

PASCAL



Dep	Mod	Ran	Sect	Shelf	Tray	Item
P	1	03	29	23	05	013

PASCAL

T1956  
R189s

T1956  
R1895

University of Colorado at Boulder



U18303 7881788



**SPIRIT, TIME, AND ABSTRACT EXPRESSIONISM**

by

**Donald James Ratz**

**B.A., Jamestown College, 1953**

**Donald James Ratz**

has been approved for the

Department of

**Fine Arts**

by

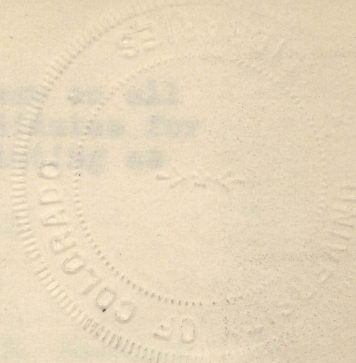
*Robert B. Johnson*

**A Thesis submitted to the Faculty of the Graduate  
School of the University of Colorado in partial  
fulfillment of the requirements for the Degree**

**Master of Fine Arts**

**Department of Fine Arts**

**1956**



*May 1956*

*May 1956*

Thesis statement to appear on all  
theses presented by candidates for  
the M.F.A. degree in Painting as  
of February 25, 1949.

In partial fulfillment of the requirements for

the degree M.F.A. in Painting

Donald James Ratz

This Thesis for the M. F. A. degree by

Donald James Ratz

has been approved for the

Department of

Fine Arts

by

Oil

The Women

Oil

Lamentation

Woodcut

The Bar

Woodcut

Robert B. Hawkins

Abstract Form

Drawing

Alden F. Megrew

which is in the permanent possession of the University of  
Colorado and recorded with Date 22 May 1956

Approved by

Robert B. Hawkins

Chairman of Committee

Alden F. Megrew

Head of Fine Arts, Dept.

Date

22 May 1956

Thesis statement to appear on all theses presented by candidates for the M.F.A. degree in Painting as of February 25, 1948.

Ratz, Donald James (M.F.A., Fine Arts: Painting)

In partial fulfillment of the requirements for

Thesis the degree M.F.A. in Painting

Donald James Ratz

(Name)

has submitted this written thesis as a supplement to the creative thesis

2 oil paintings, 2 woodcuts, and 1 drawing  
(No. and Medium)

Embedded Forms Oil

The Women Oil

Lamentation Woodcut

The Burden Woodcut

Abstract Form Drawing  
(Title) (Medium)

which is in the permanent possession of the University of Colorado and recorded with the Department of Fine Arts.

Approved by

Robert B. Hawkins

Chairman of Committee

Alden F. Inge

Head of Fine Arts Dept.

Signed

Date

22 May 1956

Ratz, Donald James (M.F.A., Fine Arts: Painting)

Spirit, Time, and Abstract Expressionism

Thesis directed by Assistant Professor Robert B. Hawkins

HISTORICAL BACKGROUND..... 1  
This thesis stems out of a desire to understand more fully and explain the contemporary vanguard of American Art known as Abstract Expressionism. The scope of this thesis includes the nature of our inquiring and agnostic age and the personality variances that such an epoch produces. Its attempt is one of investigation into the purposes, means, variability of style, background and development of Abstract Expressionism; and to establish further a framework of exemplary artists and their work that best form an Abstract Expressionism born out of the Western World's most significant artistic movements of the twentieth century: Abstractionism and Expressionism. The final portion of this thesis is given to an examination of the possible advantages and weaknesses of Abstract Expressionism and the possible future of such a style in our century.

This abstract of about 130 words is approved as to form and content. I recommend its publication.

Signed

*Robert B. Hawkins*

Instructor in charge of dissertation

ART, THE SPIRIT, AND THE TABLE OF CONTENTS ABSTRACT EXPRESSIONISM

Painting traces icon and idea through several stages of expanding development of human awareness of reality Page

**HISTORICAL BACKGROUND..... 1**  
 Past art's role as a vehicle for extrinsic purposes.  
 Contemporary art's role in modern man's discovery of the self.

**ABSTRACT EXPRESSIONISM..... 3**  
 Origins of Abstract Expressionism. Stylistic characteristics of Abstract Expressionism. A "school" of Abstract Expressionists.

**AN EXAMINATION OF ABSTRACT EXPRESSIONISM..... 14**  
 Advantages and strengths of Abstract Expressionism. Possible weaknesses and short comings of such a style. Modern "academism". Future developments in Abstract Expressionism.

**PLATES..... 18**

**FOOTNOTES..... 26**

**BIBLIOGRAPHY..... 27**

SPIRIT, TIME, AND ABSTRACT EXPRESSIONISM

Painting traces icon and idea through several stages of expanding development of human awareness of reality: from a modern awareness of the "self" and a new realization of a constructive pattern embodying all previously accumulated intuitions about space back to a paleolithic awareness of animals; a neolithic (Cretan) realization of geometric pattern and abstraction; a classical Greek realization of the human type; and a Renaissance awareness of an external nature.<sup>1</sup> The Middle Ages emphasized a hierarchy of the divine and the pre-eminence of God. The Renaissance proclaimed the task of art to idealize upon nature. The Classicists (French Academy) asserted that moral values made it art. The Romantics emerged out of the pure fantasy of the artist, i.e., the imaginative exploitation of a specific situation or experience. The Realists sought to teach man acceptance of nature's superiority. Art, generally, existed in the past as a vehicle to propagate the ritualistic, didactic, or moralistic by way of national, collective, or commissioned benevolence. (Of course, there are exceptions for as early as the Baroque content and style that interested the artist expanded and pictures were no longer painted "to order" so to speak. Rembrandt is considered the first to paint

pictures entirely to his own liking, followed by Goya. These men developed an independence to paint what they felt urged to.) The artist today is not bound to any external origin nor has his art become a vehicle for any extrinsic cause. Rather he is motivated by his own intrinsic desire to discover the "self", i.e., to expand a human awareness of experience; to experience and reincarnate an unsatisfied fulfillment toward the demiurgic; to alleviate an agnostic, searching attitude so marked in our age; to find the marrow, the essence of things and ideas. Individual "signature" continues to be significant in the Modern man's search for the "self" has instigated an annexation of the visible present to the past to build a world apart and self-contained, existing by itself, until its autonomous spirit and the complete independence of its abstraction become overtones of style and content indivisible and inseparable from one another. In seeking of the "self" and the individualistic, art today is not fixed but a free, personal, visual expression, and emerges in a great variety of styles and approaches as extreme as the personalities of the artists who create it: involving the intellectual, or the courageous, or the ascetic, the sensual, the agnostic, the pious, the neurotic, the emotional, etc. Since art today is so very personal and since our time inspires a complex of types of personalities,

it is quite natural to find as many stylistic variances in today's art as there are personality variances, even within a specified "ism". Such a development very logically prompts the contemporary artist to look upon his supreme work as "not the one in best accord with any tradition - nor even his most complete and 'finished' work - but his most personal work, the one from which he has stripped all that is not his very own, and in which his style reaches its climax. In short, the most significant work by the inventor of a style."<sup>2</sup> This tone of personal and individual "signature" continues to be significant in the Western World's most original artistic statement - that of Abstract Expressionism and in so doing belies the assumption that Western Art is based on a hero-worship of one artist for another.

