image so as to personify the unique contemporaneousness of the great poet. Letter and numerical symbols combine with the Union Jack and various heads, particularly the subtle female figures which suggest Shakespeare’s enigmatic women—Juliet, Cordelia, Lady Macbeth, Ophelia.

The interest in the historical personage soon opened up an entirely new world of fact, fantasy and artistic excitement. It is partly a matter of an insatiable intellectual curiosity that was already manifest while he was an undergraduate at the University of Washington. It is also the result of the demands set by the new problems of content, form and the constant process of artistic exploration characteristic of Bakke’s approach.

Though Bakke had finished his formal education with the achievement of the terminal degree (M.F.A.) in art and had established himself as a permanent faculty member at Everett College, he gave up the position in 1963 to take an assistantship at Syracuse University to continue graduate work outside the studio for the Ph.D. The studies he pursued from 1963 until 1968 concern the various specialized fields of philosophy, psychology, history of art, and education in which he was obliged to compete with equally young and enthusiastic professionals of those areas. The result was not the much-feared smothering of the individual creative fire, but rather a conceptual clarity and intellectual enrichment which gave him confidence in the ideas he had uncovered and freedom to develop them.

As did practically every artist of the twentieth century, he began with Cezanne, and in “Cezanne’s World” he combines literary, numerical and visual forms to synthesize his



6. Calendar Girl

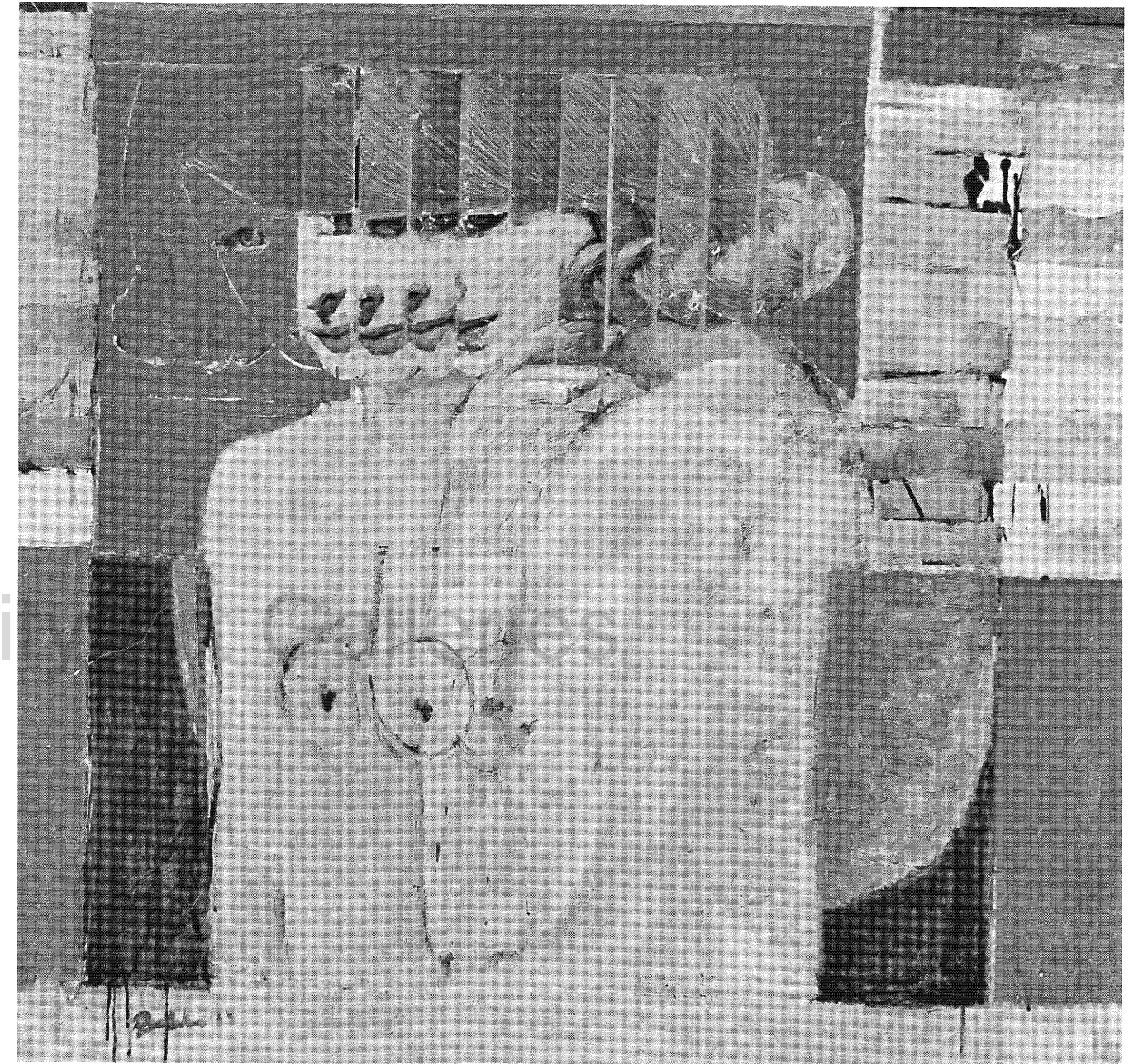
own indebtedness and stress what he considered Cezanne's basic contribution, notably the use of color to give solidity to form. Some subjects had a deeply psychological, philosophical and artistic significance, such as Beethoven, Freud and Nietzsche. Others concerned social or political characters such as Churchill and Stevenson; some were simply a matter of personality (John L. Lewis and Falstaff), while others were sheer whimsey, such as the "Portrait of Washington, 1776," with its serial images of stickers repeated as any mechanically made decorative seal. The variations, like the imperfections in machine-produced stamps or coins which give them collector's value, are deliberately intended to maintain the serial effect yet enhance their curiosity. In a sense it is a Pop Art response to the serial imagery of Monet's Haystack or Rouen Cathedral series.

The historical irreverence of the young artist sometimes carries with it an objectivity which compels critical study. This is evident in many of Bakke's sketch books filled with figures and nature studies, but especially with studies of Old Masters. These are intended not as "copies" to reproduce the appearance of the original, but rather as analytical studies of compositional or aesthetic problems with much the same purpose as the preliminary drawings often made by those particular masters. They are likewise not the mechanical diagrams indicating the aesthetic "push-and-pull" with which Roy Lichtenstein spoofed the analytical diagrams

of Cezanne imitators. They are highly personal, free and independently creative studies which record what the student has learned from the original rather than what he saw.

Here again develops an endless range of possibilities, from the elementary and universal concepts of Cezanne and Masaccio, to the work of El Greco, Velasquez, Goya, Botticelli, Manet, Delacroix, Rubens, Rembrandt and Picasso. Their orientation is not so much the historical sequence but the basic visual problems of line, space, light, color, form and figure composition. Frequently a subject will stimulate a quixotic parody, such as Rembrandt's Syndics which has had its Pop vogue in Dutch Masters cigars and Larry Rivers. In most cases they become the vehicle through which the student and spectator is able to move into the aesthetic totality of the master which is embodied in each work .

Bakke's creative interest in the Old Master's portrait as both a psychological and aesthetic experience is by no means unique and has been common with contemporary artists since Picasso began to popularize the motif in the early 1930's. He refuses to accept the idea that creativity is an artist's private matter and loves to quote Galbraith's remark about those men who appear to be deeply engaged in private thought and are usually doing nothing.



7. Multiple Girl

"Because I believe in this point of view as it relates to visual form," he says, "I have periodically analyzed the work of the great masters to study their visual vocabulary and hence enrich my own. I want to get as close to the thinking of famous artists as I possibly can and I believe drawing to be the thinking vehicle of the artist. Private or personal drawing developed independently of art history results, in my opinion, in purely naive forms which are at best decorative embellishment."

Of all the masters, the two most consistently alive to Bakke's thinking are Picasso and Rembrandt, partly because of their rich imagery and technical versatility, but primarily because of their particular character of contour drawing. Modern scientific research seems to justify what the artists have known since the days of Altamira, that the brain "sees" most clearly in terms of edges, and that the line drawing comes closest to the way one actually perceives the external world.

Related to contour drawing as a visual entity is the deeper and creatively more compelling concept of totality. Here too the larger involvement of the particular project at hand, the implications of history and the inner pressure of communication through teaching, demand an internal unity which might well be called artistic maturity. It is not the technical selection of details, colors and fragments that is important, but the total effect. The "what" of an artist's

thinking is valid without a given frame of reference, the totality of the "how" he thinks is the essential process of artistic development.

In the history of art and in contemporary criticism these are ideas which have been expressed many times before. "It is not *what* you can take from nature, the old masters or your contemporary competitors in the arts, but what you *do* with it once you have taken it." Bakke has said again and again. The significant point here is the complex of relationships in terms of scholarship, education, individual creativity and the continuity of artistic endeavor which appears in the total accomplishment of this one artist at this early stage.

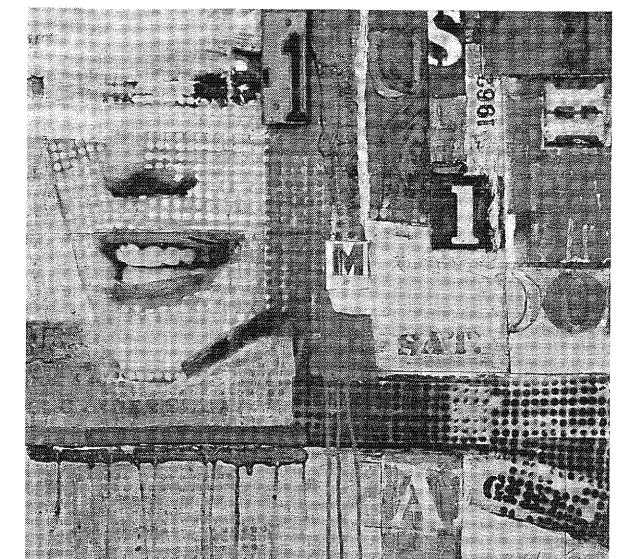
This review of a short twelve-year period of artistic accomplishment shows a young artist at the threshold of a career filled with questions, challenges, mystery and endless promise. While there are certain key words which indicate major steps in a development, the interest is primarily in the total process. The point of emphasis is on youth and the new generation, not the "new look" cliché which is popularized *ad nauseam*, but those elements which create it.

In both Bakke's work and teaching activity there is a combination of intellectual content, artistic form and cultural awareness that is worthy of study, even though, or precisely because, it reveals fundamentals which have been known since the beginning of art history. It appears in



8. The Twist

10. Girl II



9. Marilyn Monroe

11. Karen



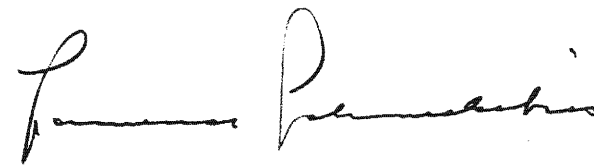
his own teaching through his emphasis on a three-level approach to the artistic process. The first is the intuitive and uninhibited projection of the individual on the canvas; the second is the analysis of visual form and the study of technical means; the third is the intellectual control which acts as a guide and discipline to the learning process of the first two.

This is essentially what has been observed in his own development from the Abstract Expressionist studies to the various technical, historical and iconographical problems inspired by both young and old contemporary masters. In essence it reflects the two basic educational philosophies of our time, notably John Dewey and Marshall McLuhan. The uniqueness of John Dewey is the behavioral concept of thinking by doing rather than traditional contemplation. McLuhan's phenomenal popularity notwithstanding, Bakke insists, with a wry smile, that Marshall McLuhan is the greatest philosopher since Aristotle, and certainly the most penetrating of our time.

It is characteristic that in Bakke's teaching, the intellectual emphasis is less on what he personally thinks about the issues at hand and more on the didactic thought of others, which might range from the greatest of artists and philosophers to the most modest of folk expressions, both ancient proverbs and modern hill-billy. Like the vivid imagery of the pop-artist these "maxims" as he calls them, stimulate the formation of

individual concepts. They suggest a line of thought rather than a finished statement and hence serve much the same function as the visual stimulus of the work of art.

One of the most revealing—and symbolic in its expression of the particular mystique of today's younger generation—is the "Portrait of Karen." It is one of a series of paintings and drawings of his young wife begun in 1966 and contains much of the humor, cynicism and enigmatic impact noted in the artist's earlier work. The cool and determined character of the face is somewhat obscured by the mask of the sunglasses. As Bakke quotes contemporary advertisements, sunglasses connote sophistication and involvement: sunglasses have become funglasses; "Isn't that Raquel Welch behind those Foster Grants?—They've given Raquel a new dimension. Several in fact. . . ." "Karen's glasses," Bakke notes, "Are Bausch and Lomb. . . . Twentieth Century Fox pictures in cinemascope are shot with Bausch and Lomb lenses." And so it goes. . . .



