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Caricaturization and Its Ability to Depict Ideology

Maurice D. Olson

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CARICATURIZATION AND ITS ABILITY
TO DEPICT IDEOLOGY

by
Maurice D. Olson

Bachelor of Arts, St. Cloud State College 1970

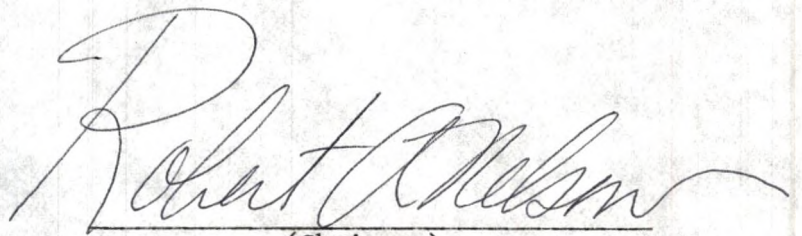
A Thesis
Submitted to the Faculty
of the
University of North Dakota
in partial fulfillment of the requirements
for the Degree of
Master of Arts

Grand Forks, North Dakota

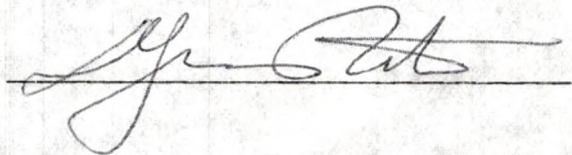
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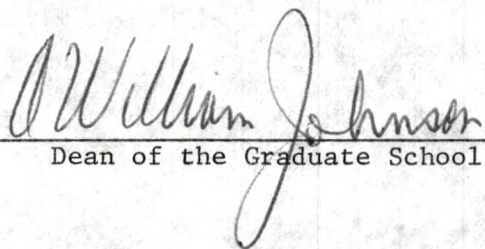
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Date May 5, 1972

ACKNOWLEDGMENTS

I wish to express my thanks and appreciation to the instructors who were so kind to serve as my committee members: Doctor Robert A. Nelson, Assistant Professor Ronald Schaefer, Visiting Assistant Professor Cornel Reinhart, and Dr. Jerome Tweton. Their assistance and criticism is gratefully acknowledged.

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ABSTRACT

One of the purposes of this thesis is to investigate the importance of the cartoon caricature styles that have been developed throughout history. Another purpose is to explain the development of my cartoon caricatures and their importance in depicting ideology. This thesis will also be concerned with the development of a caricature attitude, and caricature forms as depicted in an exhibition. The exhibit, submitted as a part of this written work, is an assorted collection of various cartoon images which can help in furthering an understanding of my personal attitude and interpretation.

INTRODUCTION

Throughout the history of mankind, unique art forms have been left to posterity. Frequently such art forms have been neglected, their significance lost in the history of the fine arts, or doubts arose as to their legitimacy as art forms. Mankind is often inflexible with definitions and suppositions about visual validity, passing over some of the so-called non-important media, leaving them buried and unresearched. This neglect has created a supposedly elite set of art forms which generate the currents of the world's visual art movements.

Having experimented with a development of cartoon caricature forms, I wish to express a few visual possibilities regarding such caricatures as an avant garde art form. I do not wish to show a biased attitude of "Supremacy" towards such an art form, but only to show that it does have great potential as a uniter of all forms of visual expression. It is vitally important to show the significance of the cartoon caricature as it relates to such ideological disciplines as history, psychology, literature and other associated fields.

With knowledge of such a limitless expression and the development of attitudes flexible to change, perhaps one can formulate a creative impulse towards the cartoon caricature. This attitude must be non-restraining and flexible enough to create forms that are relevant to the

concept being researched. Such flexible attitudes should be developed so that one can interpret ideology.

CHAPTER I

Man, the creature he is, has humor. This humor, whether satirical or "funny," depends on one's personal interpretation. Humor has been depicted in caricature form by many cultures. First records of man's involvement with the cartoon image began in Egypt, in approximately 3000 B.C. The Egyptians used caricaturization to depict animal forms. These forms were either drawn, copied, or circulated on papyrus or limestone flakes. One should also note that caricaturization was included in their tomb paintings, too. With these tomb paintings we have a record of the various dynasties of Egyptian history.¹

One can also find caricaturization in the work of the Romans during the first century B.C. An excellent example is the Tabulae satirical cartoon. This type of expression was very popular in Rome.² Later, the caricature image appears in the fifteenth century with the pantomimic representation of the miracle plays. These caricatures were rendered on wooden blocks and became very popular at fairs and were the first popular picture books. During this time celebrated crimes were represented in cartoon form and sold on the street.³

¹R.H. Abel, D.W. White, eds. The Funnies: An American Idiom (London: Collier-Macmillan Ltd., 1963), p.88.

²Ibid., p.88.

³Ibid., p.88.

With the advent of the seventeenth century came a broadening of cartoon caricaturization with the development of Punch in Italy, progressing through Europe to England. The first appearance of Punch is uncertain.⁴

Important innovations in cartoon caricaturizations began in America with none other than Benjamin Franklin. It was because of Franklin's woodcut illustration for his pamphlet "Plain Talk" that his earliest influential cartoon was published. In 1754, Franklin's Join or Die cartoon made its appearance in the Pennsylvania Gazette. The symbol Join or Die became very popular during the American Revolution. Along with Franklin's usage of the cartoon caricaturization in Colonial America, he also became the first Colonial American to be ridiculed for its usage.⁵ From the period of 1770-1900, cartoon caricature gained in importance in literary expression, generally in the newspaper business. It also began to take hold in the fine arts during this period. Paul Revere made use of caricaturization in his depiction of the Boston Massacre in 1770.⁶

From the time of Revere to 1822, there are a few minor advances in cartooning in America. We have Amos Dolittle with his 1813 cartoon representation "Uncle Jonathan." ("Uncle Jonathan" was the forerunner of "Uncle Sam.") In 1814 the first editorial cartoon was printed in the New York Post. The most important advancement in cartoon caricaturization occurred in the year 1822 with the introduction of lithography to

⁴Ibid., p. 88.

⁵Ibid., p. 89.

⁶Ibid., p. 89.

the United States. One should note that before this time, all renderings of cartoon caricaturizations had to be either engraved, etched, or cut on wood, copper, or steel before they could be properly printed in books or newspaper editions.⁷

In Europe we have the Spanish artist Goya who depicted the horrors of the Napoleonic Wars in etchings, lithographs and paintings. One can see the terror of the purge of the French within that nation.⁸ In 1832, we see caricaturization in France with the works of Honoré Daumier. Daumier became famous for his lithographic renderings in Charles Phillipon's Paris weekly Caricature. For Daumier's uninhibited responses to the French Government, he received six months in a French prison, this, for his sincerity to the French people.⁹ In England, during the 1700's, William Hogarth appears with his depictions of the poor classes and the miseries of city life.¹⁰

It was in the 1860's that Thomas Nast began his work in the United States. Nast was probably one of the most interesting caricaturists in the United States during the Nineteenth century. One could look into the caricature images Nast devulges, such as his large volumes of unique

⁷Ibid., p. 89.

⁸Ibid., p. 89.

⁹Ibid., p. 89.