---

Generally, Abstract Expressionism combines the chief formal discoveries of twentieth century abstract painting with the intensity of emotion and profound content characteristic of the Expressionist movement around 1910.<sup>3</sup> Abstraction indicates general form inquiries into design, pattern, movement, color, space, line, etc. Expressionism refers as it originally did, to Emil Nolde, Max Beckman, Ernst Kirchner, Oskar Kokoschka, Edvard Munch, Georges Rouault; to the artist's feelings about an idea being

emphasized - underlined; to explosiveness of self and vital expressiveness, and, in the case of the "Germans", to violence, physical torment or mental agony exaggerated and reinforced. Abstract Expressionism, thus, becomes an avoidance of conventional representational imagery and is replaced by a commitment to visual impulse; by a desire for the intensity of personal commitment with or without specific reference to visual reality - with or without the "I" or first person commitment.<sup>4</sup> (Such a personal commitment within Abstract Expressionism takes on emotional or intellectual dominance depending upon the personality of the artist; Willem deKooning exemplifying an emotional "I", Robert Motherwell or Mark Rothko an intellectual "I" or introspectiveness.) Pablo Picasso's Guernica emerges as perhaps the first significant work of our age to synthesize these two main trends of twentieth century art, the Abstract and the Expressionistic. And, beginning in 1946, Rufino Tamayo combined his mastery of abstract, geometric design with a tremendously moving and dramatic content: Women Reaching for the Moon, Cataclysm, and Total Eclipse. *Idea or the cause of things*

Essential to Abstract Expressionism is that all the elements of abstract or objective form (design, distortion, foreshortening, movement in space, color, etc.) are used to express a significant content rather than being

ends in themselves as they are in their original "abstract" application. In Abstract Expressionism, distortion and modification take place to achieve a more powerful personal or emotional expressiveness. In such an "abstraction", Expressionism becomes the creation of a world foreign to just the visual or physical world; not its expression but its parallel or symbol, which, stemming from our culture, aims far more at transfiguring the world of appearance than at adapting itself to its environment (as was the case in the nineteenth century) or even at accepting certain chosen elements of it. Such a world is abstracted from appearances, and its style, like that of the Byzantine, is based on a conviction that the only world that matters is other than that of appearances.

The roots of Abstract Expressionism are not in the Classical tradition which in Greek form is born of an anthropomorphic and humanistic vision of the world which crystallizes movement and distills emotion. Rather it stems from the Celtic and Germanic ("Barbarian" art of Northern Europe), which dissolves the "concrete" in order to search out the germ of an idea or the cause of things in a subjective way. And in so doing reaches an abstraction of the infinite, claiming vaulting lines, gratuitous ornament, indifference to "beauty", and excited eruptive color and form.<sup>5</sup> Abstract Expressionism thus becomes a

reiteration of the Celts and Germanics, the Negro, or the Easter Islander, a reinstatement of direct emotion by way of its own, by freedom from the freeze of academic cubism or the brutal imitation of neo-plasticism. In such an Abstract Expression forms and rhythms are derived from the earth. Contact becomes the meaning and labored paint and scratched out calligraphic line or ambiguous form gesture a subjective or introspective reality through an autonomous, inner-eye image which is often couched in a language of the child (Archile Gorky) or primitive savagery (Willem deKooning) for greater force; often a high pitched excursion into fantasy, an urgent, explosive desire to reincarnate the poetic, the mystic; often strong dynamism, force, even a certain ambiguity (William Baziotes).

Abstract Expressionism unleashes a pigment born of an unfettered and searching brush - a direct and immediate primary sensation where speed, immediacy, action, and pure paint matter exploit a "rhythm of life" in an Oriental sense; where the sensation of paint paste, the aesthetics of automatism, discursive, improvisatory technique and a preference for spontaneous, even impulsive qualities of experience reaffirm an abstract-expressionist credo that the "very effort of painting is what paintings should be about."<sup>6</sup> Such an expression claims

no cultural or categorical tradition, only the explorative, an uncharted path of experimentation which knows only a starting point, methods, and bearings. It allows the artist's personality to become the vehicle of a highly individualistic art which disowns the visual world and becomes an uneasy questioning of the scheme of things, probing deeper than visual surface - a passionate interrogation of the meaning of life rather than just the sight of it, where questioning serves as a means of furthering life. "Here is individualist art, a confirmation of the autonomy of painting, as precarious as it is spectacular."<sup>7</sup> Yet, in seeming contradiction, the forms of vanished civilizations become common language in our idea of art even if we have no inkling as to their original social symbolism for to us they become what they actually are, form, or works of art. The "new painting" bases the unity of all the arts on a kinship of form and idea, rather than upon the idea that forms become akin to each other upon service to a certain accepted system of values; where art does not sponsor any "invented" absolute but takes its place; where Abstract Expressionism does not propagate a religion but becomes a substitute for it.<sup>8</sup> It does not sponsor an absolute but itself has become the absolute and as such becomes fetishistic. And it should be added that for this reason "talk of a modern

art of the masses is mere wishful thinking for art acts on the masses only when it is at the service of the masses' absolute"<sup>9</sup> which today has been conditioned by a social desire for "easy reading" rather than the more difficult and complex. have achieved an effect of imma-

dissey In annexing the fetishistic, Abstract Expressionism has rediscovered the Persian color patch, a Celtic exuberance in calligraphy, the forceful "savagery" of the European Middle Ages, Buddhist frescoes, the mystery of Sung washes, and the Braque-like scrolls of the Tairas. So the fetishes force their way into our culture and art in much the same way as the Japanese print was learned and absorbed by the Western World. Yet a new application transcends the forerunners until all past forms are "visible" in a formal sense because art is now its own value and not, as before mentioned, a vehicle for social, religious, moral, or political systems of values; until, by way of agnostic searching, all the glories of the past become available to the contemporary artist, so that art is no more an emotionalized world than a glorified world. Rather it becomes another world, a dynamic otherworld, so that today's art continues past works but only on the surface. Its content, meaning, and style point up a dynamic otherness (Georges Mathieu "acts" out in paint this dynamic otherness) which in the vocabulary of Arshile