Laurence Schmeckebier
January 1969



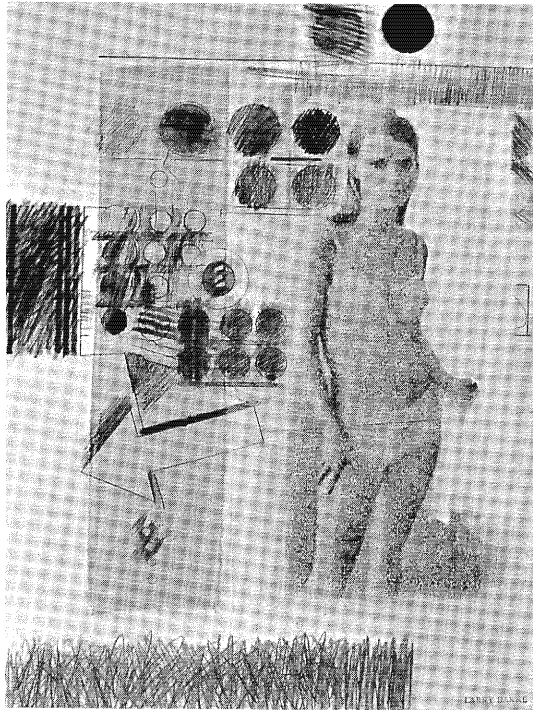
12. Coca-Cola Venus

Chronology

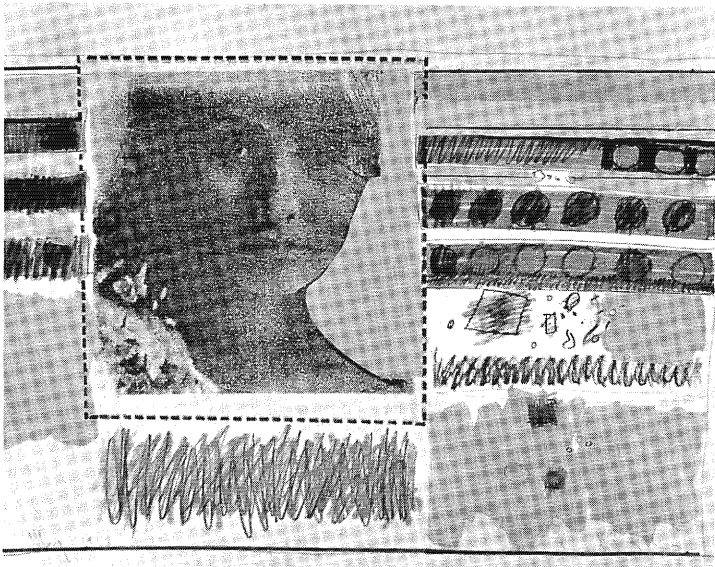
24

- 1932 —Born Vancouver, British Columbia, Canada
- 1947-51—Attended John Oliver High School, Vancouver.
- 1951-52—Stayed on as postgraduate student in high school to complete equivalent of 1st year college work.
- 1952-54—Two years' work in Vancouver, first in a Venetian blind factory, then as clerk in an art supply store, which gave him time to paint.
- 1955 —Entered University of Washington in the School of Art. Studied painting especially under Alden Mason and Boyer Gonzales.
- 1957 —Graduate *cum laude* (B.A.), won the School of Art Fellowship as the outstanding student.
- 1957-58—Part-time instructor in the School of Art of the University of Washington, completed graduate program for the M.F.A. in painting.
- 1958 —Instructor in art history, in the School of Education summer session, University of Victoria, Victoria, Canada. Continued to teach art history and painting each summer until 1968.

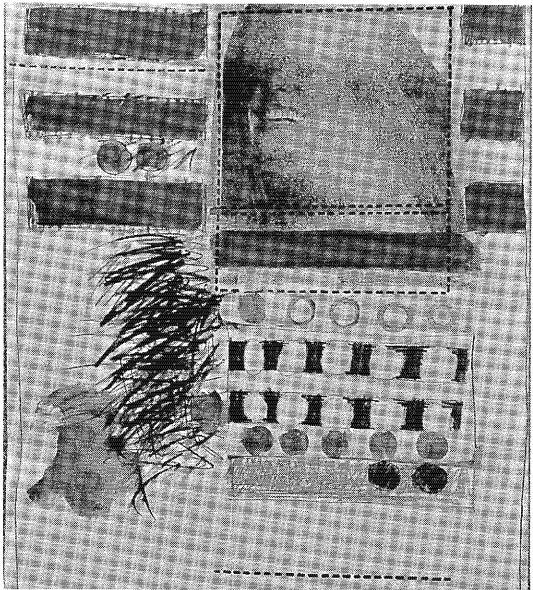
- 1958-59—Part-time position as clerk in art supply store, independent work in painting.
- 1959-63—Instructor in painting, Everett College, Everett, Washington.
- 1963 —Graduate assistant in the School of Art at Syracuse University, enrolled in the dual program in Art and Education for Ph.D. degree.
- 1964 —Appointment as lecturer in School of Art, teaching painting, aesthetics and art education. Instructor (1965). Assistant Professor (1968).
- 1964 —Marriage to Karen Mork, weaver and designer-craftsman.
- 1968 —Taught painting in the Syracuse University School of Art summer program in Florence, Italy.
- 1969 —(February) retrospective exhibition. Joe and Emily Lowe Art Center, Syracuse University.



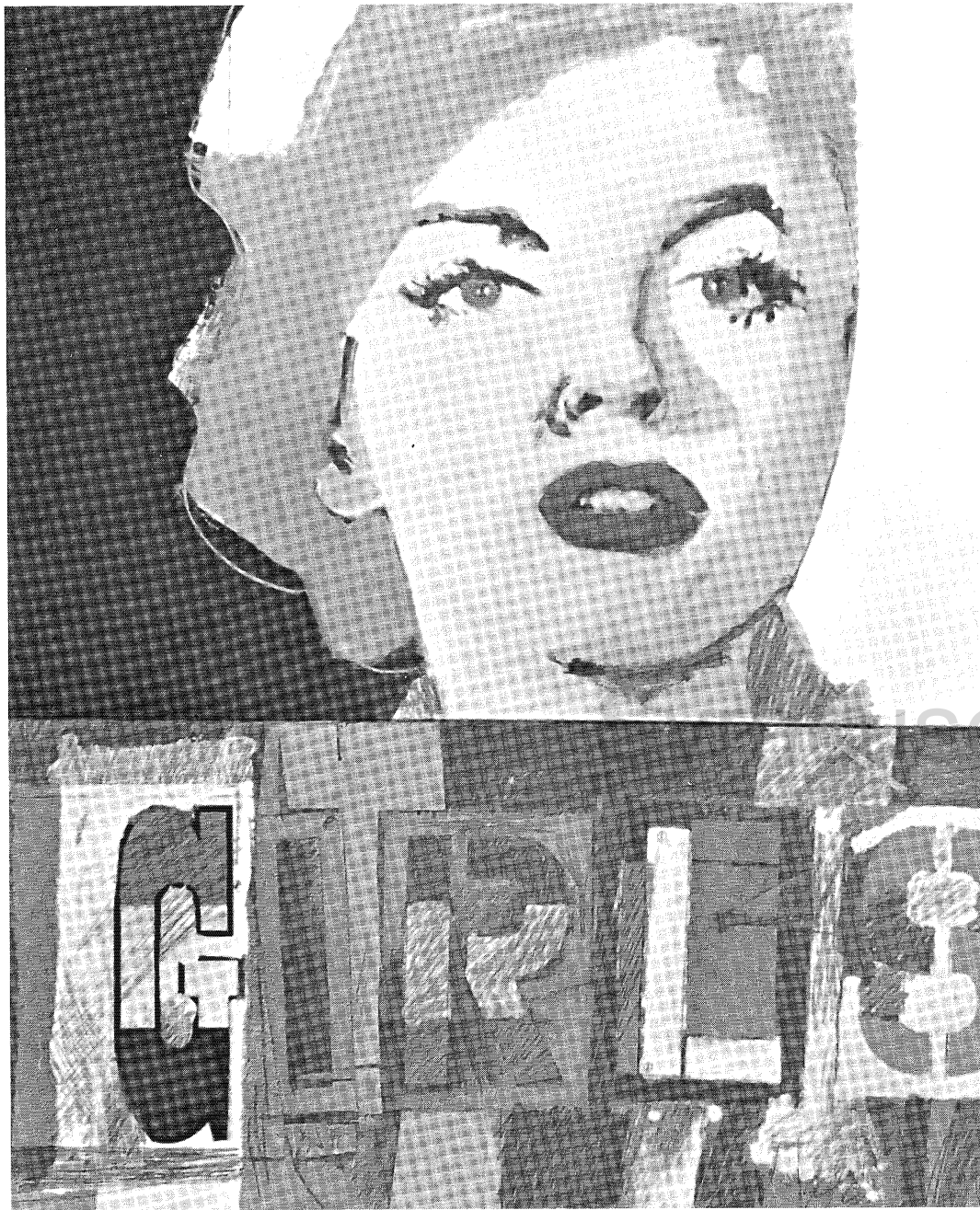
13. Beach Figure



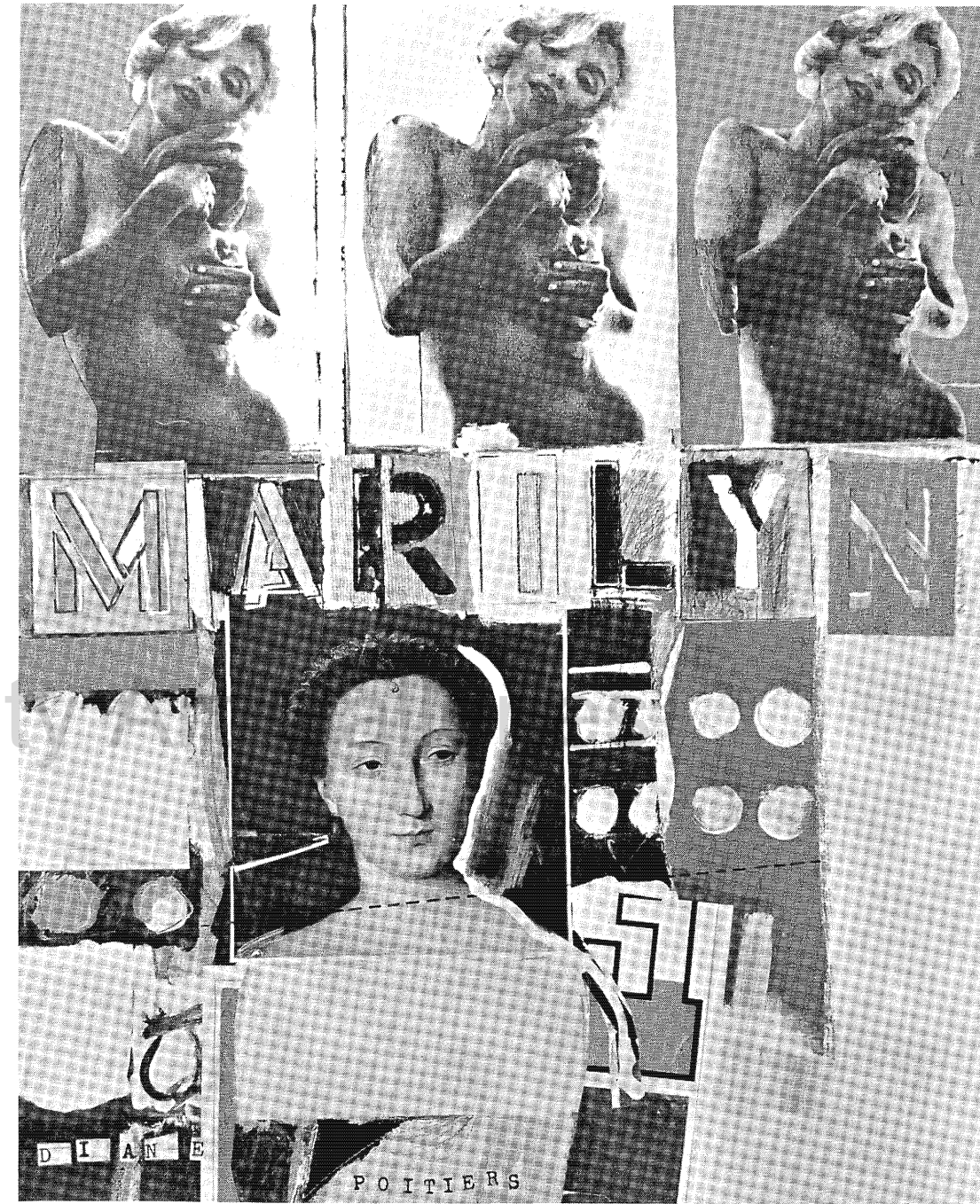
14. Girl



15. Delilah



16. Another Marilyn



17. Marilyn Monroe and Diane Poitiers

Publications and Awards

Publications

- 1962 "The Goal is Visual Literacy," *Washington Education*, April, 1962 (Co-author with Donald Tompkins)
- 1963 "Aspects of Space," *Creative Crafts*, May-June, 1963

Comments and Paintings Reproduced

- 1963 *Prizewinning Watercolors 1963*, Margaret Harold, Allied Publications, Inc., Fort Lauderdale, Florida, 1963
- 1964 *The Painter and the Photograph*, Van Deren Coke, University of New Mexico Press, Albuquerque, N.M., 1964
- 1964 *La Revue Moderne*, Paris, France, December, 1964. Painting reproduced in review of the American Watercolor Society 97th Annual Exhibition

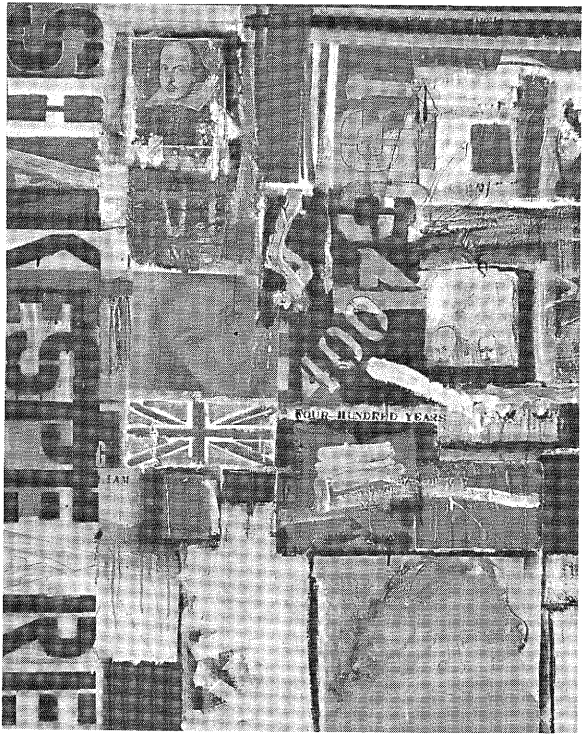
Awards

- 1958 The Seattle Co-Arts Prize, Fifth Annual Watercolor Exhibition, Woessner Gallery, Seattle, Washington

- 1960 Third Award, Fifth Annual Drawing Exhibition, Woessner Gallery
- 1962 First Award, 22nd Annual Northwest Watercolors, Seattle Art Museum
- 1963 Second Award, 23rd Annual Northwest Watercolors, Seattle Art Museum
First Award in Painting, 15th Spokane-Pacific Northwest Annual, Spokane, Washington
First Prize in Watercolor, Renton Arts Festival, Renton, Washington
Puget Sound Group of Northwest Painters Award, Kinorn Gallery Competitive Show, Seattle, Washington
Award and Recommended for purchase, 1st Annual Competitive Drawing and Small Sculpture Exhibit, Western Washington College
- 1965 First Award in painting, 1st Annual Center Show, Syracuse, N.Y.