¹⁰"Checks on Population Growth: 1750-1850," Psychology Today, February, 1972, p. 93.

renderings that are generally based on social commentaries. His technique and attitude are well worth the time and effort.¹¹

In 1880, cartoon imagery took another gigantic step with the introduction of photoengraving to the United States. This process gave the cartoonist the ability to do many drawings on paper, which could be easily photographed and transferred onto etching plates for printing. It is from the period after 1880 that journalists really started to pick up the cartoon concept for their newspapers. This was made possible by the use of photoengraving.¹²

Many of the classic cartoons were started during this time. One was James Swenerton's Little Bears, which later became Little Bears and Tigers. Richard Occault's The Origin of a New Species, or The Evolution of the Crocodile Explained, and his The Yellow Kid were also begun then. It should be noted that he was also responsible for creating Buster Brown in 1897. One can also find Ralph Dirk's The Katzenjammer Kids based on Busch's Max and Maurice (1896). Eighteen ninety-seven was an important year for Opper's Happy Houligan. This caricaturization was later adapted into the first movie serial, starring none other than J. Stuart Blackton, who played the tramp.¹³ From 1900, we have an unending list of different types of caricaturization.

¹¹Albert Bigelow Paine, Th. Nast: His Period and His Pictures (New York: The Macmillan Company, 1904).

¹²White and Abel, eds. The Funnies, p. 90.

¹³Ibid., p. 91.

In 1921, Walt Disney began experimenting with his first cartoon series in Kansas City. His series was entitled Laugh-O-Grams. In 1923, he produced his Alice animated cartoon. Disney's experimentations included the combination of cartoon and life caricatures. In 1928, Mickey Mouse was developed into a sound caricaturization by Walt Disney in a film called Steamboat Willy.¹⁴ It was in the year 1929 that the twenty-fifth century A.D. conception of "Buck Rogers" was developed by John Dille. R. W. Calkins, in his experimentations, was the first artist to depict Buck Rogers. It is with the 1930's that a large barrage of caricatures were developed, particularly the thriller-type and the superhero. Among these are The Phantom, Mandrake, the Magician, Captain America, Flash Gordon, The Lone Ranger, Superman, and Prince Valiant and the Days of King Arthur.¹⁵ Many more could be included in this list.¹⁶

We find today that caricaturization has sprung up during movements in the Pop Art field with Lichtenstein and his comic strip paintings and prints. Peter Max can also be considered a caricaturist. Springing up during the seventies are many new caricaturists, such as Benjamin Wrightson, Jeff Jones, Mike Ploog, Barry Smith, Ralph Reese and Alan Weiss, who are making great contributions in their specific fields

¹⁴Ibid., p. 93.

¹⁵Ibid., pp. 93-94.

¹⁶If one is really interested in researching the caricatures of the thirties, forties and fifties, there is a reference that is complete, called Days of Thrills and Adventure by Alan G. Barbour, (London: Collier-Macmillan Ltd., 1970).

of caricaturization. They are presently classified as the "new-breed" illustrators.¹⁷ The important thing is that there are many possibilities suggested by caricaturization in advertizing techniques, painting, sculpture, assemblage drawings, conventional drawings and in film making. With this brief history, we can now begin to study and analyze the various attitudes and reasons for cartoon caricature's dynamic effect upon the masses of humanity.

¹⁷"In the Absence of a Hero for the Seventies," Esquire, March, 1972, p. 87.

CHAPTER II

For myself, discipline is important. As an artist it is vital that I continually research and explore the many sensations of an idea. The more an artist explores and researches diversification of form, the more that artist begins to achieve an important awareness of himself and his work. It is relatively easy to prove the importance of caricaturization in modern twentieth century art. To me, caricaturization is a point of departure; caricature forms can be used in many ways to show human characteristics, as well as animal forms, both animate and inanimate.

The drawings and paintings in which I have made use of caricatures involve many of my personal attitudes. These works are an expression of the development of those attitudes in a progression in time. Their sources include history, literature, music, geology, mathematics, psychology, logic, agriculture and other fields that man has developed through the ages. The most important concept that I have discovered as an aid to self-expression is that of freedom, freedom to comprehend and understand my own mind, to discover its limits, and to develop the practice of expanding my imagination.

To the best of my knowledge, the development of anything begins with an idea, feeling or sensation. One may have an attitude about an historical happening, such as Goya did about the French occupation of

Madrid. This lead him to create visual expressions of the emotions or compassions of the event, such as his painting A Combat Between the Spanish and the Mamelukes of the French Imperial Guard, Puerta Del Sol, Madrid, May 2, 1808.¹ Sometimes the political occurrences of an era may excite one to condemn government actions in respect to national interest, as expressed by Daumier in his vivid portrayals of the political atrocities occurring in France in the 1830's. An example is his lithograph Rue Transnonain.² It is also important to note that one can combine social, economical, political, and personal feelings and direct them towards a group. Thomas Nast did this with his caricaturizations of Boss Tweed's ring in the late nineteenth century.³ The amalgamation of various attitudes, either economic, political, or historical, creates a point of departure for a caricaturization. The personal feelings of the artist will define the emotional attitude towards the work, and this attitude will be continually debated by other artists and critics. These debates over the different interpretations of the artist's work invariably will develop. But for an answer to these debates, one has to go to the artist himself and his interpretation.

In my work I try to develop flexibility of form. By developing this ability, one may begin to challenge the limits of his imagination and to set forth strong, united building blocks that will give

¹Hugh Stokes, Francisco Goya (London: Herbert Jenkins Limited, 1914), p. 263.

²Oliver W. Larkin, Daumier: Man of His Time (New York: McGraw-Hill Book Company, 1966), p. 28.

³Albert Bigelow Paine, Th. Nast: His Period and His Pictures (New York: The Macmillan Company, 1904), p. 337.

the created work individuality. This individuality sets it apart from other artistic styles or forms and reflects the inspiration and knowledge that one receives from other people and established art forms and movements.

As a point of departure, I will use history. One can see its vastness and the varying attitudes that man has developed towards himself through it. There are many people in historical events that have contributed greatly to a cause. These "hero-caricatures" provide one with many starting points. Just such a person was Andrew Jackson, my first subject. One can see him as a president, a politician, a Nationalist, a general at New Orleans or in the Indian Campaigns. The Alligator Man from Whisky Flats (Figure 1) reflects his devotion to the cause, duty to the infant Republic, and his emotional attitude towards the British. Included in this work are symbolisms such as sabres, military dress, and Jackson's attitude of hatred towards the British and his emotions concerning their defeat. One can see the Spanish governor "flipping the bird" to Jackson, and his disgust at having to meet Jackson's demands. The British are depicted as the "snake in the grass." This is a reflection of my attitude towards the event and its depiction. This interpretation may be an incorrect one in the eyes of others, but that is a question that would have to be debated.

The second Jackson drawing is entitled Captain America and the Ray of Death (Figure 2). This work reflects the destruction of the banking system and of soft money, the slaying of corporation interests and the smiting of monopoly. Jackson is portrayed as the hero of the



Figure 1.--THE ALLIGATOR MAN FROM WHISKY FLATS

Assemblage Drawing 4' X 3'



Figure 2.--CAPTAIN AMERICA AND THE RAY OF DEATH

Assemblage Drawing 4' X 3'

people, a man who shows no quarter to those who would infringe upon Democracy.

Returning to more basic concepts, one can see my struggle with line development, perspective, the overlaying of forms and the attempt to unite solid color with cut-out forms. It was the unification of a political happening based on a historical person with visual stimuli and suggestion that gives the work its existence.