Gorky (Garden of Sochi, 1947), Jackson Pollack (She Wolf, 1943), William Bazotes, Adolph Gottlieb, Willem deKooning, Philip Guston, Robert Motherwell, or Mark Rothko has achieved a poetry heretofore associated with imagery. These artists have achieved an effect of immediacy, sensation, motion organization, pure paint matter, light, and an activated surface, aesthetically unprocessed, whose purport becomes that of giving power of speech to the basic elements of painting, where abstract fundamentals (grammar) become the syntax of its poetry. This power of speech assumes an expressive kinesthesia (einfühlung) into paint matter which re-creates the painting process and which is not incompatible with an Eastern concept of "vitalism" that reaches into an understanding communion with all things and transcends visual surface to relive the experiences of an object or idea. Thus, Abstract Expressionism suggests something beyond itself, an otherness which defies precise definition, a spiritualism (like that in the "light" of Rothko) which more than just echoes a scientific age that can dissolve solids into moving energy or travel faster than the waves of sound. "Truth" now lies in something hidden, something that exists but remains intangible, something identifiable but inexplicable, equivocal, and in Abstract Expressionism something which becomes daring and restless,

where action, motion, sensation, or mood becomes the touchstone of life.<sup>10</sup>

This "otherness" and "sensation" that set the tone for Abstract Expressionism, and the immediacy and speed with which it is registered, with its indeterminate and rudimentary expressive vocabulary of brush stroke-calligraphy and activated surface of pure paint matter and exuberant vitality, colors the American painting scene with an excitement not experienced since the Armory Show; and in an idiom predominantly native in character. (Dore Ashton, Arts and Architecture, presents a negated picture of Abstract Expressionism's quest for such an otherness. As Ashton puts it, in its ambiguous "liberty" from the bounds of reason, stressing immediacy, instantaneity, and uncontrolled gesture the "new painting" becomes the very stuff of poetry based on the principle of ambiguity, mysticism, and a calligraphic conception of the world, the act itself becoming a kind of enormous signature wherein, to Ashton, Mark Tobey's "white writing" is exemplary.<sup>11</sup> But one should add that though sensationalism and a large-sized signature might become mere slogan or academicism for those with little to say, to the true artist they are vehicles by which to express his own searched for message, best, and by way of his own means, which, in the case of Abstract Expression, becomes an impulse

energy through abbreviated means and direct impact of sensation.)

The new dynamics and exuberance of Abstract Expressionism where space becomes actual instead of illusionistic, where calligraphy takes on a life of its own, where paint matter and content become indivisible and introspective, where brushwork, tone modulation and color are freed from traditional obligations to modeling and chiaroscuro (such a shift deemed basic for the operational energy necessary in such dynamics) indicate a "school" at its best attended by such painters as Franz Kline, Gorky, Pollock, deKooning, Baziotes, Gottlieb, Motherwell, Soulages, Mathieu, Rothko, Guston, Kenzo Okada, Carl Morris, and Hans Hartung. The variety of style suggested in such a "school" (from deKooning's gustiness to Guston's coolness) is in itself a strong indication of the movement's vitality and individualism, advancing in a number of different directions at once: Hartung presents a formal structure and calligraphy. Soulages' expression seems an expanding, blown-up version of Hartung, an immense and forceful signature, so to speak. Kline, influenced by Oriental calligraphy, presents great, grave, black ciphers that enter and leave the canvas at oblique angles; bludgeoning form, aggressive pigment, penetrating proportion and space concepts. Mathieu acts out in paint

a dynamic otherness. DeKooning's image becomes violent, almost frightening, in its orgiastic, vehement, agitated, diabolical excitement, and reaffirms the credo that the very effort of painting is what paintings should be about. (Plate 1.) Rothko and Guston present a new development in Abstract Expressionism, that of softening in the direction of poetic finesse, mood, suggestions of the atmospheric, and in Rothko's case, veritable walls of light, through washes that give off vague, watery depths and veiled distances.<sup>12</sup> Rothko subordinates color in a quest for light sensation and a glimpse of an ethereal, spiritual world. (Plate 2.) Guston imparts a mild, cool abstract "impressionism" reminiscent of a "blown-up" Monet. (Plate 3.) Close to Rothko and Guston is the poeticizing mood of Kenzo Okada, who, through vague and flat washes, dripping brush, rubs and stains, creates a harmonious and varied play of felicitous discovery. Gottlieb and Motherwell think in large, rigorous, painterly terms and achieve a tremendous flow of energy. Motherwell has developed away from earlier distracting hieroglyphs toward a synthesis between the conscious (designed shapes, calculated color) and the unconscious of obscurity and automatism; a combination of reasoned and emotional-intuitive elements, and in so doing becomes the intellectual leader of the Abstract Expressionists.

(Plate 4.) Gottlieb combines a certain emotionally colored memory-image with a sense of structural discipline and a personalized system of hieroglyphs. (Plate 5.) Gorky and Baziotes are pioneers in fluidity of execution and are instrumental in merging the ambiguities of image, symbol, and surrealist-like fantasy meaning by means of expressive calligraphy and undulating space in Gorky, (Plate 6) and close, sensitive color symbolism in Baziotes. (Plate 7.) Theirs, like the fantasy of Klee, becomes lyrical in that they speak to themselves in their own voices. Gorky uses Miro-like free-form to express a naive, unaffected memory. (Miro establishes his image by way of outline undulation while Gorky establishes line undulation). Baziotes exploits a sophisticated abstraction of symbols to prompt his fantasy. Tobey's "white-writing" and Pollock's "personalized skywriting" present a calligraphy vital enough to prompt the onlooker to recreate the painting process. Theirs is a lineal-impasto excitement so active as to defy either the purely decorative or completely contemplative but imparts a tactile excitement where paint and meaning become one. For Tobey and Pollock space is actual rather than illusionary and their choice of color like that of Afro and Tamayo implies space without describing it. (Plate 8.) In their most The Abstract Expressionist, like the Chinese painter

or the medieval mystic, is obsessed with the processes of nature and the spiritual: expansion, contraction, growth, decay, dissolution and flow, manifesting itself in flowing washes or line, agitated, impassioned brushwork, scratches, rubbings, translucencies, personal impastos. These, like the physical bodies of nature, are realities, the content and the pigment indivisible; the process equally as enriching as the product.

In consideration of the possible future of such an abstract expression a speculative investigation into art arguments both for and against should ensue: of license or "Abstract Expressionism is as precarious as it is spectacular, and its introspective expressiveness has its opponents who abhor the "cave-mentality" (emotional) approach and seek an engineered clarification instead. These abhorrents are the "constructivists" who point to the expressionist as one who "wallows in the mire of an orgiastic harassment of self" while they, the constructivists, reconstruct visual environment in terms of the de-personalized but "mystic" potentialities of the future.<sup>13</sup> This becomes the battle cry of the purist: enter emotion or nature, exit art.