Collections

- Syracuse University, Syracuse, N.Y.
Everett College, Everett, Washington



18. Shakespeare 1564-1964

20. Shakespeare



19. Shakespeare 1564

21. Shakespeare and Stripes



Maxims

a selection of ideas and comments by distinguished personalities used by the artist in lectures and critical discussions of art in the studio.

The actual work of art is what the product does with and in experience.
John Dewey

The scope of a work of art is measured by the number and variety of elements coming from past experience that are organically absorbed into the perception had here and now.
John Dewey

The artist does his thinking in the very qualitative media he works in, and the terms lie so close to the object that he is producing that they merge directly into it.
John Dewey

Pure logical thinking cannot yield us any knowledge of the empirical world; all knowledge of reality starts from experience and ends in it. Propositions arrived at by purely logical means are completely empty as regards reality.
Albert Einstein

The mind may be the prisoner of a secret code, locked in the unconscious, that often has as little to do with conscious reality as the rules of grammar have to do with the function of speech.
Claude Levi-Strauss

Dante does not tell us what Christians believed in the 13th century but what it felt like to hold those beliefs at that time.
T. S. Eliot

It seems that the human mind has first to construct forms independently before we can find them in things.
Albert Einstein

No, I was not at the front in the Spanish Civil War; Leonardo did not attend the Last Supper either.
William Gropper

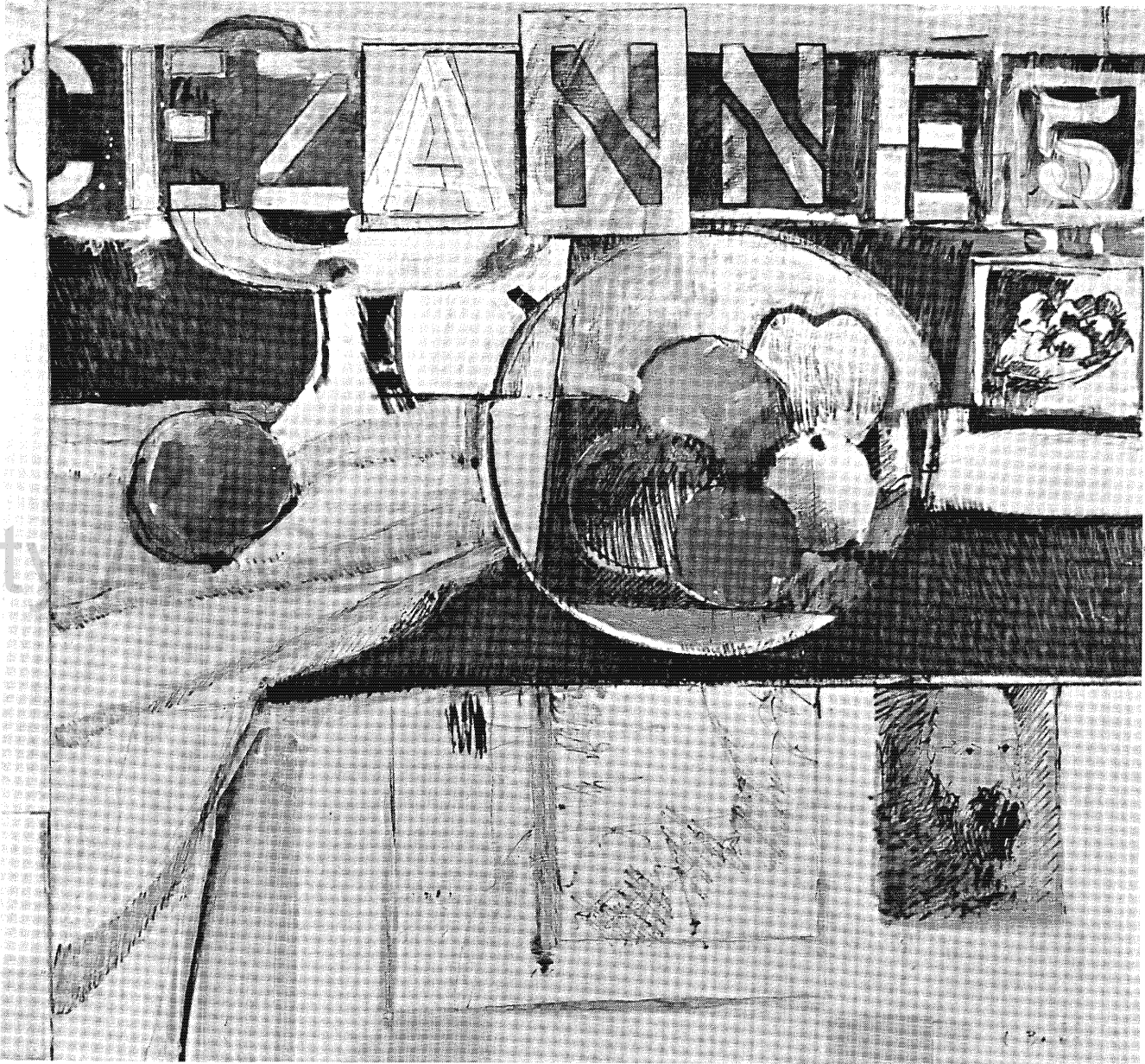
Any ad put into a new setting is funny.
Marshall McLuhan

I try not to make people reason, but I try to make them jittery by giving them situations that are out of context and contain several interpretations.
Saul Steinberg

I want observations, not agreement.
Marshall McLuhan

I find the ordinary artist so much more valuable than a sociologist. He sees more. The sociologist permits himself to see only what is acceptable to his colleagues.
Marshall McLuhan

Moral bitterness is a basic technique for endowing the idiot with dignity. Guilt and remorse are forms of despair and sloth. For many years I have observed that the moralist typically substitutes anger for perception. He hopes that many people will mistake his irritation for insight.
Marshall McLuhan



22. Cezanne's World

Men who believe themselves deeply engaged in private thought are usually doing nothing.
John Kenneth Galbraith

Every intelligent painter carries the whole culture of modern painting in his head.
Robert Motherwell

There is a train track in the history of art that goes way back to Mesopotamia.
Willem de Kooning

Seeing with the physical eyes borders on blindness. We see, indeed, with all our senses.
Hans Hofmann

Style is a way of seeing.
Gustave Flaubert

What does he like? He likes what he can paint.
Nietzsche

Bad poets imitate; good poets steal.
T. S. Eliot

I wish people would stop talking about influences. I haven't been influenced. I've deliberately imitated (movie) directors; not imitated, but *stolen*. If you're any good, you go on from there.
Mike Nichols

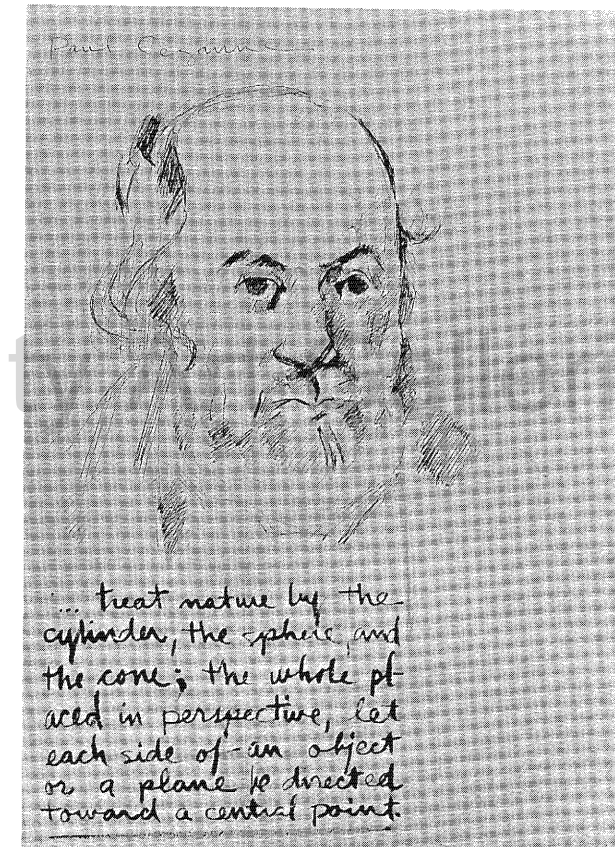
What does it mean for a painter to paint in the manner of so-and-so or to actually imitate someone else? What's wrong with that? On the contrary it's a good idea. You should constantly try to paint like someone else. But the thing is, you can't! You would like to. You try. But it turns out to be a botch. . . .
And it's at the very moment you make a botch of it that you're yourself.
Picasso

The invention of printing did away with anonymity, fostering ideas of literary fame and the habit of considering intellectual effort as private property . . .
Marshall McLuhan

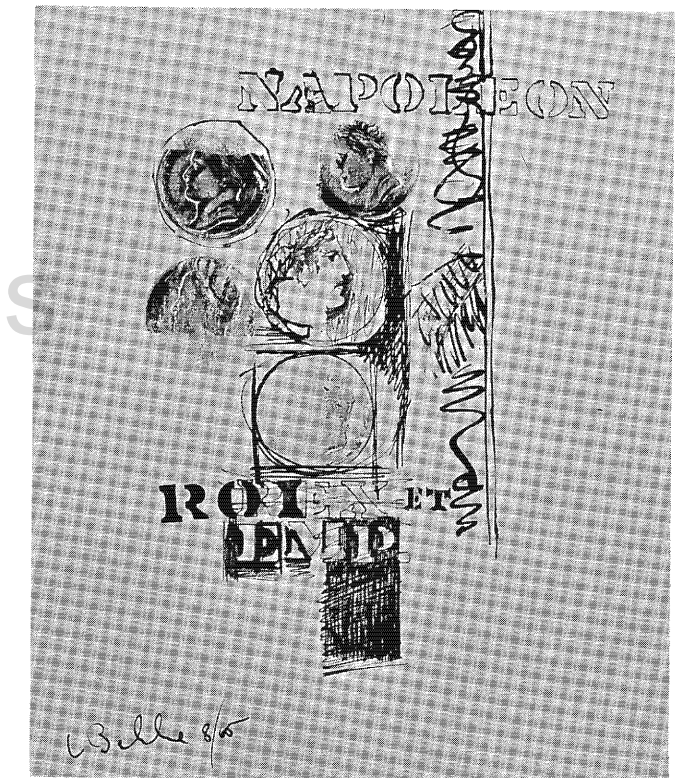
As new technologies come, people are less and less convinced of the importance of self-expression. Teamwork succeeds private effort.
Marshall McLuhan

Take your own words or the words said to be "the very own words" of anyone else living or dead. You'll soon see that words don't belong to anyone.
Brion Gysin

Ads are not meant for conscious consumption. They are intended as subliminal pills for the subconscious in order to exercise an hypnotic spell, . . ."
Marshall McLuhan



23. Paul Cezanne



24. Napoleon Medal

Man, by his reasoning power can only compare and judge what he has already perceived.
William Blake

In the degree in which color is really painted, design exists.
Cezanne

They shouldn't be able to (draw that well).
Willem de Kooning looking at a child's scribble on the pavement.

When I was a child I could draw like Raphael, but it has taken me a lifetime to draw like them.
Picasso on viewing an exhibition of children's drawings.