Such things as fantasms from dreams can also be developed into caricature forms. Examples of these dream-spectres are represented in the drawing Sunglass Man from Afghanistan (Figure 3), which depicts Wally, the Candle Man, burning the Holy Flame of Succulent Inspiration. It centers on development of form from smoke. One can see the flying creature caricature forms developing from the flame. These forms vary in type that represent the limitless experiences of dreams. A second example of dream form is a painting entitled I See Your Face and It Is Black, Bang You're Dead, Because of My Stupid Head (Figure 4). In this painting, the point of interest is the sucking on the Star-Spangled Tootsie Pop, the theme suggestive of America as a white man's world. The blue-framed, orange-lensed sunglasses represent the white man's inhuman, impersonal attitude towards humanity.

The final painting of this dream series depicts the terror of saying everything wrong. The title of this work is An Inability to Think for One's Self (Figure 5). It represents man's inability to realistically cope with the actualities of human existence. One can see man continually chewing on his white supremacy much like a snack.



Figure 3.--SUNGLASS MAN FROM AFGHANISTAN

Assemblage Drawing 4' X 3'



Figure 4.--I SEE YOUR FACE AND IT IS BLACK, BANG YOUR'RE DEAD,
BECAUSE OF MY STUPID HEAD

Oil Painting 5'8" X 4'

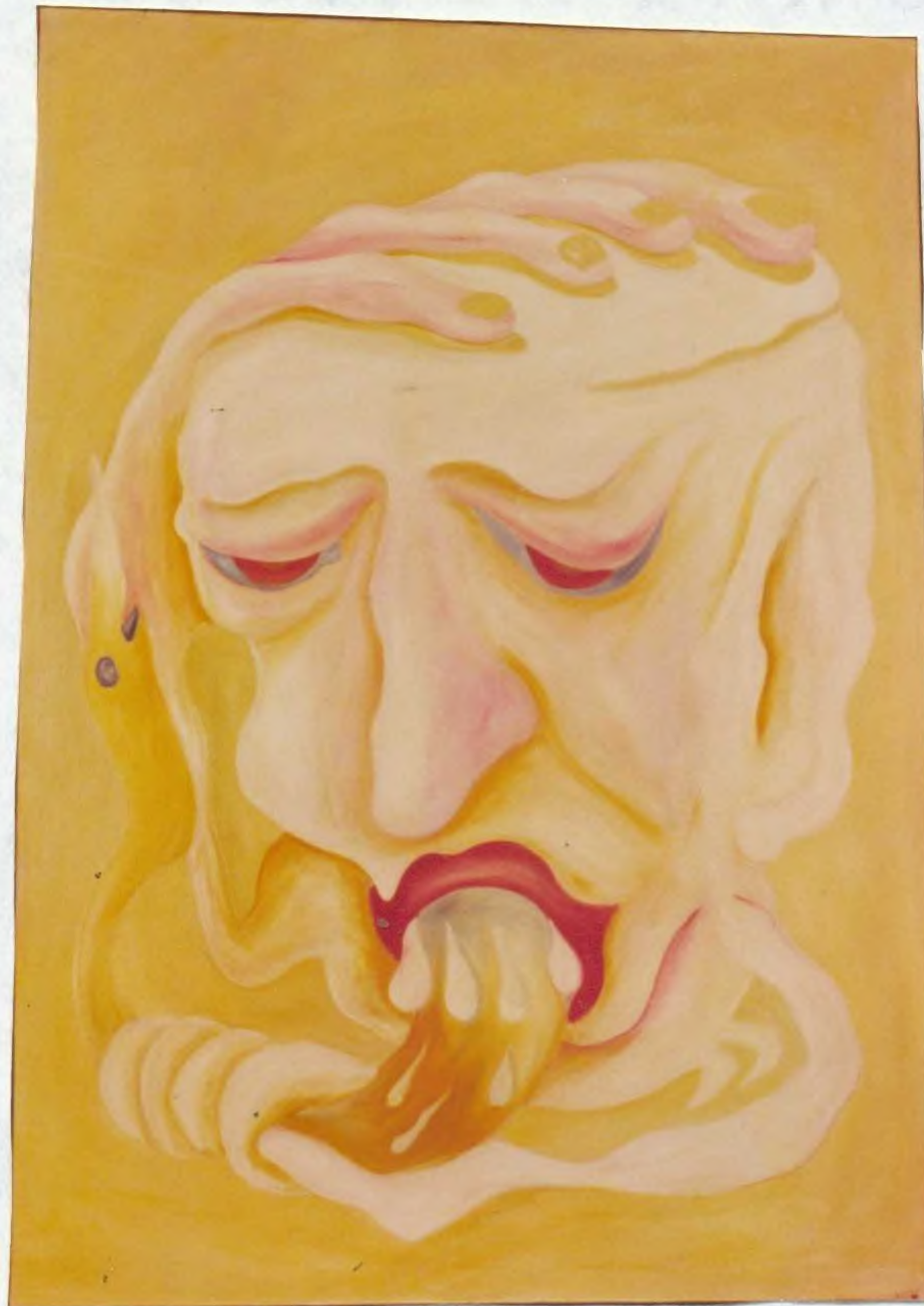


Figure 5.--AN INABILITY TO THINK FOR ONE'S SELF

Oil Painting 5'8" X 4'

The use of animal forms can also increase the flexibility of caricaturization. One's use of various types of birds, dogs, or horses can be added to human forms or to buildings and so forth, to create an intertwining combination of form. Two paintings that represent such a combination are Butch and Choda Playing Their Wangs to a Horned Wazoo (Figure 6) and Phoenix A (Figure 7). The first painting, Butch and Choda, incorporates the use of musical instruments. The two musicians, one brown and one white, are united into a single form. This unification represents the joy of human equality. In both caricatures, the combination of alligator skin texture with the yellow-orange bladder suggests their musical harmony. This joy of human equality is further emphasized by the presence of a flying, horned wazoo, which symbolizes the spirit of human freedom.

Phoenix A gives reference to a rebirth of intellectual freedom. The phoenix is represented as a rather out-of-the-ordinary eagle. It is the eagle of human life rising to the heights of prevailing knowledge. One can see the combination of female human breasts and the male penis as depicting its bisexuality. The use of outstretched wings and a turned head depicts its reaching for higher states of awareness.

The significance of these two works lies in their combinations of human and animal forms and the incorporation of acrylic, oil, and enamel-base paints to formulate a progressive development of flexible use of different forms and media.