Abstract Expressionism and Constructivism represent two distinct poles of twentieth century art, and in their most extreme applications are perhaps equally fatal to

modern art. This can involve submission to convention and intellectual procedure - rigid abstinence, coerced submission, tightness and mechanical efficiency on the one side (constructivism), and dissipation, incoherence and aimless indulgence or regurgitation of the self on the other.<sup>14</sup> (Academic reason without emotion can become cold, static decoration - emotion without aim can emerge as uncontrolled chaos.)

Today's Abstract Expressionism produces vigor, vitality, growth and flexibility. And if it remains an art of imagination and discovery, and not merely of license or "academics", it will continue to offer strength and personal potency. If, however, it chooses to become too "free-floating", i.e., disassociated from referential content, it will lose identification and become anonymous, solely decorative and just another collective aggregate of the mechanics of modern society rather than individualistic. "If it becomes completely non-referential and diffuse in its non-committal attitudes, it then will be deficient in regard to any intense, ideational involvement or personal point of view"<sup>15</sup> and become "aimless" doodle - an escapist void - grammar perhaps, but not poetry. (Unthinking or automatic adoption of the methods of Abstract Expressionism becomes "modern academicism" but not understanding or the individualistic.)

"Modern academicism," if given dominance in today's art, would see sails set to any fashionable wind and by so doing would blot out the very vitalism of Abstract Expressionism which is the force of personal impact. Certainly, this sort of academicism does exist to a degree and as such sees a decorative submission to fashionable style at one extreme and a pseudo-emotional, therapeutic "regurgitation" of the self at the opposite extreme. Either of these activities are too automatic or aimless to permit an understanding or sense of what they are about or where they are going. Rather they seem bent on technical, mechanical efficiency on the one hand or the destruction of all positive inhibition on the other. The modern "academy" stands for paint for pigment's sake, uninhibitedness for the sake of being different, insincere ambiguity for lack of something concrete, "regurgitation for the soul's sake." These attributes become mere rule or licence rather than vitalism, a compromise rather than personal necessity and points at much of the "art" being produced today; that which is "decorative," in "good taste," or "automatic." Such an academy is attended by both those who write about and do not understand and those who do and become fakers.

The strengths of Abstract Expressionism are the greater expressiveness of the immediate effect, the

seductions of pure paint matter, the unity that urgency imposes in registering sensation, and the explorative, imaginative need for discovery; its vigor, vitality, growth and flexibility. The weaknesses lie again in academism in that "the subtler uses of the language of painting may degenerate as artists choose to exercise a painting vernacular of expletives and mere license alone and that the absense of personal style or content may become something of a fetish."<sup>16</sup> In addition, the artist could "transcend" to an ambiguity so remote as to be unsure of his portrayal or his purpose in so doing. He could reach a complete denial of a culture rich and diverse and limit his function to the titillation of the eye. ("The world is filled with good design, but hungers for prophecy.")<sup>17</sup>

Art must continue to absorb moral issue as well as aesthetic problem. It must continue to be the artist's feelings about an idea emphasized - underlined, in order to perform a vital imagery and expressiveness, reinforced by a compatible form and paint application so that color, texture, shape, mood, etc., become an integral part of the meaning of the work, and Abstract Expressionism can embrace all of these things.



(Plate 1)

Willem de Kooning

"SUMMER"

Philip Guston, 43, has trouble finding titles for his pictures, decided on *Summer* for this one because he happened to paint it in the summer of 1954. Milder than Claude Monet, Guston might best be described as an abstract impressionist.



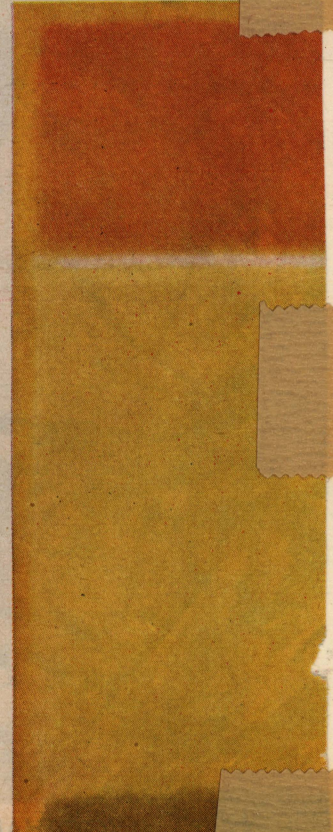
MUSEUM OF MODERN ART

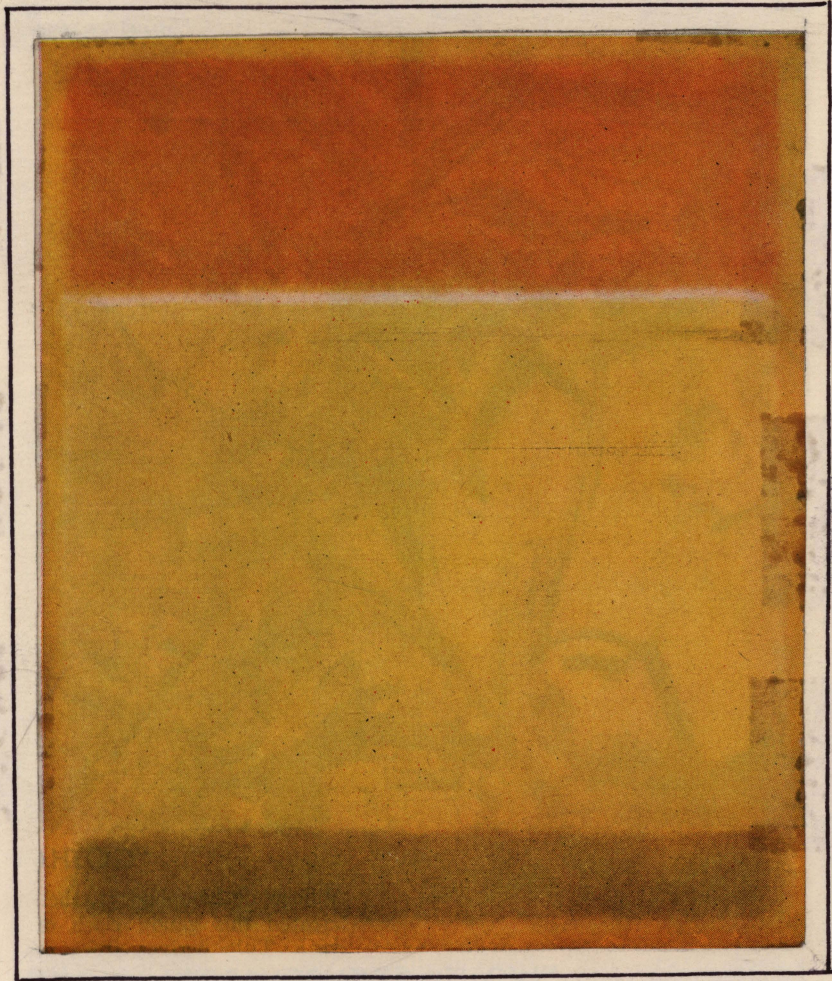


"POMPEII"