There are no facts, only interpretations.
Nietzsche

Realism is one of the fifty-seven varieties of decoration.
Hindu Proverb

From Poe to Valery, the poets have concentrated on poetic effects, not to content, realizing that effect is total whereas content is fragmentary and tangential.
Marshall McLuhan

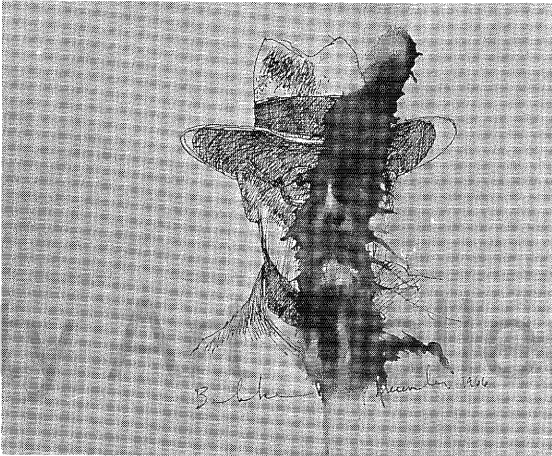
One day I took the seat and the handle-bars of a bicycle; I put one on top of the other and I made a bull's head. Well and good. But what I should have done was to throw away the bull's head. Throw it in the street, in the stream, anywhere, but throw it away. Then a worker would have passed by. He'd have picked it up. And he'd found that, perhaps, he could have made a bicycle seat and handle-bars with that bull's head. And he'd have done it. . . . That would have been magnificent. That's the gift of metamorphosis.
Picasso

Some years ago, at a fancy-dress ball in Monte Carlo, a competition was held to decide which among the dozen or so guests masquerading as Charlie Chaplin came nearest to the original. Chaplin himself happened to be among them—and only got third prize.
Arthur Koestler

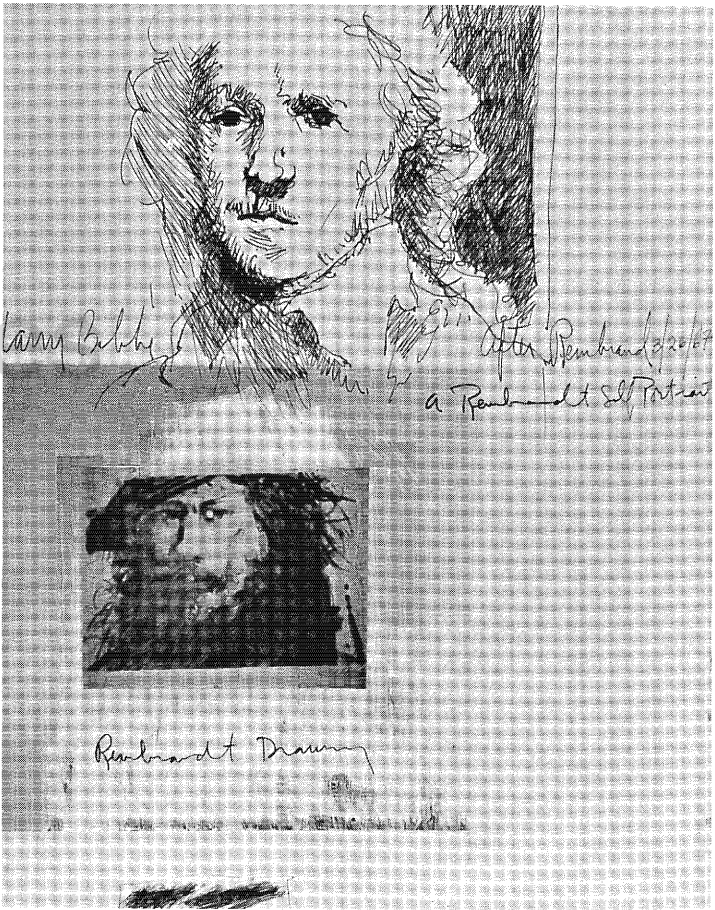
Two mice fell in a pail of milk. The first mouse opened his mouth to cry for help and was drowned. The second struggled and swam about and in the morning found he was standing on a mound of butter.
from the film SECRET CEREMONY

The meaning of experience is typically one generation behind the experience.
Marshall McLuhan

You can't come from where you ain't been.
T. V. Hillbilly



25. Freud



26. Dual Rembrandt



27. Rembrandt



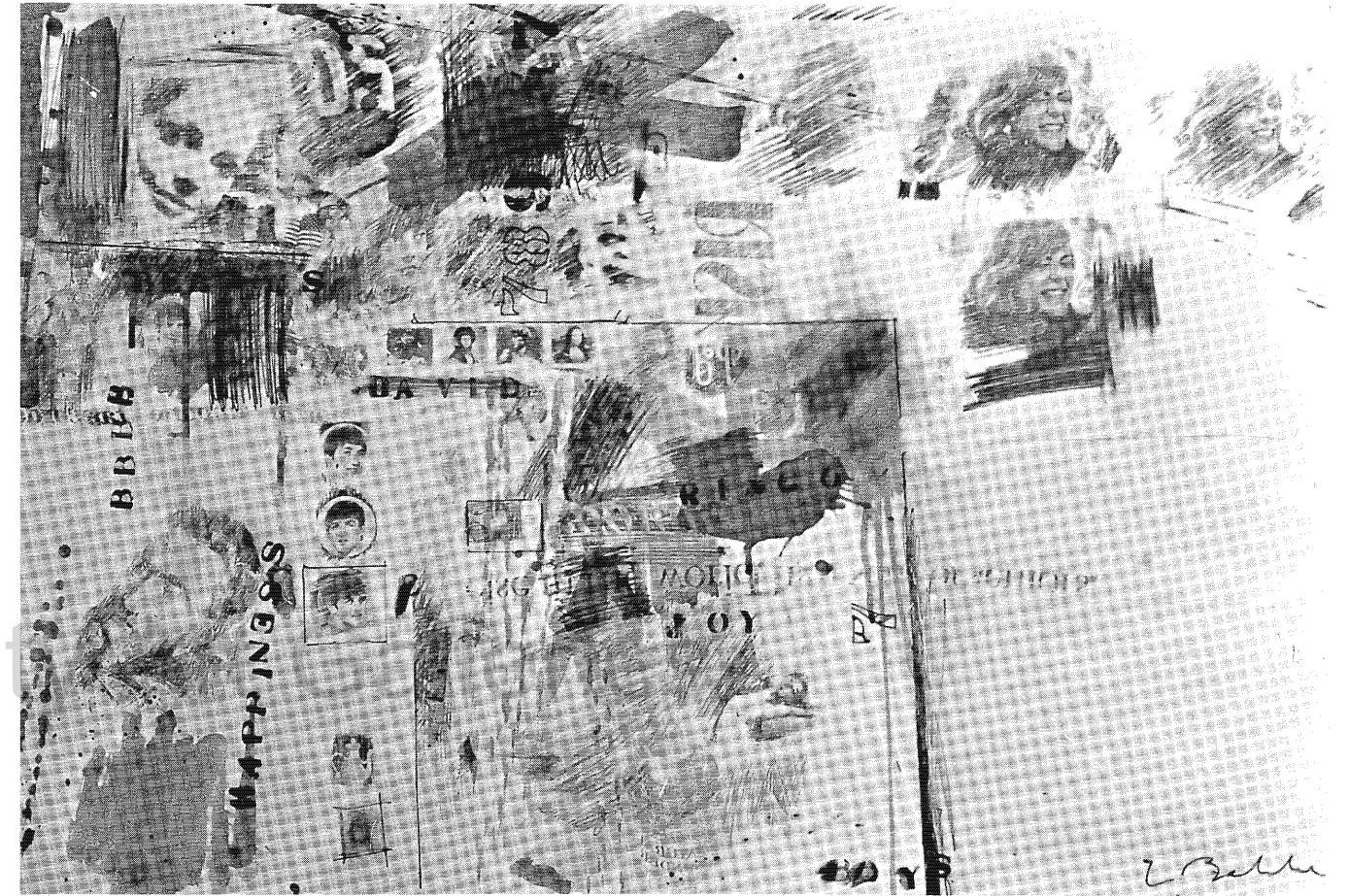
28. Falstaff



29. Falstaff



30. Sodoma



31. Michelangelo

Catalog

40

1. Untitled

1957
Oil
42x30"

2. Figures

1958
Oil
72x96"

3. Organic Burst

1960
Watercolor
24x18"

4. Floral Girl

1959
Oil
40x28"

4a. Light Burst

1960
Oil
40x28"

5. Girl #7

1963
Tempera and collage
38x24"

6. Calendar Girl

1963
Oil, polymer, and collage
48x29¾"

7. Multiple Girl

1963
Oil, polymer, and collage
47¾ x 48"

8. The Twist

1963
Tempera and collage
22x30"

9. Marilyn Monroe

1964
Polymer and collage
20x22"

10. Girl II

1967
Frottage and ink
11x12"

11. Karen

1966
Frottage, charcoal, polymer and collage
19¼x14"

12. Coca-Cola Venus

1965
Assemblage with wood, papier mache and photograph
22¼x15½"

13. Beach Figure

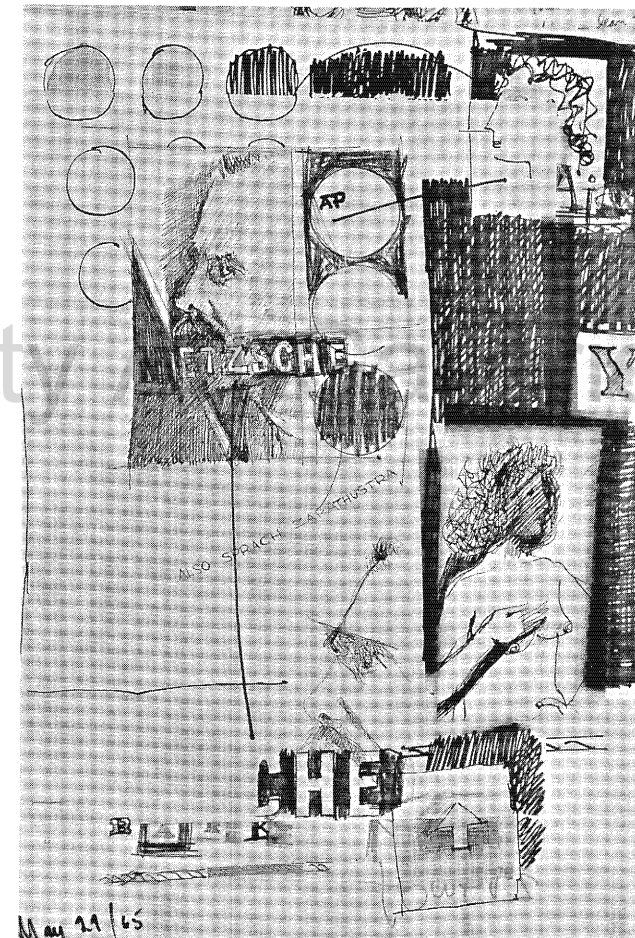
1968
Frottage, pencil and polymer
20x15"

14. Girl

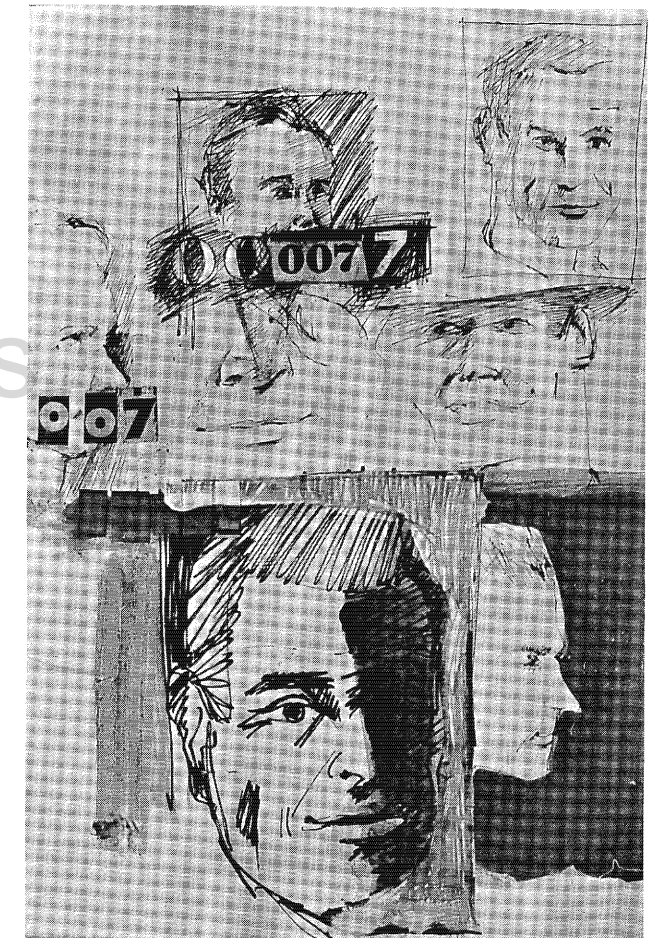
1968
Frottage, pencil, and polymer
15x21½"