"Free Hallucination" can encourage further inspiration. Imagining that one is in a state of floating, being inflated, melting,



Figure 6.--BUTCH AND CHODA PLAYING THEIR WANGS TO A HORNED WAZOO

Enamel, Acrylic, Oil 8' X 5'8"

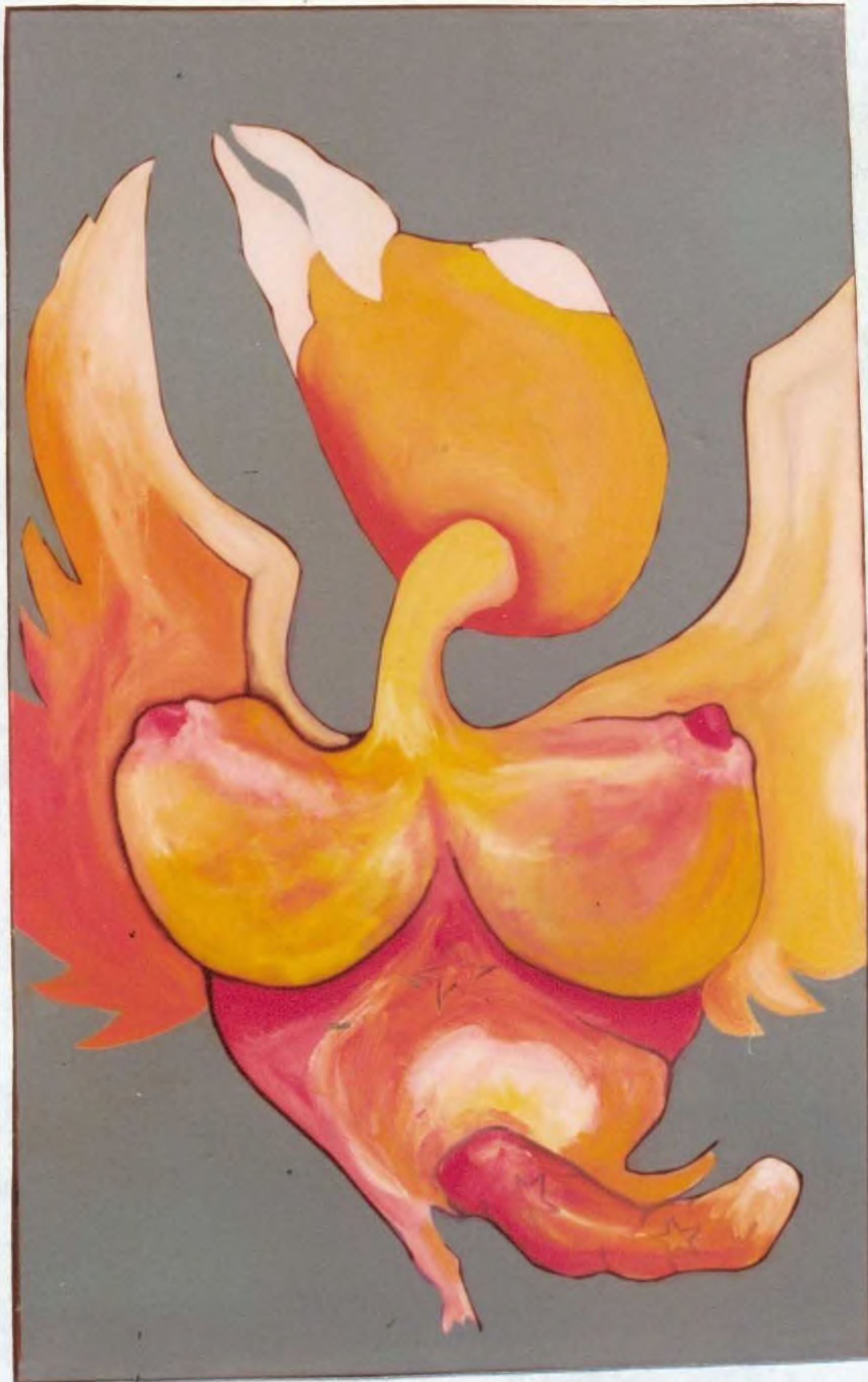


Figure 7.--PHOENIX A

Enamel, Oil 5'8" X 3'8"

stretching, and reflecting serves to free the mind from environmental bonds. It is with development of this ability to free one's mind that one can come up with some strange imagery. The first example of this type of imagery is Obduracy No. 1 with Helium (Figure 8), in which stubbornness is depicted as a floating balloon head with a split nose. Attached to the nose is the turning screw of flexibility, while a helium balloon of time holds the form in space. The form is attempting to close out all communication because it fears knowing that others have ideas too.

The concept of inflation can be developed in many ways by varying form-content and approach. The concept is worthy of experimentation. I began with a balloon form slowly filling up with air. In Self-Portrait as a Monocle Wearer 1926-1945 (Figure 9), my attempt is to develop air brush technique. The total purpose is to incorporate an inflating form with a three dimensional feeling.

The use of melting forms can also give unique effects to form. This usage is present in the drawing Ambush--Not So Pleasant (Figure 10). In this work one can see a human cyclops form slowly melting because of having been exposed to laser rays. This drawing also expresses the sensation of slow death.

Stretching forms can give one a combination of experiences when used with a variety of angles and dimensions. These forms may be created as crawling, reaching, pulling, lifting, walking, and so on. The movements of a crawling and reaching form are expressed in the work entitled Assassin with a Repeater Pistol (Figure 11). The figure is shown moving



Figure 8.--OBDURACY NO. 1

Acrylic, Ink, Airbrush 5'8" X 4'



Figure 9.--SELF-PORTRAIT AS A MONOCLE WEARER 1926-1945

Acrylic, Ink, Air brush 5'8" X 5'8"



Figure 10.--AMBUSH--NOT SO PLEASANT

Ink Drawing 20" x 16"



Figure 11.--ASSASSIN WITH A REPEATER PISTOL

Ink Drawing 20" X 16"

through time searching for a victim of the present.

Mental reflecting is expressed in two paintings and a drawing. The works are The Intellectuals (Figure 12), Cruising with a Blue Motor Bike (Figure 13), and Dreams of a Dying Southern Slaveholder (Figure 14). These pieces contain subjects that are meditating on something. In Cruising and Dying Southern Slaveholder, my efforts are centered on showing the subject of reflection. This gives the viewer a chance to see what the form is contemplating. In the work The Intellectuals, I leave the interpretation to the viewer.

The development of caricaturization can involve many different approaches to subject-matter. My attempt through art is only to give a presentation of the flexibility that an artist can develop. With this developed flexibility, one can explore the media of sculpture, movie-making, printmaking, and more; and develop techniques that will further enhance one's diversification:

There is, I think, an incapacity in the young to imagine--that is, to imagine beyond the glandular nimbus. Aging is not simply decay; it is an accumulation of choices and consequences which, if there is any education at all, consists also of alternatives, an experience of strangeness, a sense of other possibilities, an appreciation of might-have-beens. Such an expanded repertoire, even though it exists only imaginatively, is not wholly ignoble, nor wholly useless. It is just more complicated, which is why the old should teach and the young should do.⁴

⁴Author unknown; an old newspaper clipping.



Figure 12.--THE INTELLECTUALS
Acrylic, Ink, Airbrush 8' X 5'8"



Figure 13.--CRUISING WITH A BLUE MOTOR BIKE

Acrylic, Ink, Airbrush 8' X 5'8"



Figure 14.--DREAMS OF A DYING SOUTHERN SLAVEHOLDER

Ink Drawing 4' X 3'

CHAPTER III

Ideology, as defined by Webster's dictionary, is broken down into four categories. This brief definition is flexible enough to let one explore freely. One can interpret ideology as first, the study of ideas, their nature and source; second, as the theory that all ideas arise from sensations; third, thinking or theorizing of an idealistic, abstract, or impractical nature; or fourth, the doctrines, opinions, or ways of thinking of an individual class.¹ It is with these definitions in mind that I will project my ideological meanings into my paintings and drawings.