William Bazotes, 43, paints abstract pictures that are symbolic rather than expressive. Describing *Pompeii*, he says: "The

SIDNEY JANIS GALLERY





(Plate 2)

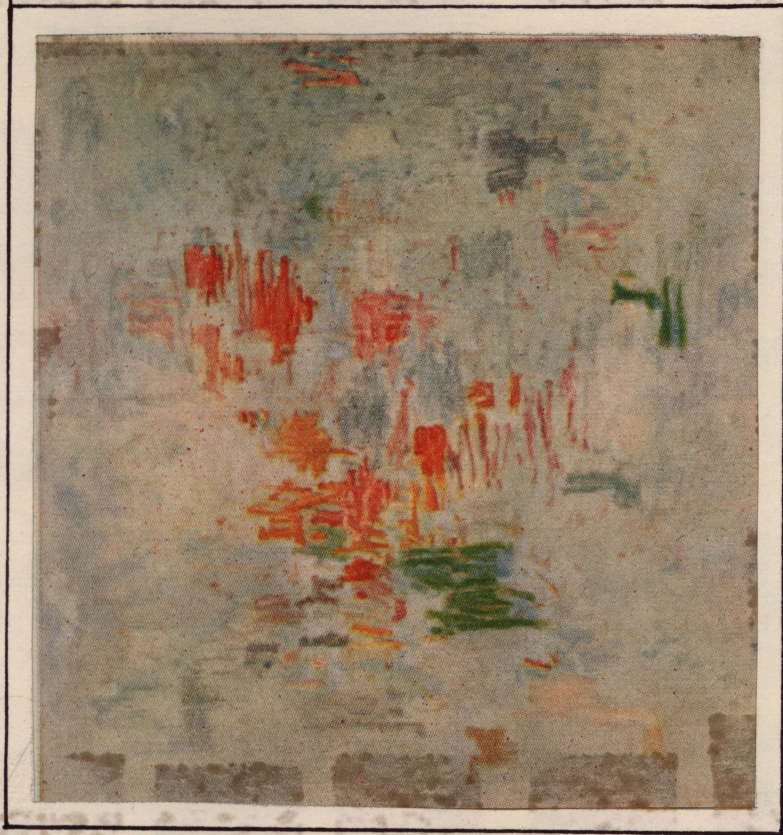
Mark Rothko



**"GOTHAM"**

Willem de Kooning, 51, the mo  
created this gaudy clash of c  
year. Title derives from new  
ch came with

2

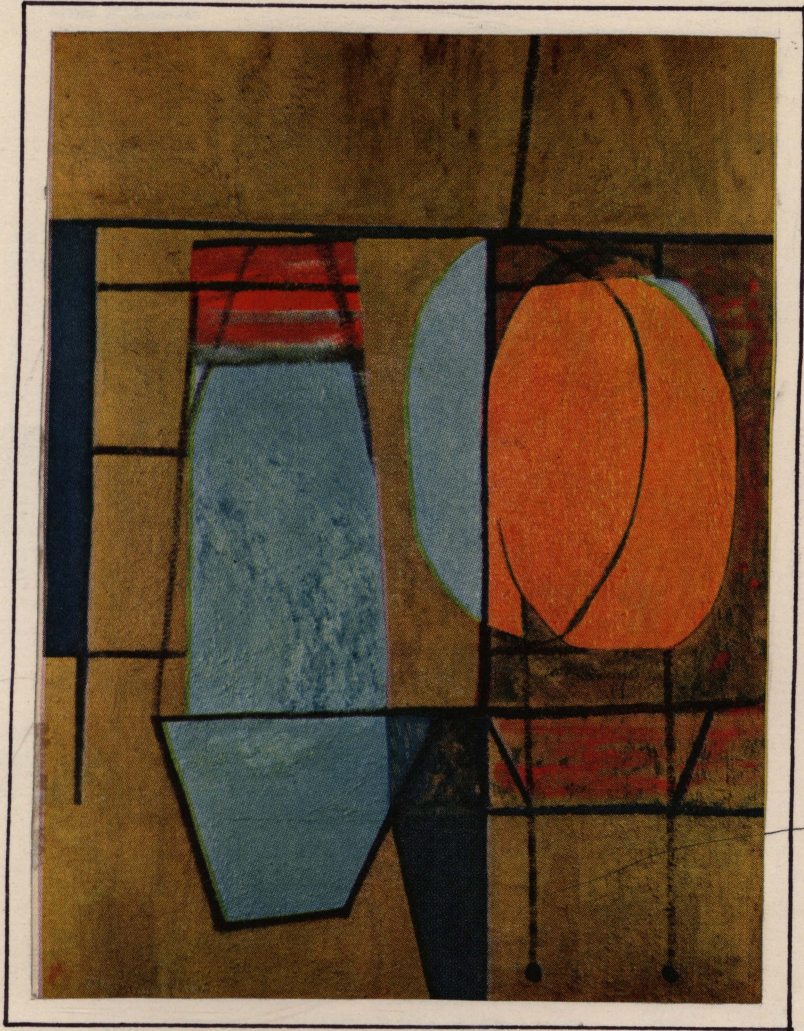


(Plate 3)