15. Delilah

1968
Frottage, crayon, and polymer
23½x18"



32. Nietzsche



33. 007

16. Another Marilyn
1968
Polymer, pencil, and collage
30x24"

17. Marilyn Monroe and Diane Poitiers
1968
Polymer, day-glo, and collage
30x24"

18. Shakespeare 1564-1964
1964
Oil, magna, and collage
48x43"

19. Shakespeare 1564
1964
Oil and magna
46x36"

20. Shakespeare
1964
Oil
60x50"

21. Shakespeare and Stripes
1964
Polymer
22x24"

22. Cezanne's World
1966
Polymer, ink, and collage
20x22"

23. Paul Cezanne
1966
Ink and polymer
15½x11¼"

24. Napoleon Medal
1965
Print with ink and polymer
11x11¼"

25. Freud
1966
Ink and Wash
11x11½"

26. Dual Rembrandt
1967
Ink and photo
14¼x10½"

27. Rembrandt
1967
Crayon and polymer
7x9½"

28. Falstaff
1967
Ink and polymer
13¾x11"

29. Falstaff
1967
Polymer
11¼x11"

30. Sodoma
1967
Polymer
20x15"

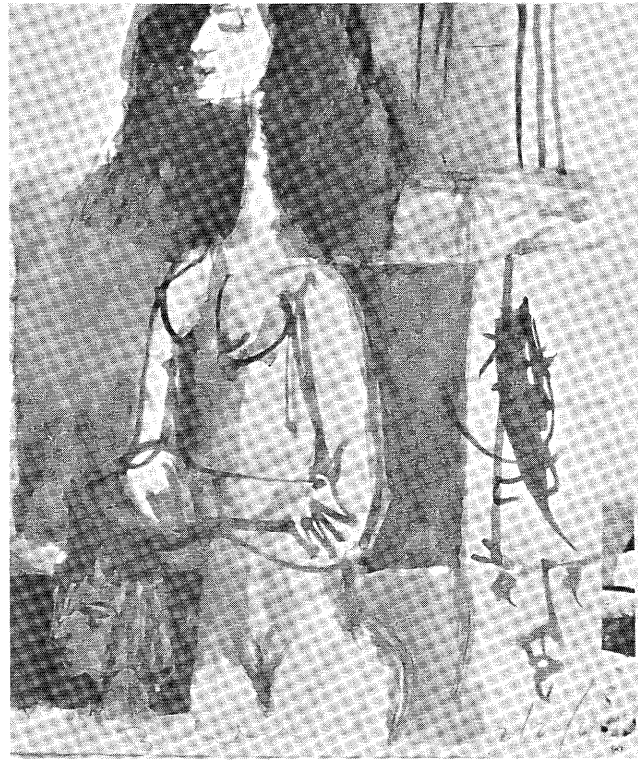
31. Michelangelo
1963
Frottage and ink
23x31"



34. White Horse

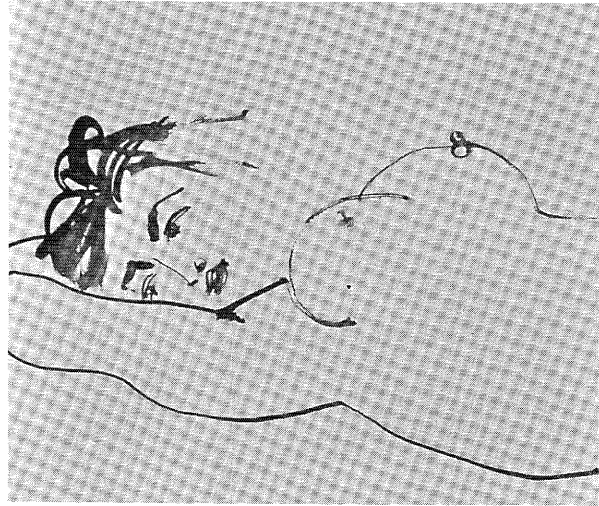


35. White Label



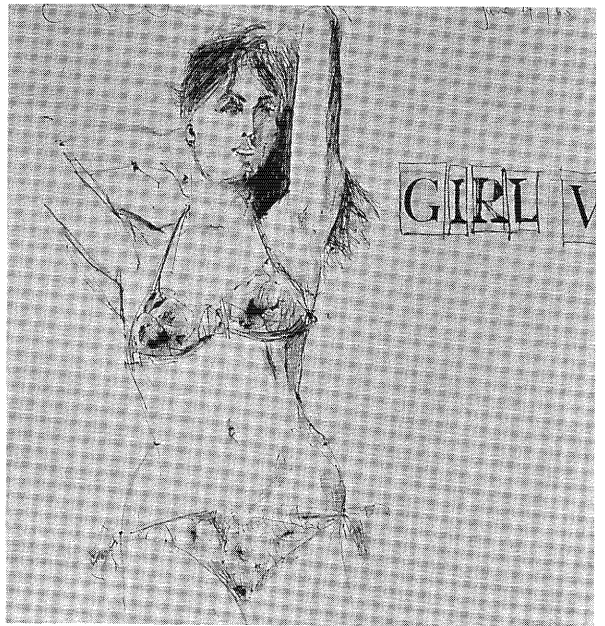
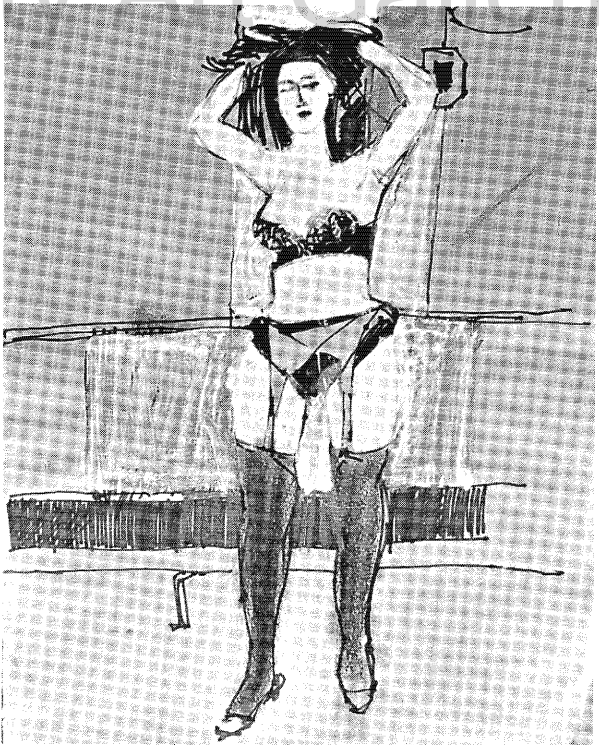
This book was begun at the beginning of 1964. It is not arranged chronologically but is the result of indiscriminate juxtaposition of poses and ideas based partly on the original photos in this book and partly on my interest in the drawings of Picasso and the removal of figures painting of any body
Feb. 26 1964