When contemplating ideas, one begins to understand the depth and span of concepts. Man has many ideas about different topics, about such subjects as history, literature, sociology, art, and music. It is possible to come to an understanding as to how these ideas began and how they give inspiration to others for a further projection of an idea.

This presentation of paintings and drawings is a visual study of my ideas, the nature and source of which have been reflected throughout this written work. I will try to continue my interpretation of ideology in line with the theory that all ideas arise from sensation, thinking or theorizing of an idealistic abstract, or impractical nature, fanciful

¹For further study, see N. Lobkowitz's Theory and Practice Notre Dame, Ind.: (University of Notre Dame Press, 1967), Gerhart Niemeyer's Between Nothingness and Paradise (Baton Rouge: Louisiana State University Press, 1971), and Karl Mannheim's Ideology and Utopia (New York: Harcourt, Brace and Company, 1936).

speculation, the doctrines, opinions, or way of thinking of an individual class.

Sensation plays a prominent role in my work. One may have an idea, become energized and burst out with fantastic dissertations. The sensation I feel in reproducing a mental image is a very complete feeling. Sensation Over a Lady from New York (Figure 15) was an idea derived from a sensation that I felt and do feel towards the central figure. It is the sensation of evolving bliss. The painting depicts the woman and her male lover in a sensation of total oneness. The unification of all interhuman feeling, or feeling of a sensation of feeling is complete.

Sensation Over a Lady from New York gives me the knowledge of a beginning sensation of an idea on through to a total sensation of completeness. It is impossible for me to deny that sensation does not happen in the creation of an executed work. The importance of one's personal sensations to one's own work is vital to me. It is with such sensations that I receive feeling for the execution of many of my works. These sensations involve past and present ideology, giving me knowledge for interpretation. Perhaps Van Gogh has presented this concept best in his diary:

I want to do drawings which touch some people. In either figure or landscape I should wish to express, not sentimental melancholy but serious sorrow. In short, I want to progress so far that people will say of my work, he feels deeply, he feels tenderly. It seems pretentious to talk this way now, but this is the reason why I want to push on with all my strength.²

²Jan Hulsker, ed., "The 'Diary' of Van Gogh", Intellectual Digest, Dec. 1971, p. 46.



Figure 15.--SENSATION OVER A LADY FROM NEW YORK

Oil 7' X 8'8"

The world of fantasy, or thinking on an impractical nature, gives one a wide range of flexibility to create unusual and imaginative forms. Form can be utilized in any of the known ways of representation. One may wish to incorporate the hard edge painting technique with an impressionist attitude or any way one wishes. Subject matter can be handled in the same way. The importance of form and uniqueness of presentation of form is essential. The reason for this attitude is that one is dealing with an abstraction of one's personal way of hallucinating. This is why I believe that this form of interpretation gives me the ability to experiment with the limits of one's own mind and to perceive its limitations. The stress of clarity in form and color is vital: "Art demands persistent work, work in spite of everything, and continuous observation."³

Works that involve thinking or theorizing of an ideolistic, abstract or impractical nature, and fanciful speculation are the paintings Cyclops with a Laser-Ray Gun (Figure 16), Shine a Little Light on You (Figure 17), Soft Savior I (Figure 18), and the drawings from the Adventures of God series (Figures 19, 20, 21, 22).

Cyclops with a Laser-Ray Gun is a nonsensical painting using the Cyclops image amalgamated with tentacle-hair forms and the attachment of arms to the head. The laser-ray gun image can be interpreted in any way the viewer wishes. My interpretation is simply a Cyclops with a laser-ray gun searching for a cigarette.

So one can see that the imagination can be deceiving when it is the viewer's; but perhaps my own interpretation is too impractical.

³Ibid.



Figure 16.--CYCLOPS WITH A LASER-RAY GUN

Acrylic, Ink, Airbrush 5'8" X 5'8"

Shine a Little Light on You (Figure 17) is a painting that reflects man's continuing struggle to find new ways of dealing with environmental problems. This work implies that man's mind is slowly burning, and is becoming over-heated by the reality of knowing that nature is dying.

Soft Saviour I (Figure 18) is a painting incorporating the use of soft letters. The work reflects an attitude of "inflated" salvation⁴ with a touch of tenderness towards mankind.

"I know well that healing comes--if one is brave--from within through profound resignation to suffering and death. But that is no use to me, I love to paint, to see people and things."⁵

"I have a predilection for painting that lends joyousness to a wall."--Pierre Auguste Renoir⁶

"For my part, I travel not to go anywhere, but to go. I travel for travel's sake. The great affair is to move."
--Robert Louis Stevenson⁷

God to some is a spirit; in the Adventures of God series, (Figures 19, 20, 21, 22) my depiction is visual. The drawing shows God as an ever-changing form that has human emotions and as having been created Himself even as He has created man. This approach to fanciful speculation or impractical nature gave me the freedom to show the Creator as an actuality. The drawings show God searching through the mind banks

⁴"Inflated salvation" is a phrase coined to refer to the practice of distorting a religious idea far beyond its original scope.

⁵Jan Hulske, ed., "The 'Diary' of Van Gogh", Intellectual Digest, Dec. 1971, p. 46.

⁶John Bartlett, Familiar Quotations, (Boston: Little, Brown and Company, 1955), p. 712.

⁷Ibid., p. 749.



Figure 17.--SHINE A LITTLE LIGHT ON YOU

Acrylic, Ink, Airbrush 5'8" X 5'8"