Philip Guston



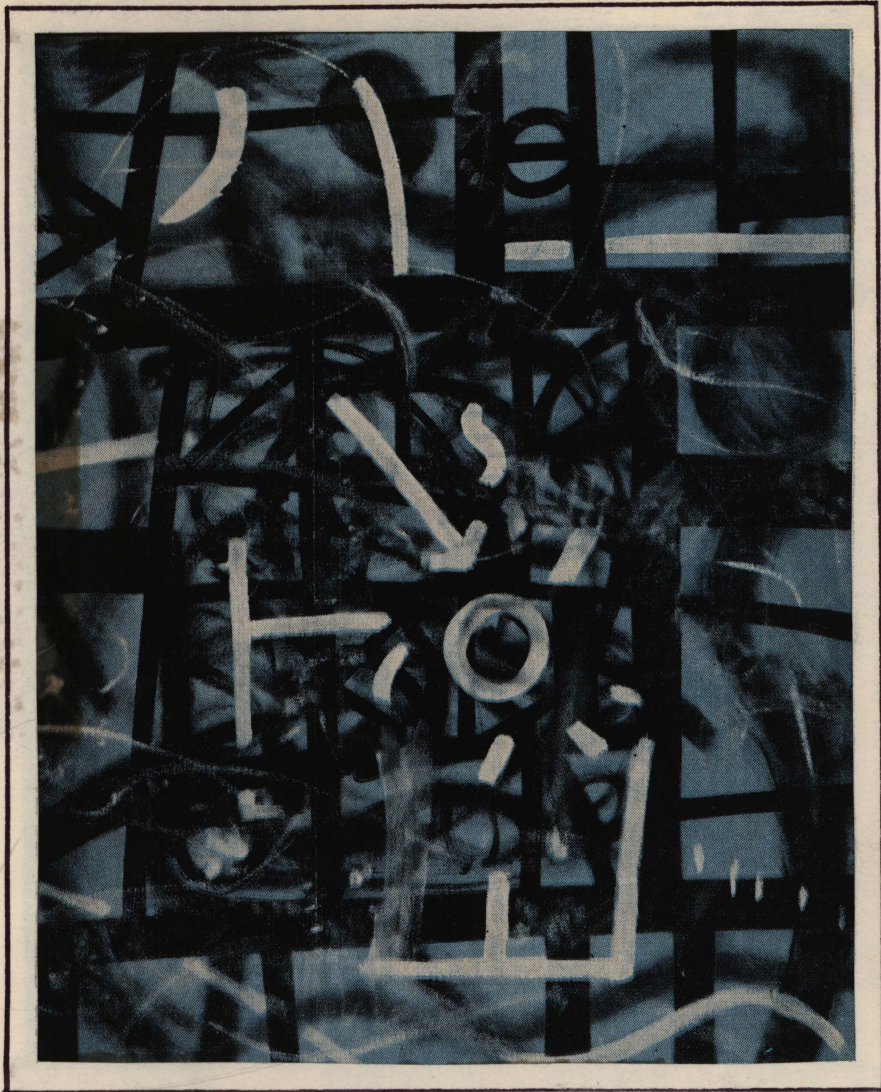
3



(Plate 4)

Robert Motherwell





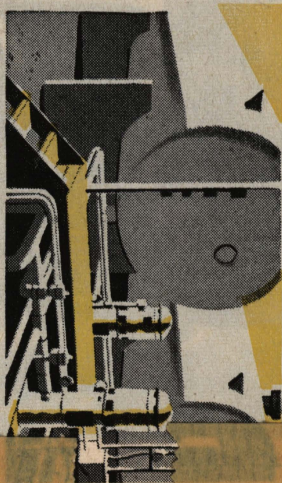
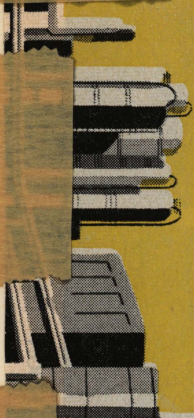
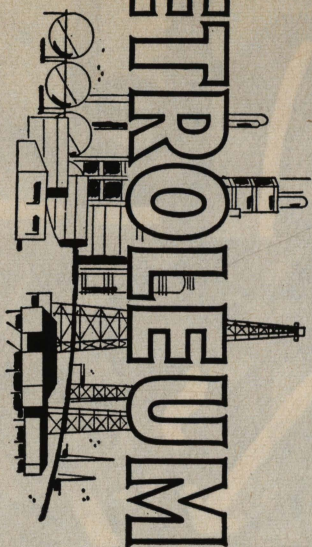
(Plate 5)

Adolph Gottlieb

# JMC

puts ideas to work for

# PETROLEUM

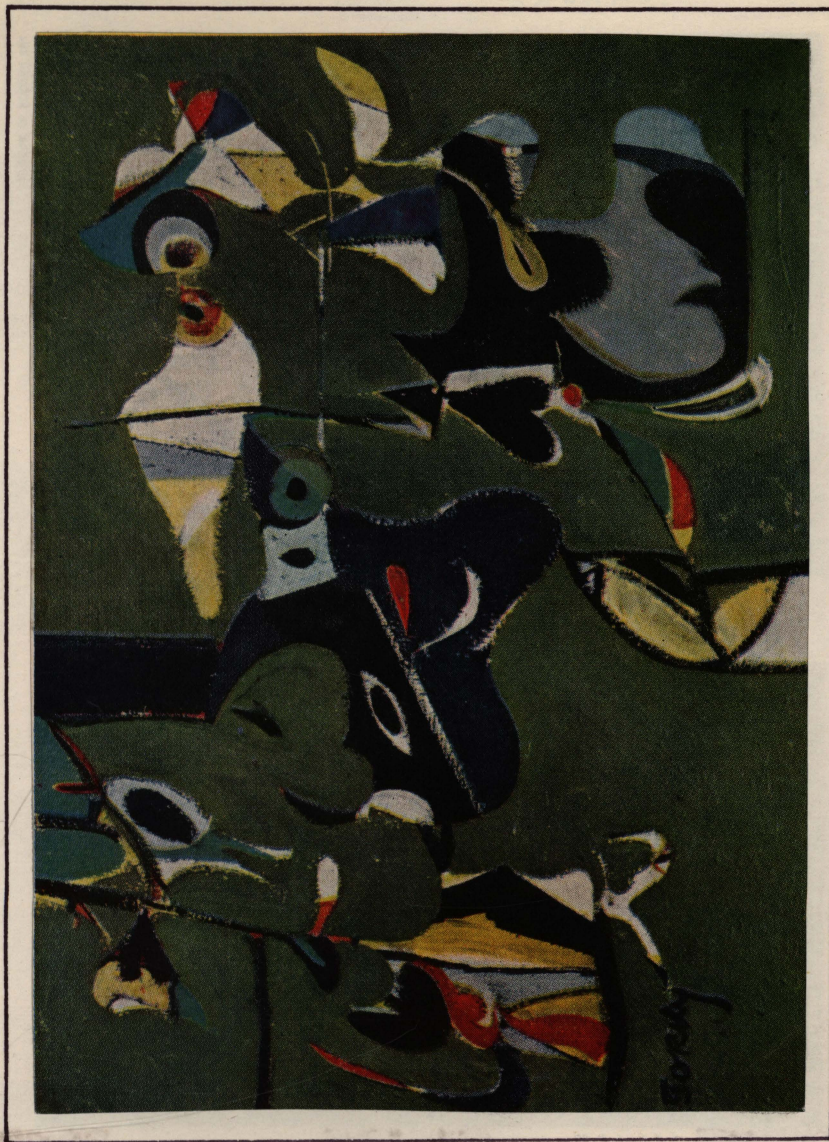


**MOVING LIQUIDS** all along the line, from refining to fueling operations, requires high pumps and *John Bean* high pressure units *Peerless Pump* and *John Bean Divisions*.