36. Sketch Book Pages



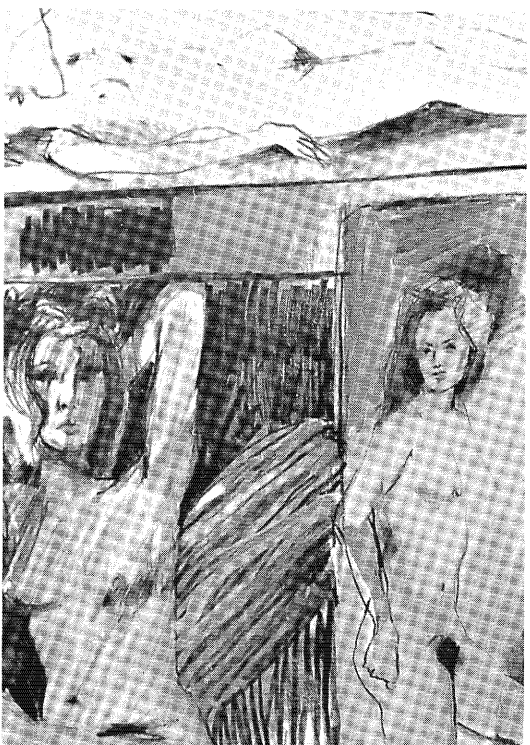
37. Reclining Girl

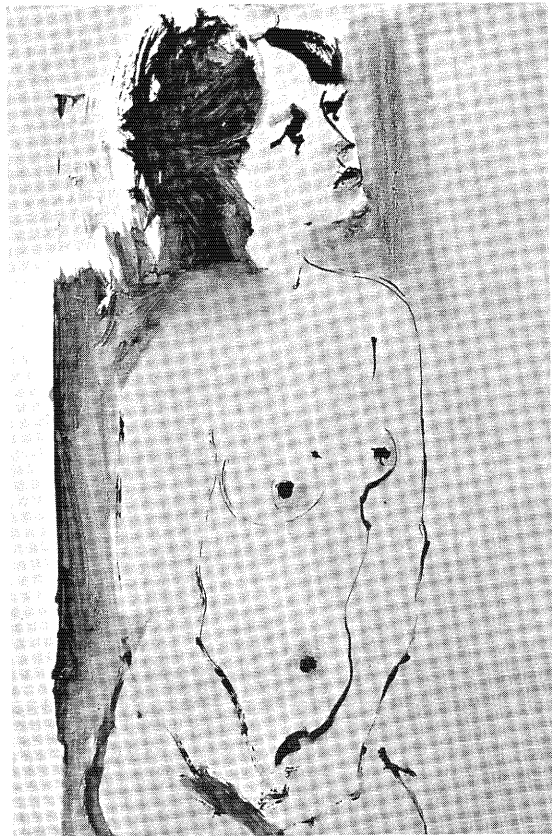
39. Figure



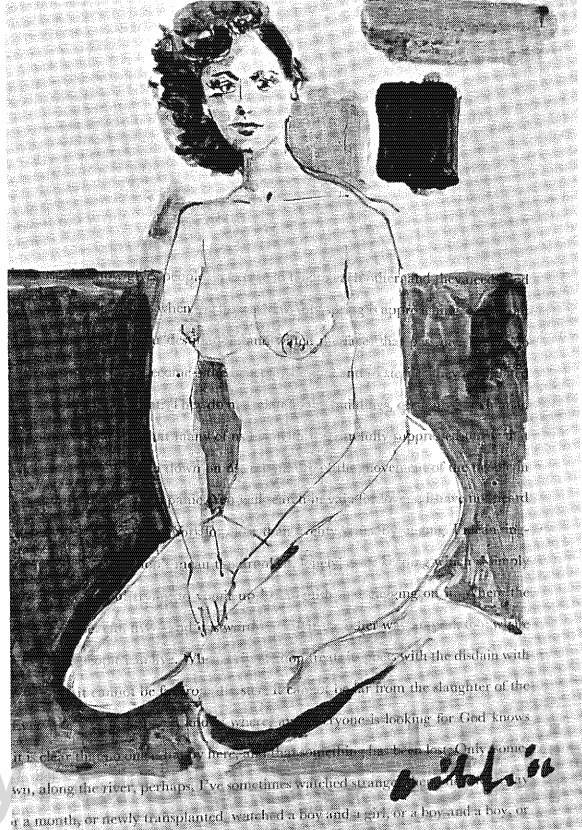
38. Girl V

40. 3 Figures





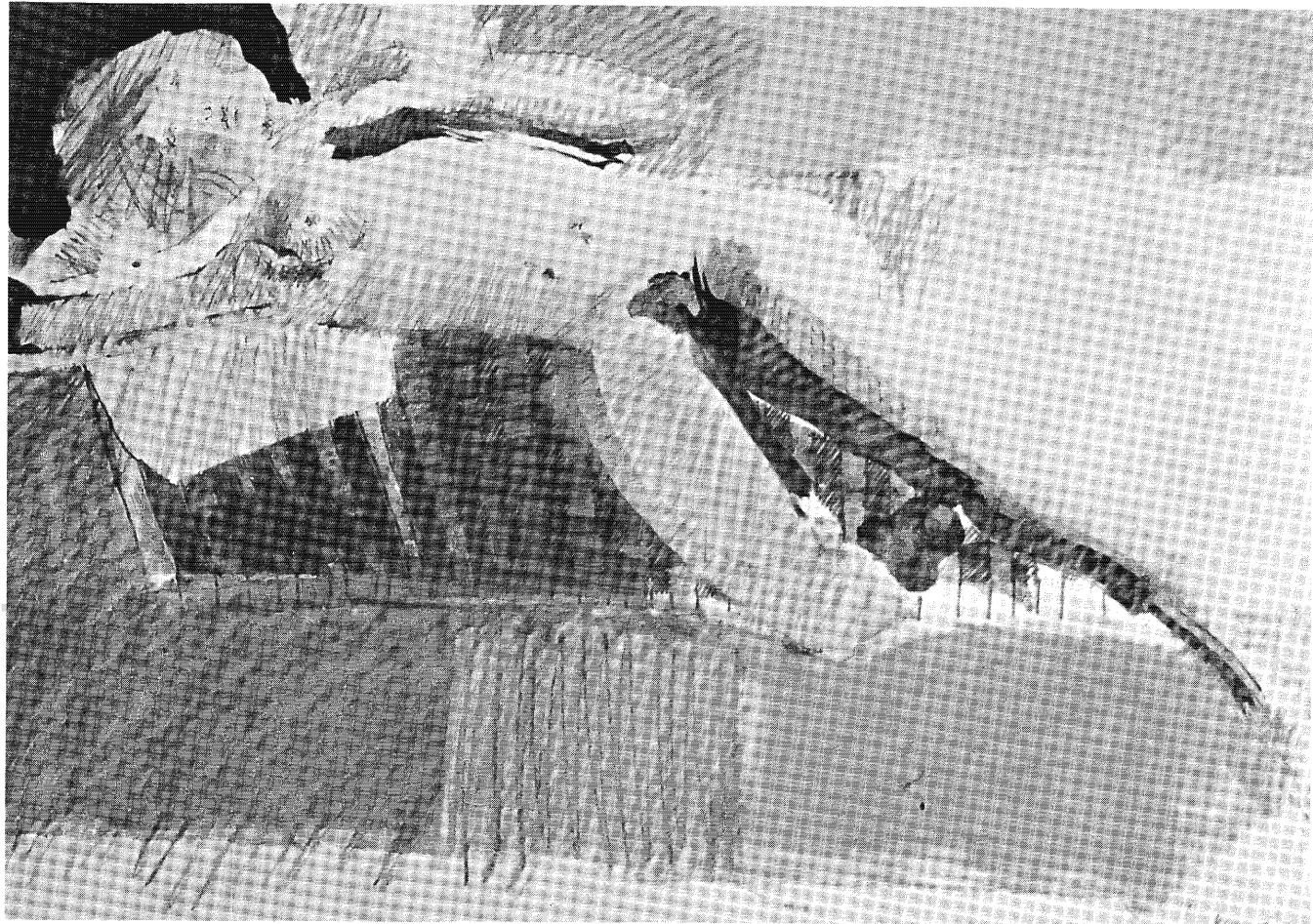
41. Standing Figure



42. Figure Study



43. Figure on Couch



44. Figure Study

32. Nietzsche

1965
Ink, pencil, and polymer
14¼x10½"

33. 007

1965
Polymer, ink, and collage
14¼x10½"

34. White Horse

1966
Polymer and charcoal
14¼x10½"

35. White Label

1968
Ink and crayon
15x11"

36. Sketch Book Pages

1964
Polymer and ink
11x19"

37. Reclining Girl

1962
Watercolor
12x12"

38. Girl V

1965
Ball point pen and collage
14x11"

39. Figure

1966
Felt pen and polymer on brown paper
16x12"

40. 3 Figures

1966
Crayon and polymer
14¼x10½"

41. Standing Figure

1964
Polymer
14x10¼"

42. Figure Study

1966
Polymer
14¼x10½"

43. Figure on Couch

1968
Ink and polymer on green paper
8¾x11"

44. Figure Study

1968
Pencil and polymer
18x24"

*Old Master Studies***45. Manet**

1964
Polymer
10¾x19"

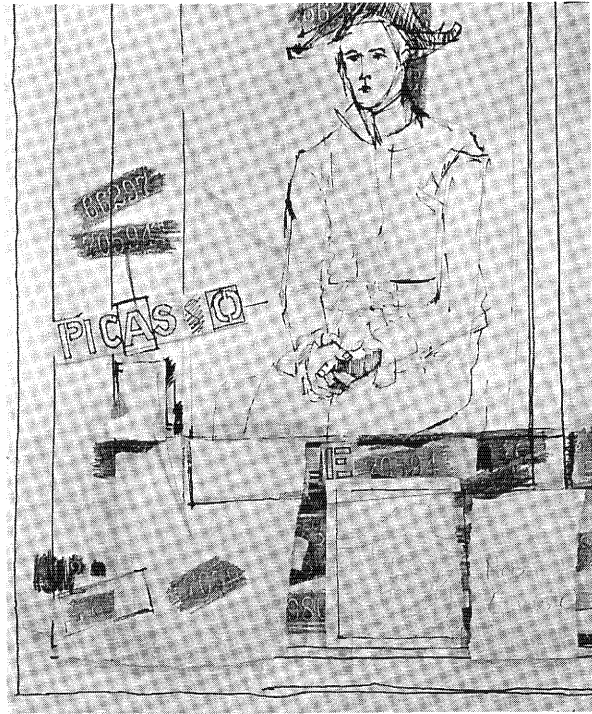
46. Picasso

1966
Pencil and ink
14x11"

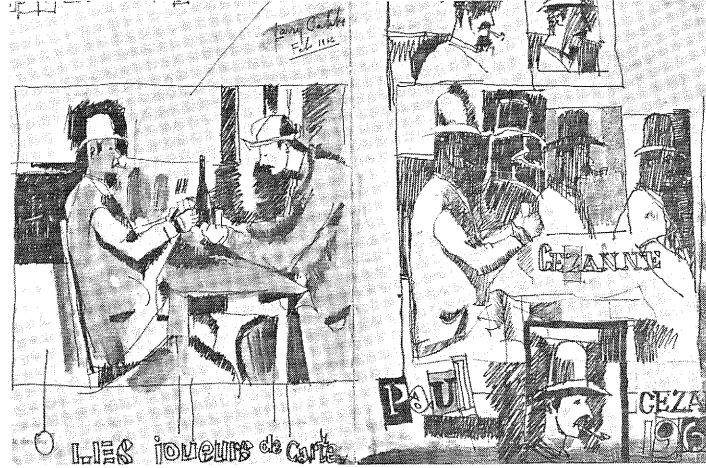
47. Cezanne

1966
Felt pen and polymer
14½x21"

**45. Manet**



46. Picasso



47. Cezanne

Syracuse University Art Galleries



49. Rembrandt



50. Rubens

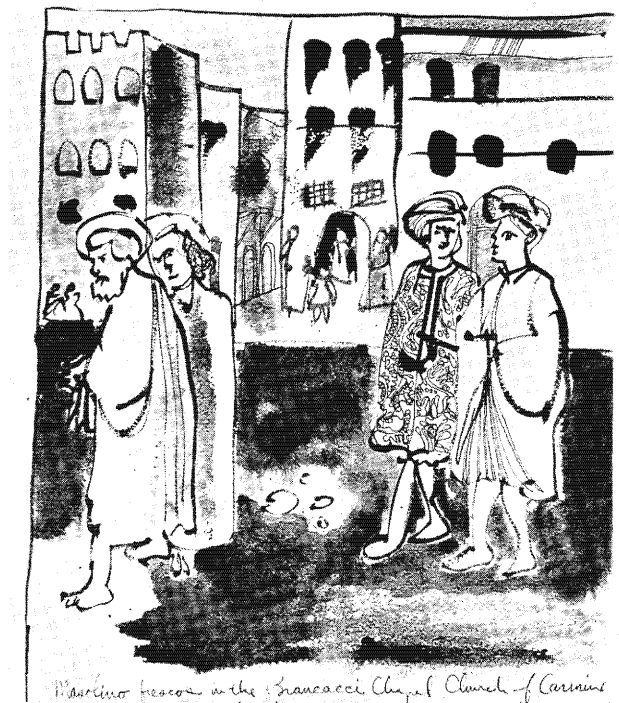
52. Masolino-Masaccio



51. Masaccio

53. Rodin

48. Goya



Masaccio fresco in the Brancacci Chapel Church of Carmine



48. Goya

1967

Ink and polymer

11x13¾"
49. Rembrandt

1967

Ink and polymer

13¾x11"
50. Rubens

1967

Polymer

13¾x11"
51. Masaccio

1967

Ink and polymer

13¾x11"
52. Masolino-Masaccio

1967

Polymer

13¾x11"
53. Rodin

1967

Ink and polymer

11x5¾"
54. Ghirlandaio

1967

Polymer

11x13¾"
55. Delacroix

1967

Polymer

11x13¾"
56. Velasquez

1967

Ink and polymer

11x8"
57. Botticelli

1968

Ink

11½x8½"
- Victoria Drawings

58. Below Beacon Hill

1966

Felt pen and polymer on brown paper

12x16"
59. Sandpipers and Seagulls

1966

Felt pen and polymer on brown paper

12x16"
60. The Route of the Princess Boats

1966

Felt pen on brown paper

12x16"
61. Cadboro Bay

1966

Felt pen and polymer on brown paper

12x16"
62. Across the Water from Cadboro Bay

1966

Polymer on brown paper

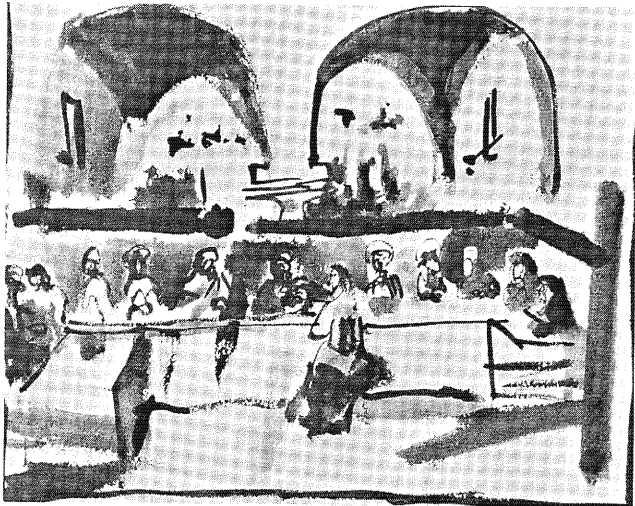
12x16"
- Italy

63. View from Fiesole

1968

Ink and polymer

10½x14½"