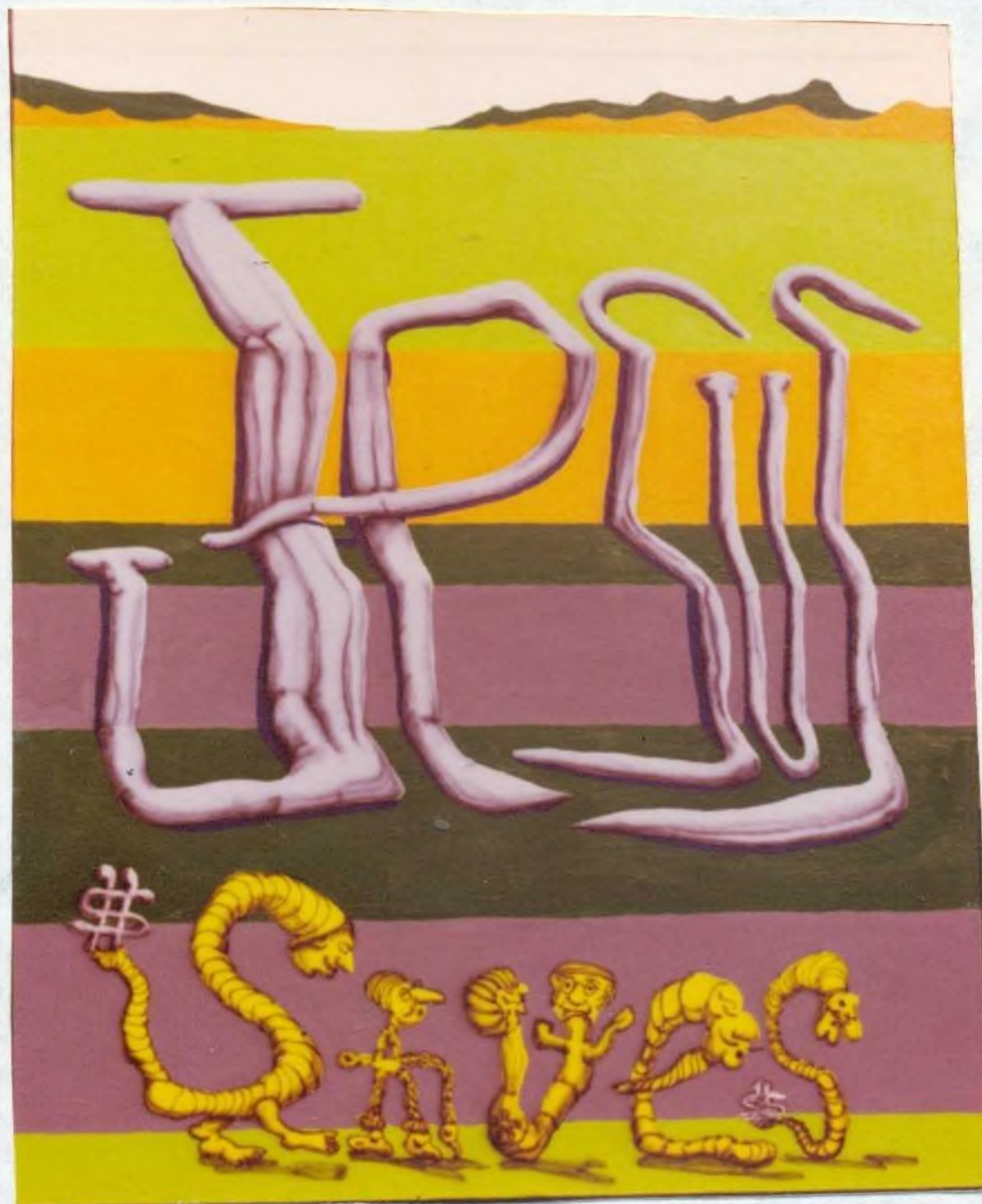


Figure 18.--SOFT SAVIOUR I
Acrylic, Ink, Airbrush 4' X 3'5"

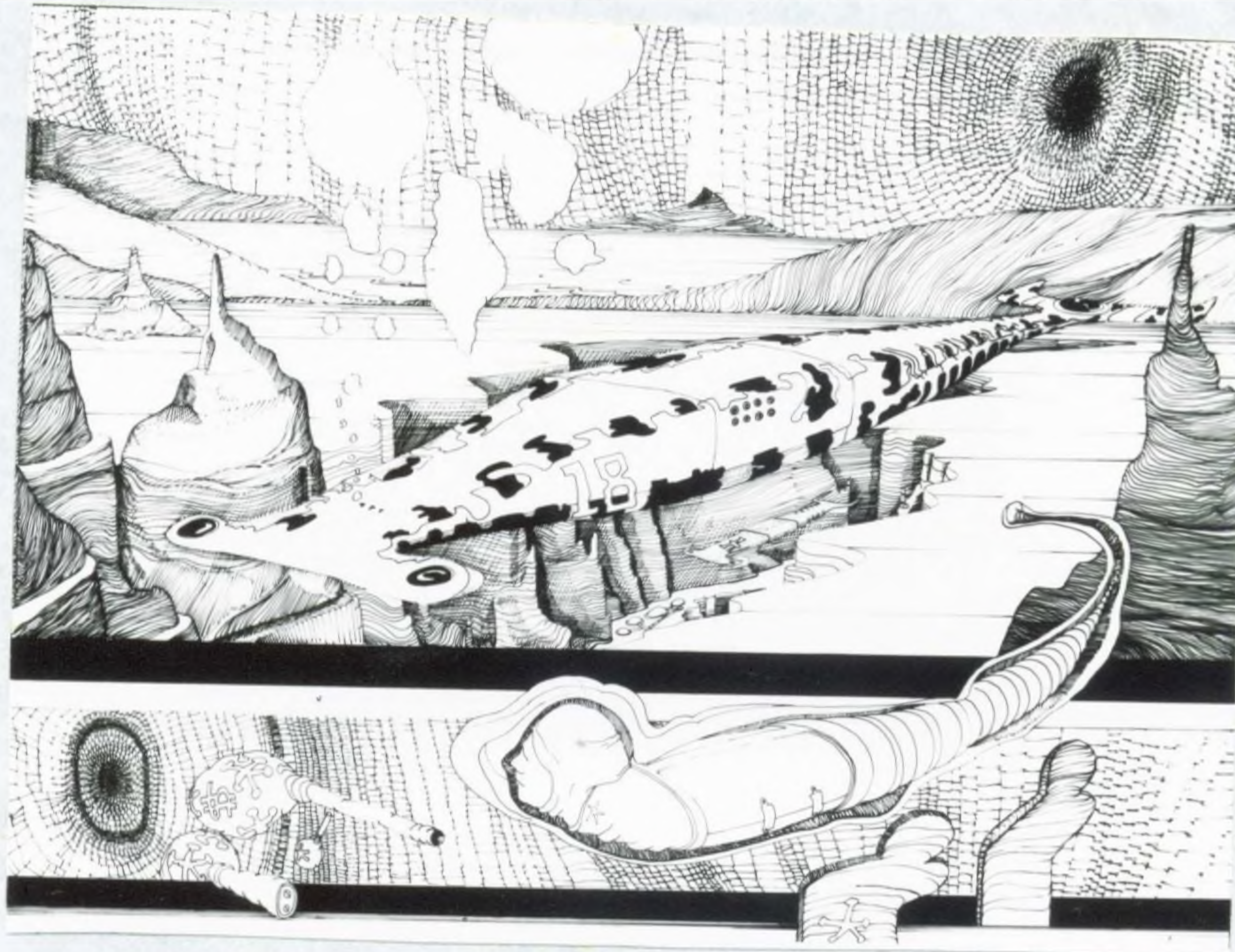


Figure 19.--ADVENTURES OF GOD SERIES I

Ink Drawing 28" X 22"