**PROTECTIVELY PACKAGED** motor oil  
ensured accuracy  
especially develop  
refiners at

5



(Plate 6)

Arshile Gorky



6



(Plate 7)

William Baziotes

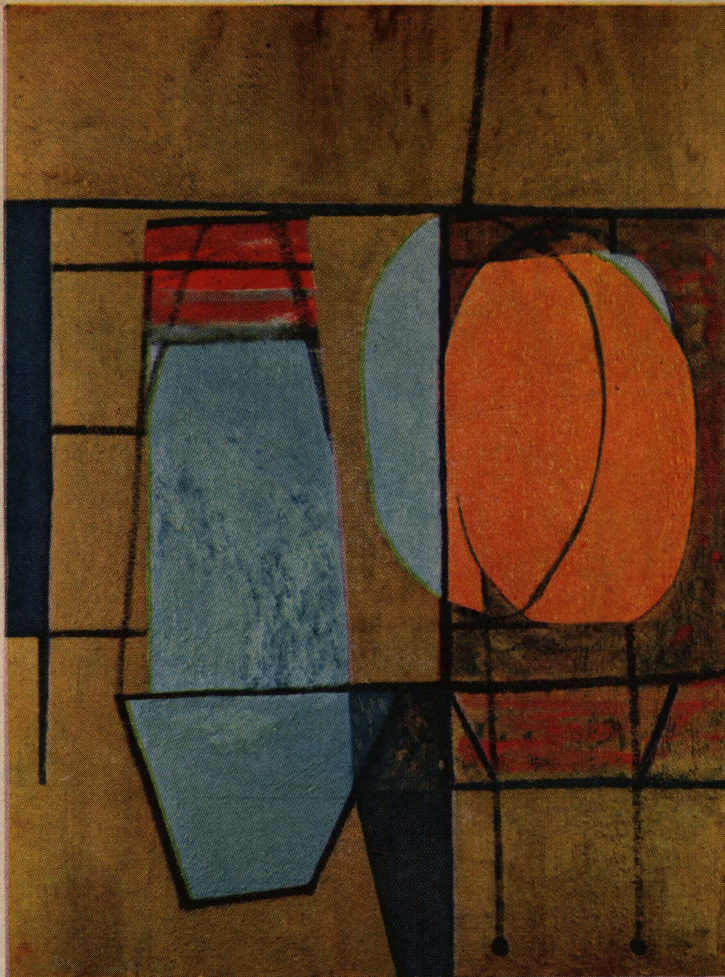


7



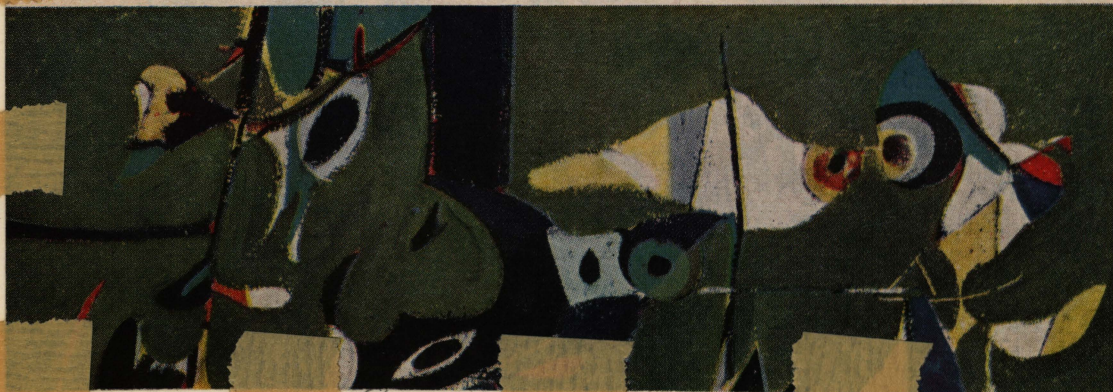
(Plate 8)

Jackson Pollock



"WESTERN AIR"

Robert Motherwell, who at 41 is an intellectual leader of the abstract expressionists, finished this dry, decorative canvas in 1947. Its straight lines and geometric figures give picture a still-life repose against an airy, sunlit background.



## FOOTNOTES

1. Read, H., Icon and Idea: The Function of Art in the Development of Human Consciousness, Harvard University Press, Cambridge, Massachusetts, 1955.
2. Malraux, A., Voices of Silence, Doubleday and Company, Inc., Garden City, New York, 1953, p. 19.
3. Munsterburg, H., Twentieth Century Painting, Philosophical Library, Inc., New York, 1951, chap. VII.
4. Golub, L., "Critique of Abstract Expressionism", College Art Journal, 1955, pp. 142-147.
5. Hunter, S., "Painting by Another Name: Abstract Expressionism", Art In America, Dec. 1954, pp. 291-5.
6. Phillips, M. J., "The Wild Ones", Time, Feb. 20, 1956, pp. 70-6.
7. Malraux, A., Voices of Silence, Doubleday and Company, Inc., Garden City, New York, 1953, p. 604.
8. Ibid., pp. 591-601.
9. Ibid., p. 603.
10. Rosenblum, "Varieties of Impressionism", Art Digest, Oct. 1954, pp. 8-9.
11. Ashton, D., "The French Malaise: The State of French Polemics", Arts and Architecture, July 1955, p. 10.
12. Crehan, H., "Wall of Light", Art Digest, Nov. 1954, pp. 5-19.
13. Golub, op. cit., pp. 142-7.
14. Rader, M., A Modern Book of Aesthetics, Holt and Co., New York, 1952, pp. 62-88.
15. Golub, op. cit., pp. 142-7.
16. Hunter, op. cit., pp. 291-5.
17. Ashton, op. cit., p. 10.