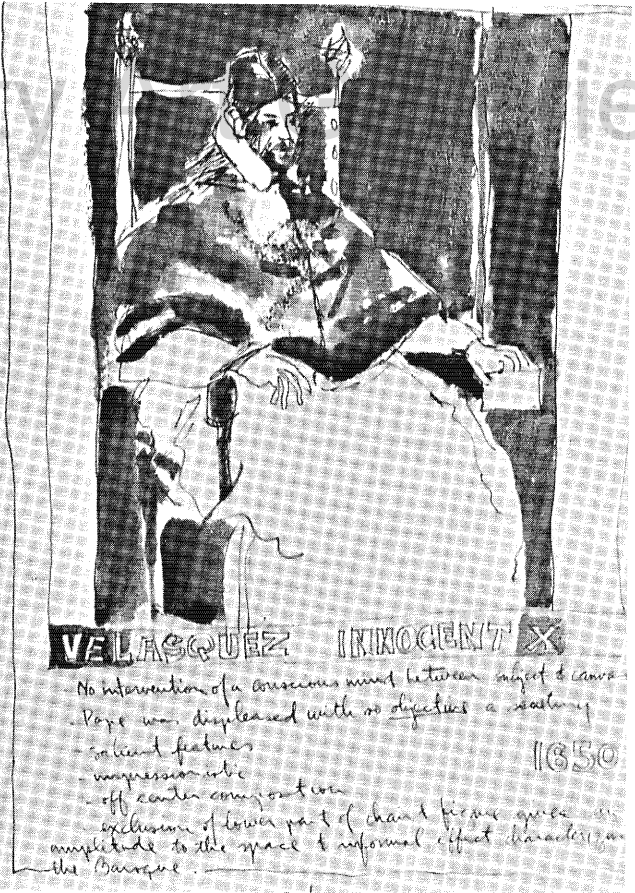
54. Ghirlandaio

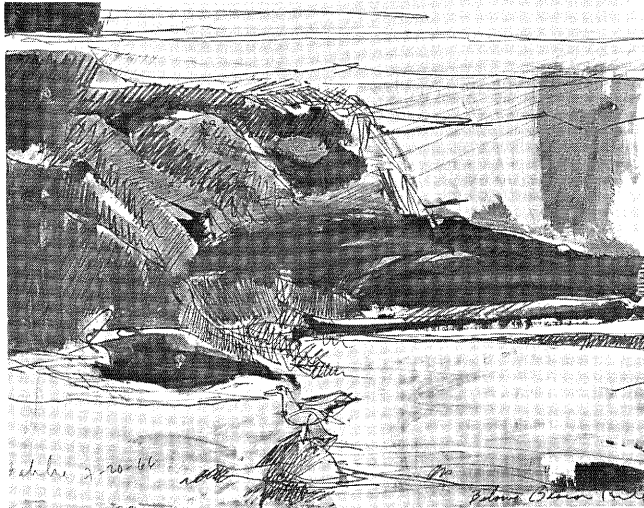
56. Velasquez



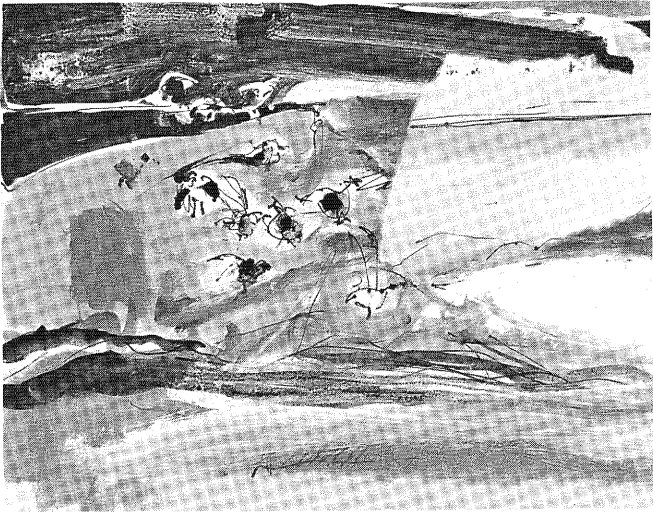
55. Delacroix

57. Botticelli



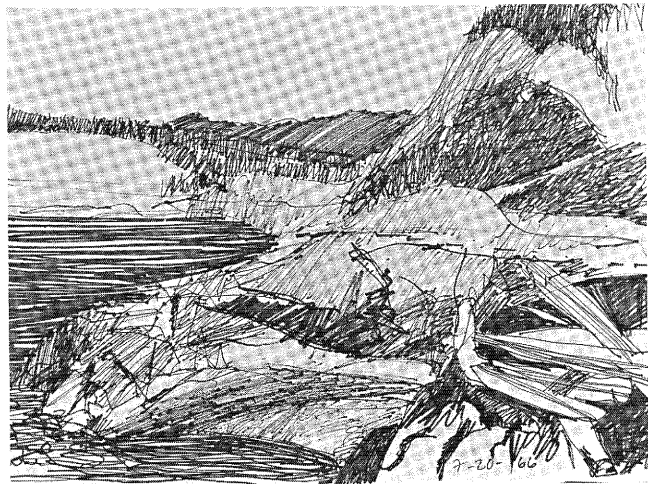


58. Below Beacon Hill

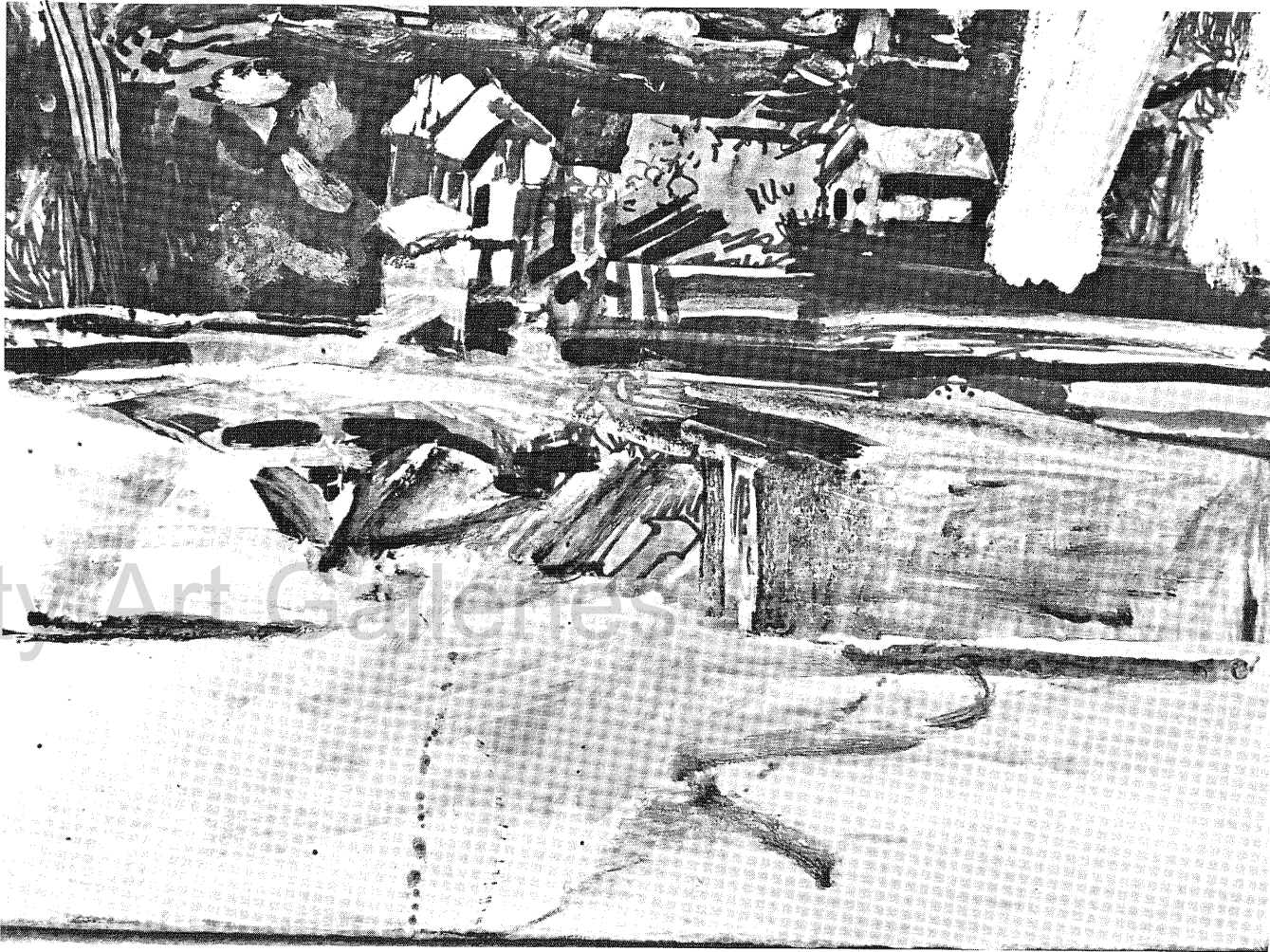
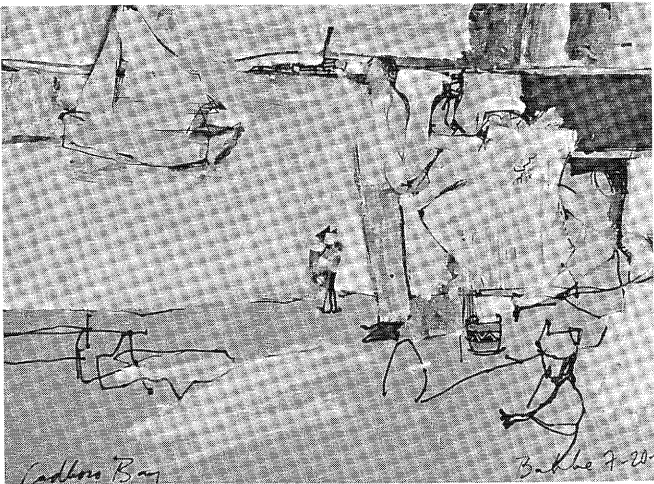


59. Sandpipers and Seagulls

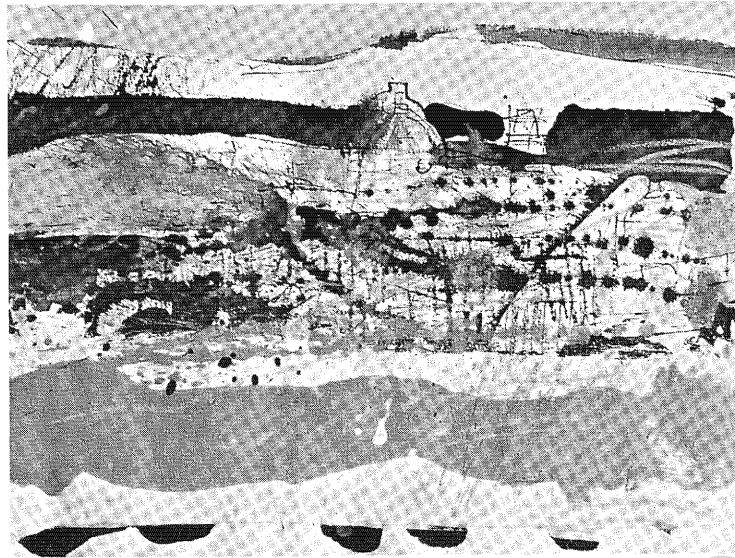
60. The Route of the Princess Boats



61. Cadboro Bay



62. Across the Water from Cadboro Bay

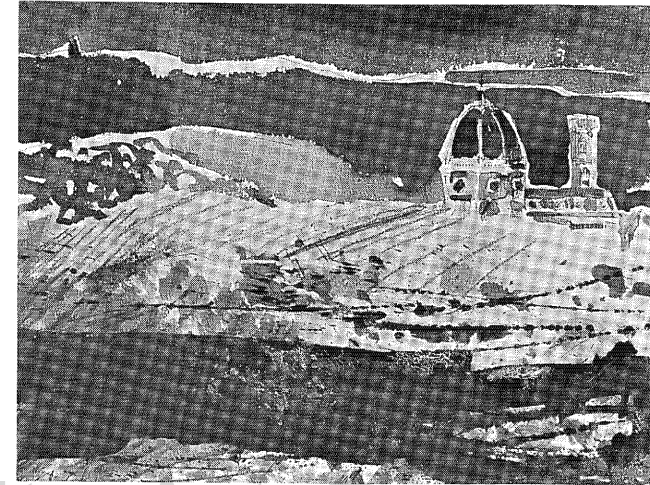
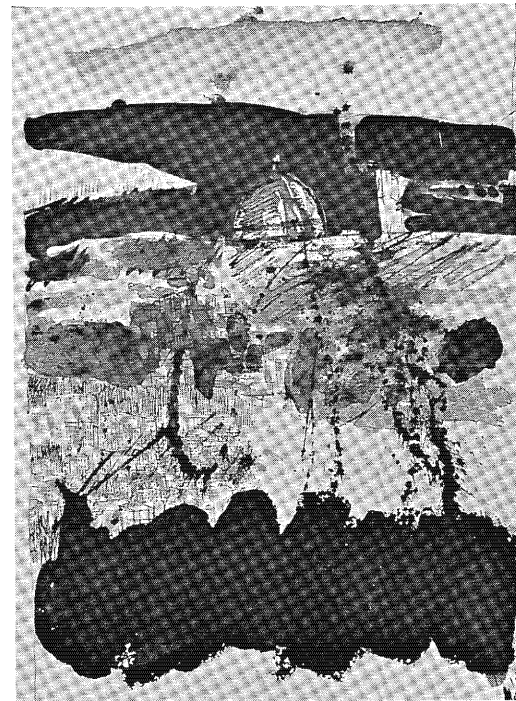


63. View from Fiesole

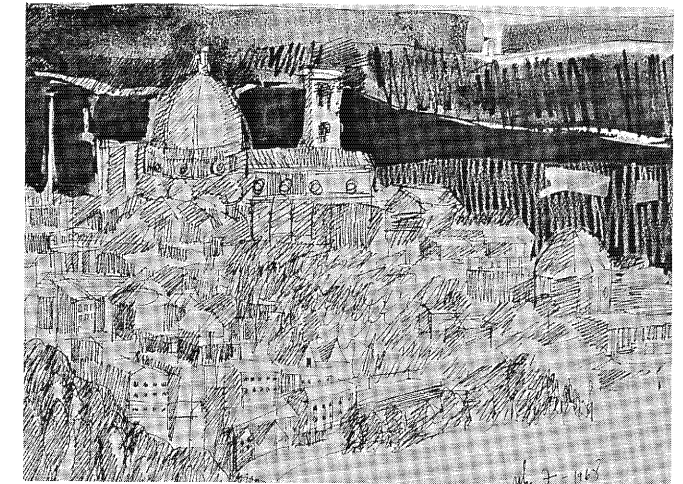


64. Giotto's Tower

65. View from the Terrace, San Girolamo, Fiesole



66. The Duomo from San Girolamo



67. On a Clear Day You Can See Forever

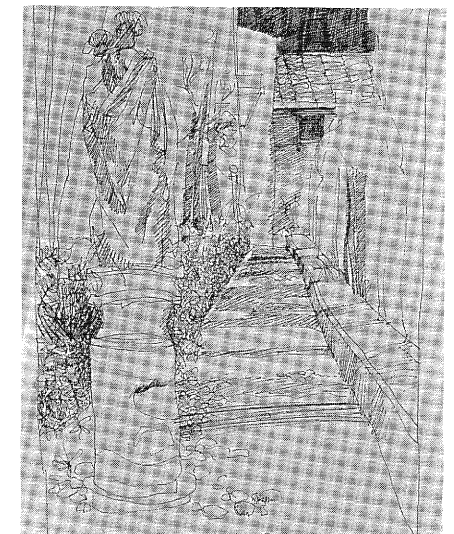
68. Olive Tree Above San Girolamo, Fiesole



69. Olive Tree from San Girolamo



70. The Gardens of San Girolamo



64. Giotto's Tower

1968

Ink and polymer

14½x10½"
65. View from the Terrace, San Girolamo, Fiesole

1968

Ink and polymer

14½x10½"
66. The Duomo from San Girolamo

1968

Ink and polymer

10½x14½"
67. On a Clear Day You Can See Forever

1968

Ink, crayon, and polymer

10½x14½"
68. Olive Tree Above San Girolamo, Fiesole

1968

Polymer

14½x10½"
69. Olive Tree from San Girolamo

1968

Ink

12½x9"
70. The Gardens of San Girolamo

1968

Ink

14½x10½"
71. Multiple Washington

1968

Collage

8¾x14"

72. Striped Land

1968

Pencil, crayon, and polymer

22¾x28½"
73. Girl and Stripes

1966

Polymer

22x30"
74. Landscape

1968

Polymer and collage

30x50"
75. Oak Bay Marina

1966

Polymer and collage

36x46"
76. Willows' Beach 4

1967

Polymer and collage

36x46"
77. Pied Beauty

1968

Polymer, pencil and collage

50x42"
78. Foliated World

1968

Polymer

41½x34½"
79. Beethoven

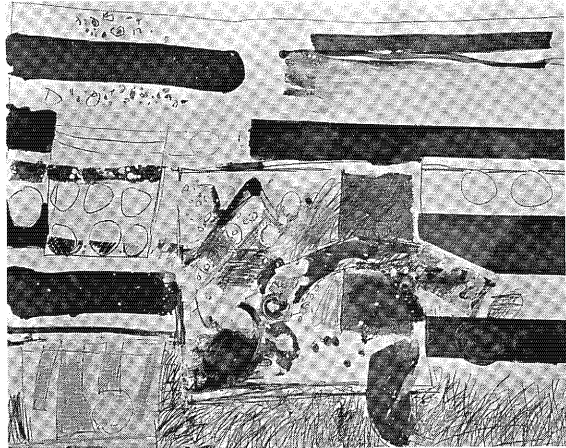
1966

Polymer and crayon

30x40"