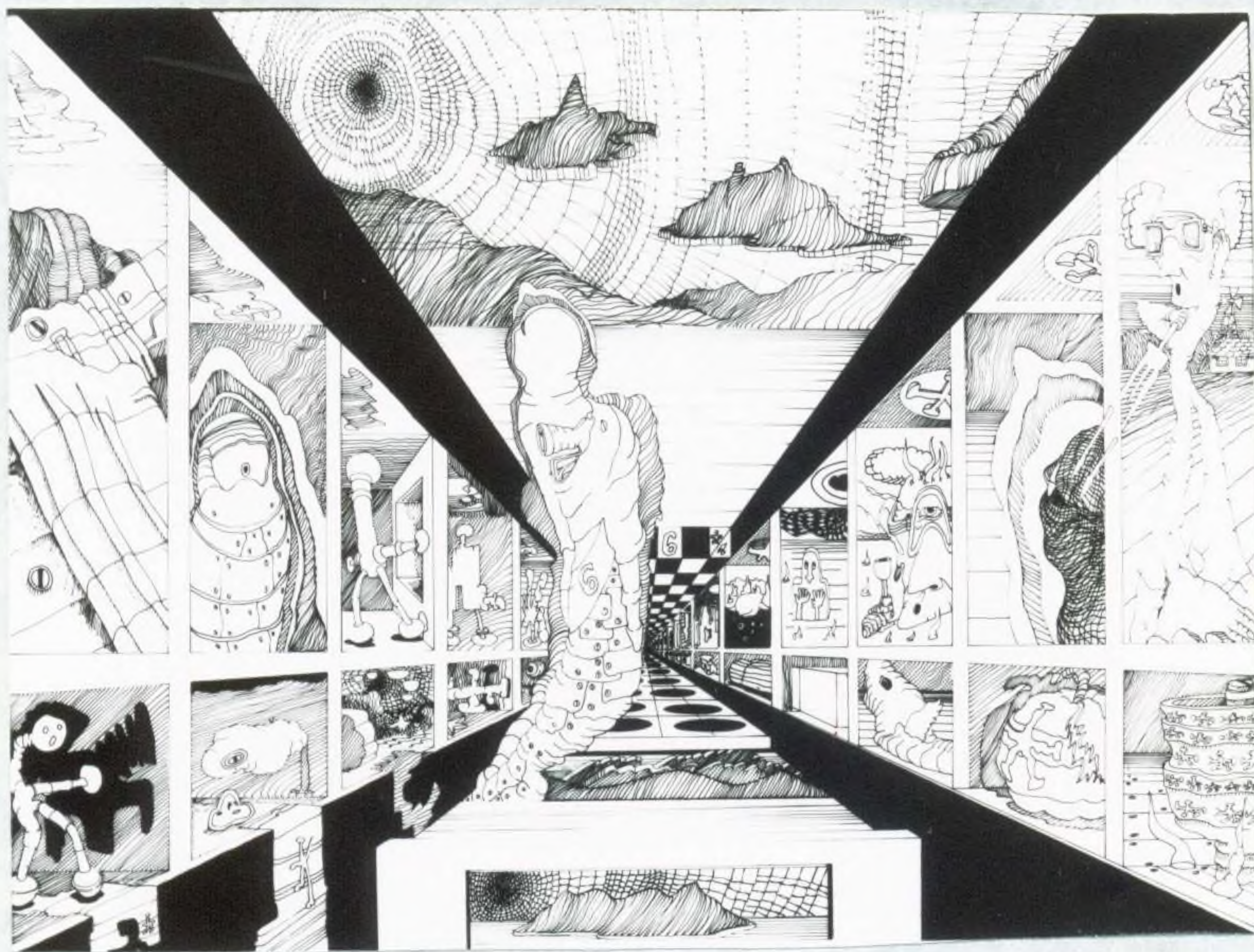


Figure 20.--ADVENTURES OF GOD SERIES II

Ink Drawing 28" X 22"

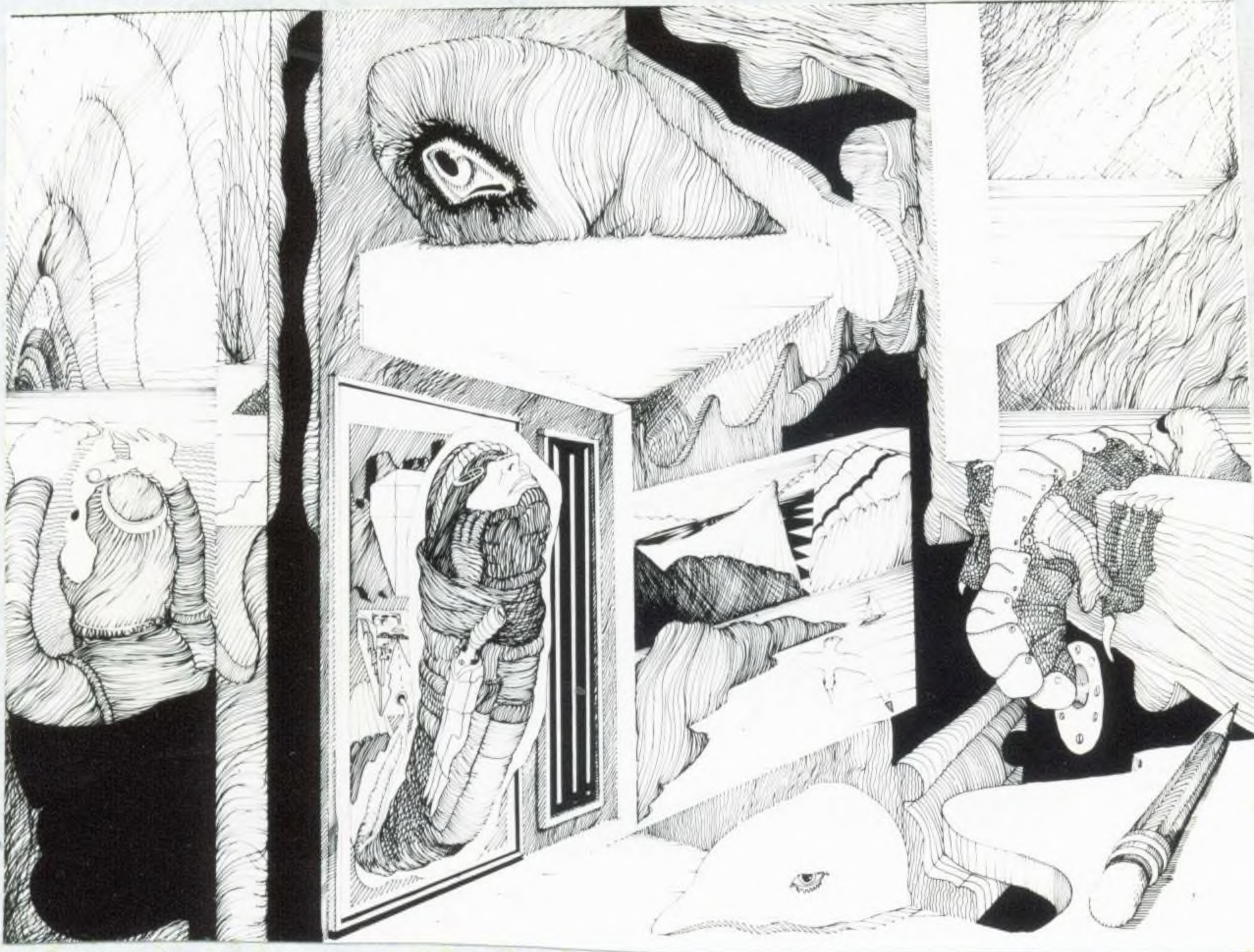


Figure 21.--ADVENTURES OF GOD SERIES III

Ink Drawing 28" X 22"



Figure 22.--ADVENTURES OF GOD SERIES IV

Ink Drawing 30" X 22"

of Eciraum, his faithful companion and ever-loving friend. Eciraum has fallen victim to the ideology of Throng, the God of Mistrust and Nonsense. This searching by God shows his imagined form ascending and descending to limits of the human mind in search of his fearful foe, Throng. The final drawing is an attempt to depict the human hostility of the two gods as they embrace in mortal combat to prove their sincerity and commitment to their respective truths.

This series of drawings may tend towards a science fiction motif, but this attitude towards the subject-matter gave me flexibility in initiating a new perspective in my drawing.

It is not my belief that one should habitually encompass an insane or unrealistic attitude towards varied subject-matter. But I find that the fanciful subject-matter can give one many opportunities to create their own unknown worlds of idealistic, impractical phenomenon.