## PERIODICALS:

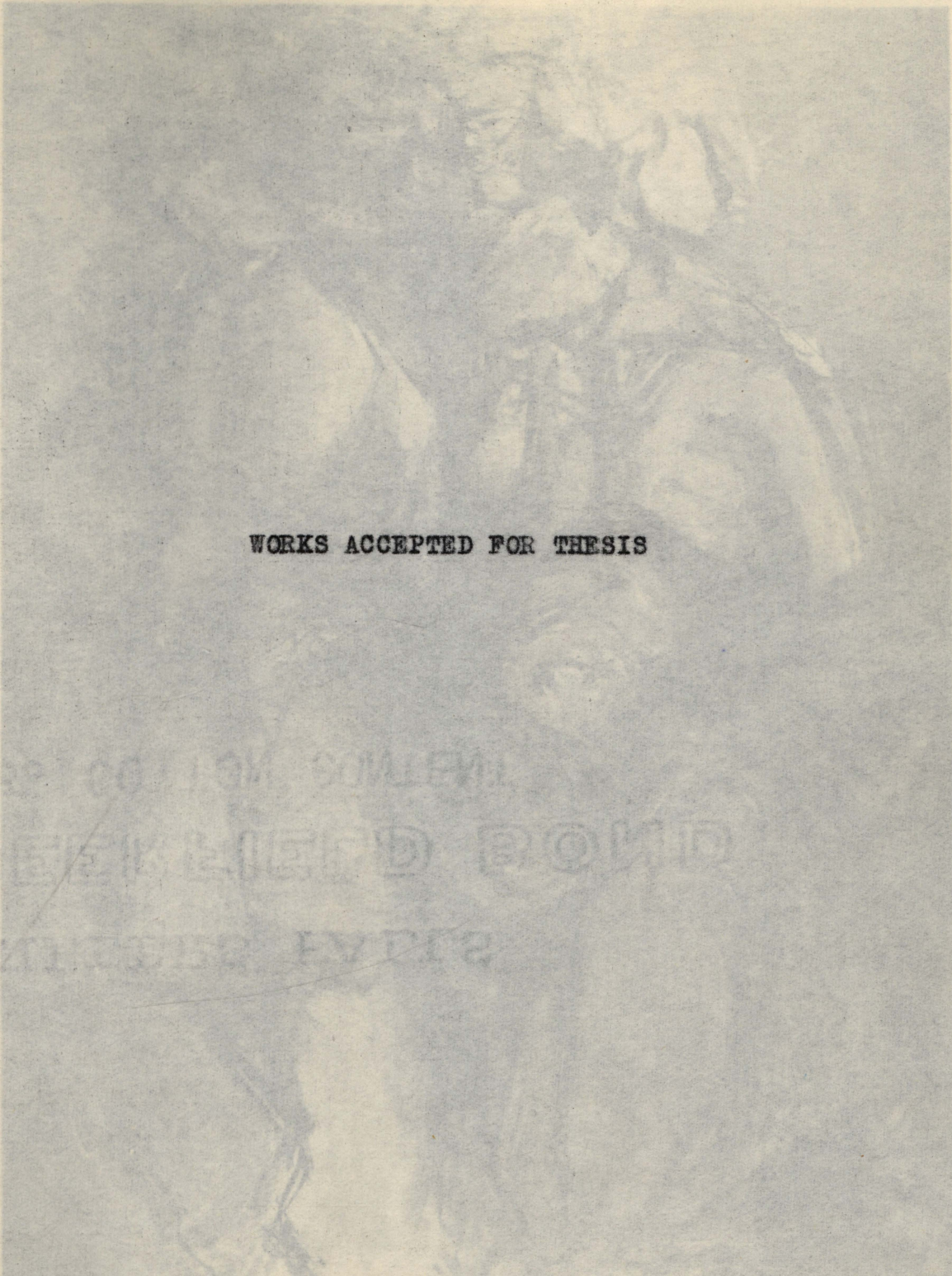
## BIBLIOGRAPHY

## BOOKS:

1. Beigel, H., Art Appreciation, Stephen Daye Press, New York, 1947.
2. Berenson, B., Aesthetics and History, Doubleday and Company, Inc., Garden City, New York, 1954.
3. Blanshard, F., Retreat from Likeness in the Theory of Painting, Columbia University Press, New York, 1949.
4. Craven, T., Modern Art, Halcyon House, Garden City, New York, 1950.
5. Dewey, J., Art As Experience, Minton, Balch and Co., New York, 1934.
6. Fry, R., Last Lectures, MacMillan Company, New York, 1939.
7. Heath, A., Abstract Painting: Its Origin and Meaning, Transatlantic Arts, New York, 1955.
8. Kandinsky, W., Concerning the Spiritual in Art, Wittenborn, Schultz, Inc., New York, 1947.
9. Malraux, A., Voices of Silence, Doubleday and Company, Inc., Garden City, New York, 1953.
10. Munsterburg, H., Twentieth Century Painting, Philosophical Library, Inc., New York, 1951.
11. Parker, D., Principles of Aesthetics, F. S. Crofts and Company, New York, 1946.
12. Rader, M., A Modern Book of Aesthetics, Holt and Company, New York, 1952.
13. Read, H., Icon and Idea: The Function of Art in the Development of Human Consciousness, Harvard University Press, Cambridge, Massachusetts, 1955.
14. Read, H., The Philosophy of Modern Art, Faber and Faber, London, 1952.

## PERIODICALS:

1. Ashton, D., "The French Malaise: The State of French Polemics", Arts and Architecture, pp.10-12, July 1955.
2. Biddle, G., "Nuclear Physics and Abstract Art", Art Digest, p. 3, Feb. 1954.
3. Crehan, H., "Wall of Light", Art Digest, pp. 5-19, Nov. 1954.
4. deKooning, E., "Subject: What, How, or Who?", Art News, pp. 26-29, April, 1955.
5. Eastman, M., "Non-Communicative Art", American Artist, p. 18, Dec. 1954.
6. Friedman, B. H., "New Baroque", Art Digest, pp. 12-13, Sept. 1954.
7. Golub, L., "Critique of Abstract Expressionism", College Art Journal, pp. 142-7, 1955.
8. Heron, P., "Space in Color", Art Digest, pp. 8-11, March 15, 1955.
9. Hunter, S., "Painting by Another Name: Abstract Expressionism", Art in America, pp. 291-5, Dec.1954.
10. Kuh, K., "New Talent, U.S.A.", Art in America, pp. 11-55, Feb. 1956.
11. Phillips, M. J., "The Wild Ones", Time, pp. 70-6, Feb. 20, 1956.
12. Read, H., "Primitive Art and Modern Man", New Republic, pp. 16-17, Sept. 28, 1953.
13. Rosenblum, "Varieties of Impressionism", Art Digest, pp. 8-9, Oct. 1954.
14. Seitz, W., "Spirit, Time and Abstract Expressionism", Magazine Art, pp. 80-7, Feb. 1953.
15. Soby, J. T., "New Academy", Magazine Art, p. 254, Nov. 1951.
16. Wood, A., "Three Voices of Abstraction", Art Digest, pp. 10-11, Jan. 15, 1955.



**WORKS ACCEPTED FOR THESIS**

BERNARDINO BIONDI  
"THE WOMEN"

"The Women"



"The Women"

Oil

"Lamentation"

Woodcut



"Lamentation"

Woodcut



Woodcut

"The Burden"



"Abstract Form"

Drawing