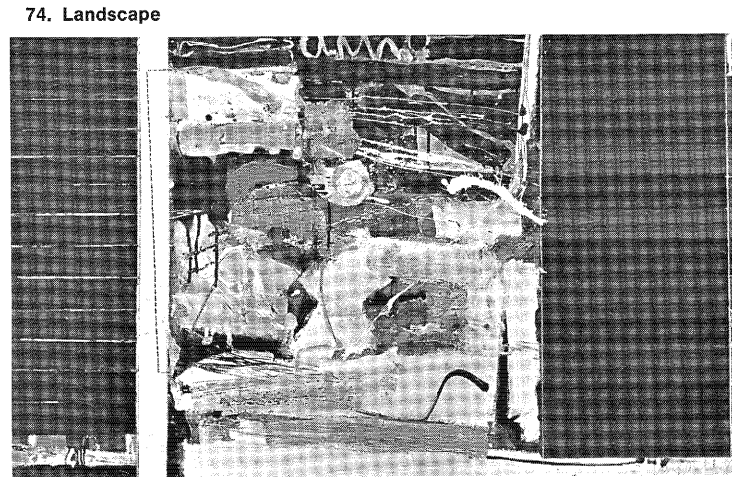
71. Multiple Washington



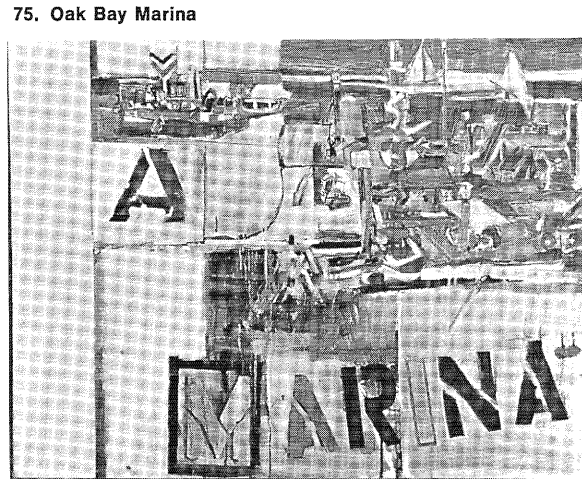
72. Striped Land



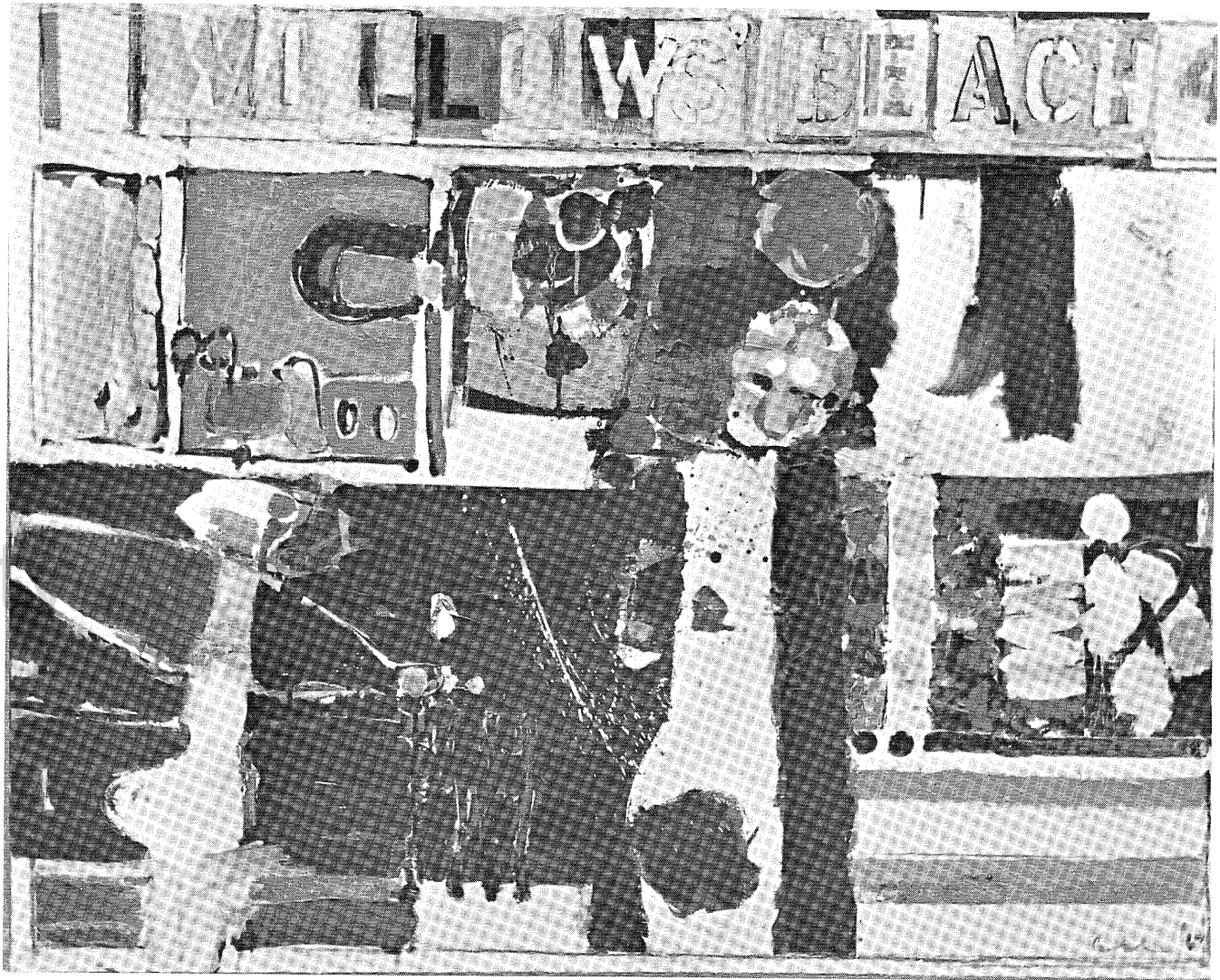
73. Girl and Stripes



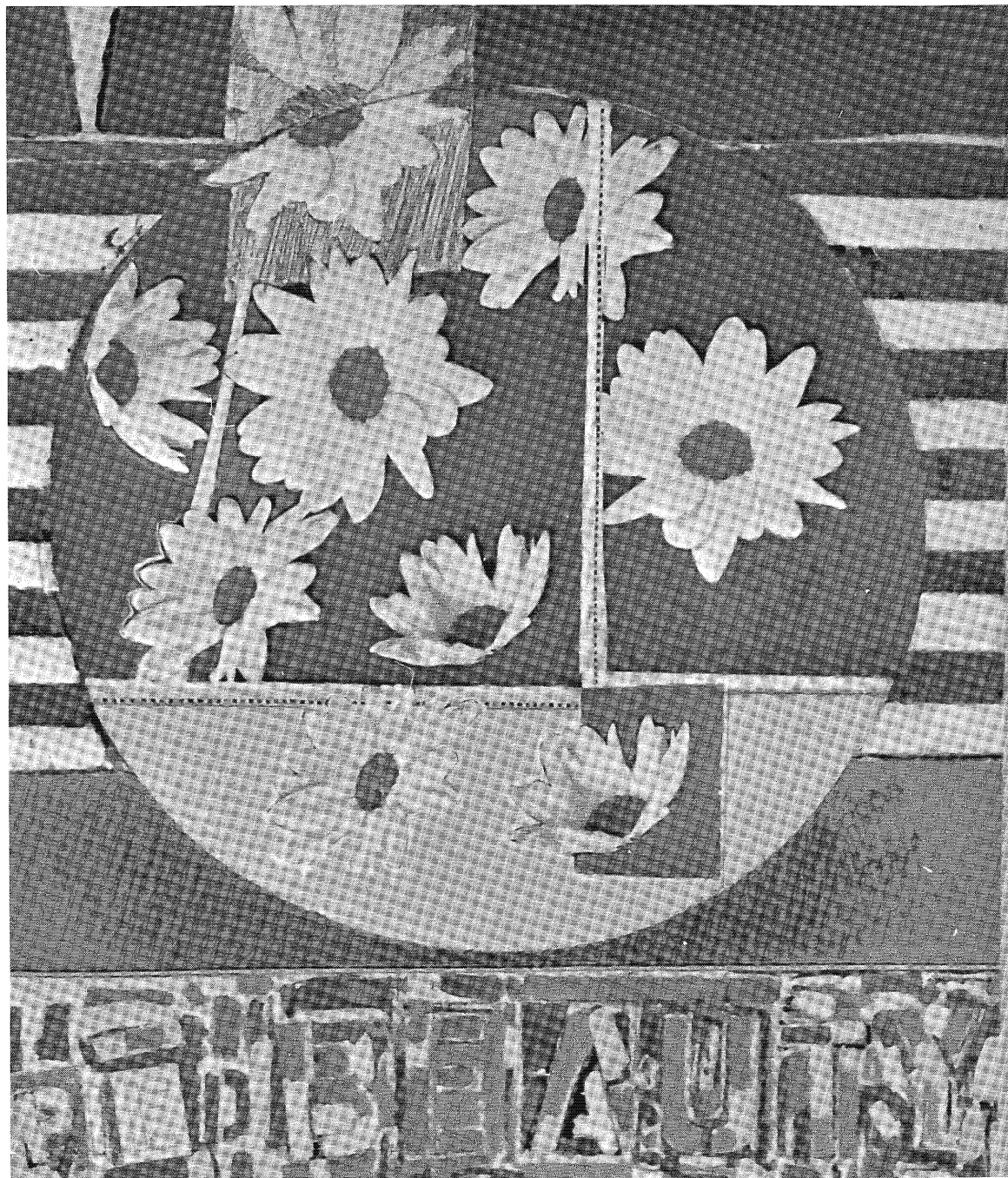
74. Landscape



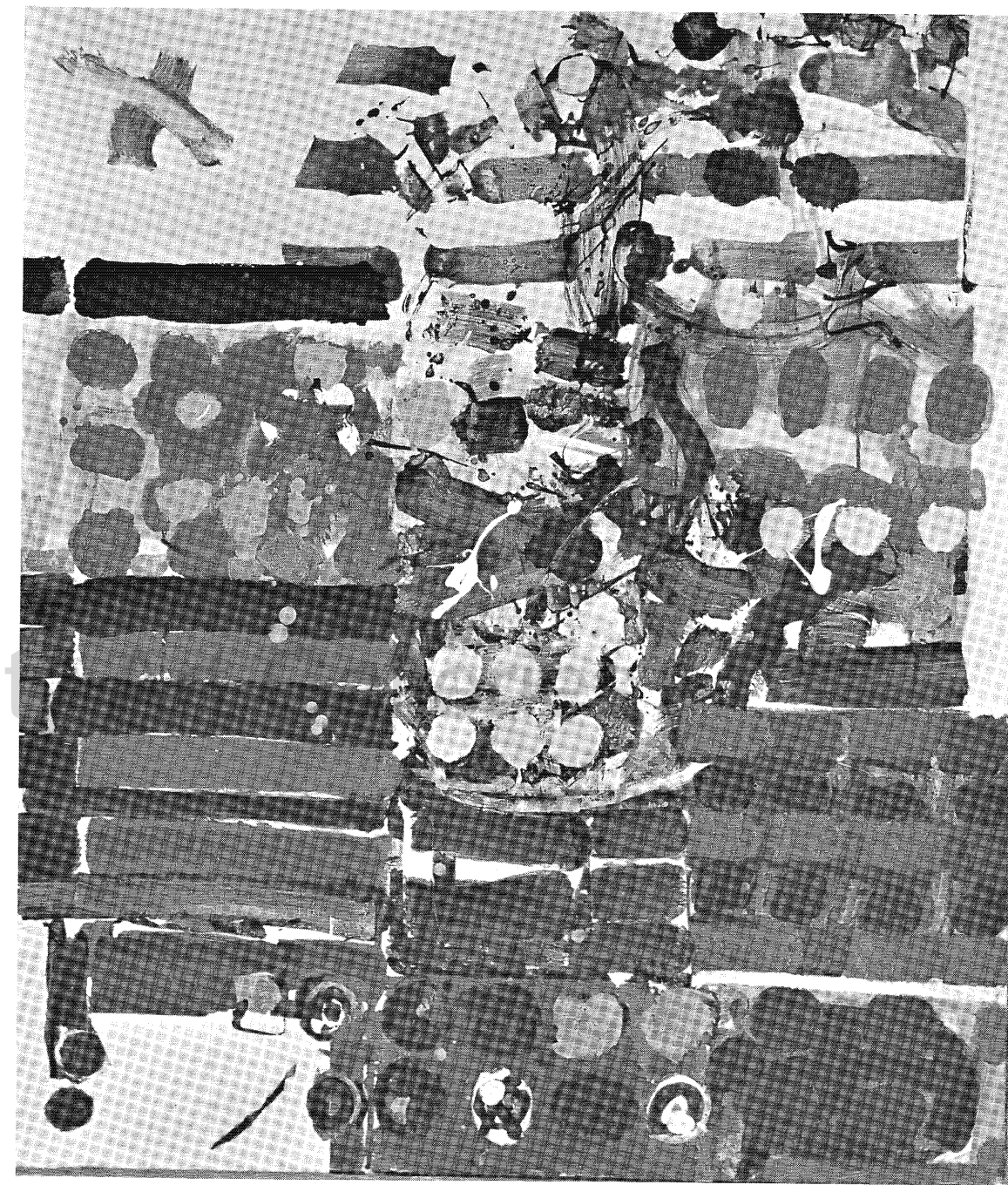
75. Oak Bay Marina



76. Willows' Beach 4



77. Pied Beauty



78. Foliated World



Syracuse University Art Gallery