"God bless the King,--I mean the faith's defender!
 God Bless--no harm in blessing--the Pretender!
 But who pretender is, or who is king,--
 God bless us all!--that's quite another thing."
 -John Byrom⁸

The final classification of ideology is that of doctrines, opinions, or ways of thinking of an individual class. The works executed to represent this facet of ideology are based on Nazi Germany. They depict the Nazis searching for youthful and unthinking minds.

This series depicts the Nazi political hierarchy with the sceptre of mind tuning; the sceptre is seen as a red screw driver, used for

⁸Ibid., p. 322.

easy manipulation of the inner function of ideological indoctrination (Figures 23, 24, 25, 26). Painting four of this series (Figure 26) shows Himmler toasting the defeat of Franklin D. Roosevelt in the election of 1940. His S. S. had contributed eight million dollars toward this defeat.

"I know that one is able to win people far more by the spoken than by the written word, and that every great movement on this globe owes its rise to the great speakers and not to the great writers." -Adolf Hitler⁹

"We can do without butter, but despite all our love of peace, not without arms. One cannot shoot with butter but with guns." -Paul Joseph Goebbles¹⁰

"Shoot first and inquire afterwards, and if you make mistakes, I will protect you." -Hermann Goering¹¹

The caricaturizations used in this series bring out an historical representation of the regalia of that era; the forms used are deformed and parasitic in nature.

Trio from the United States (Figure 27) is an attempt to reflect the liberal attitude of the ungeneralized American middle class college students. The figures are represented as free and separate entities individually molesting each other, with no regard to purpose or feeling.

Big Daddy Big Bucks (Figure 28) also reflects a liberal attitude, but one of a different type. This work concerns money-greedy capitalistic Americans. This is in reference to those so-called Americans whose

⁹Ibid., p. 950.

¹⁰Ibid., p. 977.

¹¹Ibid., p. 965.



Figure 23.--DER FUERER

Acrylic, Ink, Airbrush 3'2" X 3'2"



Figure 24.--GOEBBLES MISNOBLES

Acrylic, Ink, Airbrush 3'2" X 3'2"



Figure 25.--SCHNOOK

Acrylic, Ink, Airbrush 4' X 4'2"

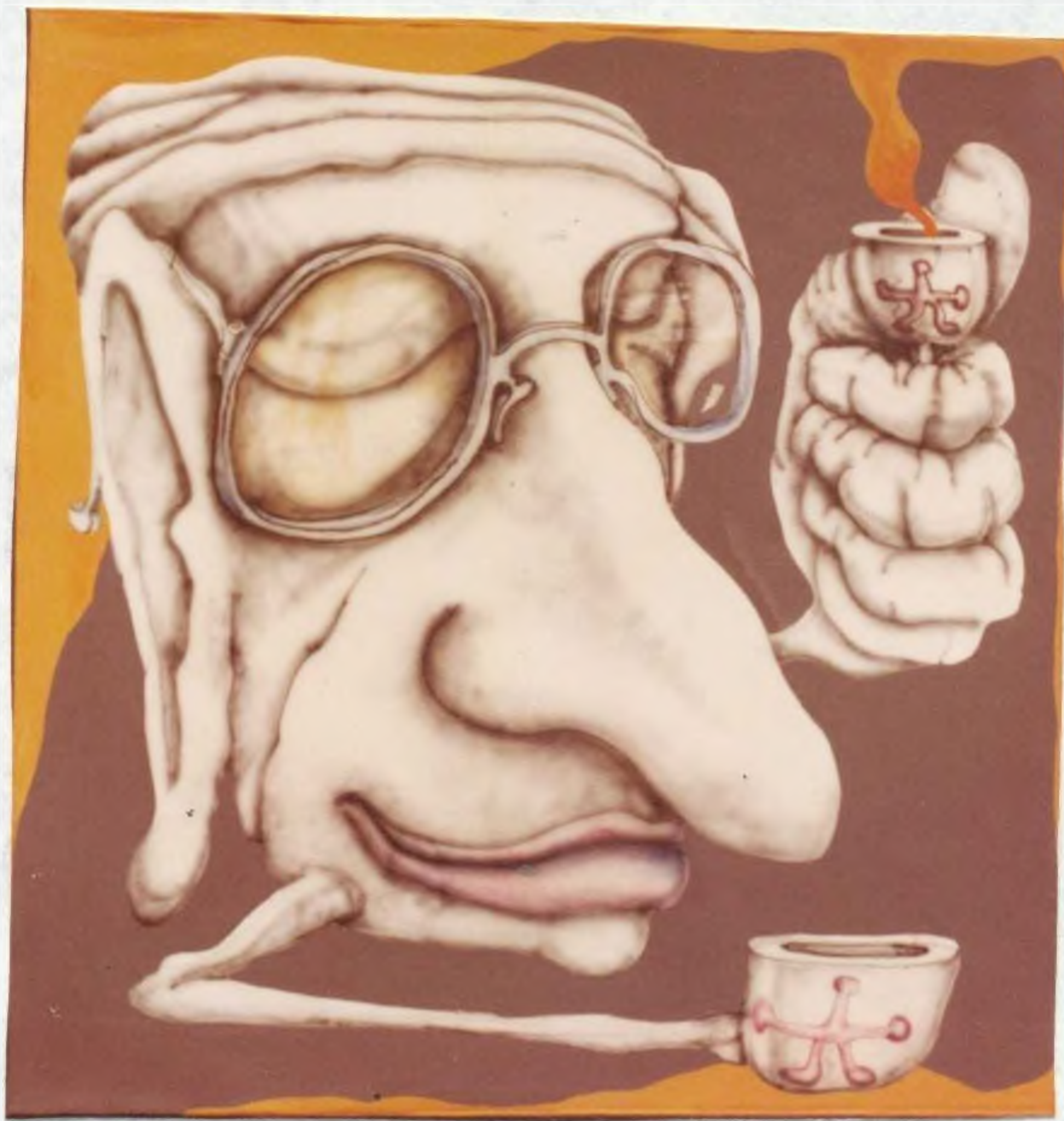


Figure 26.--WE HAD YOU UNDER OUR SKINS

Acrylic, Ink, Airbrush 4' X 4'2"



Figure 27.--TRIO FROM THE UNITED STATES

Oil, Ink, Airbrush 6'4" X 3'6"



Figure 28.--BIG DADDY BIG BUCKS

Acrylic, Ink, Airbrush, Assemblage Painting 5'8" X 4'

existence on Earth is based on working at a job just for the satisfaction of receiving a pay check.

One who never explores his own mind cannot explore another person's honesty. I only know my own mind partially and other parts I'm not ready for, so any attempt by me to entice or inspire others into my frame of thinking will never give that person a true perspective of my thoughts. One can only receive some type of leftover exertion. I will say that my ideologies are only for those who wish to perceive them and project from them some visual type of truth.

CONCLUSION

Caricatures do have the ability to depict ideology. The way that caricature form is used will depend on the artist's attitude and personal feelings towards the concept being explored. Caricature forms can be expressed in numerous media, such as etchings, television, movies, sculpture, lithographs, drawings, or assemblage. These forms can be used further in the theatre, opera and music. It is important for one to be flexible and imaginative towards caricaturization so that an idea can be developed to its fullest potential.

One may wonder why there is no mention of technique and its connection with the development of caricaturization. I say that it is important to dream and fantasize, and to develop ideas about technique. The artist must worry about form. Every artist needs to be concerned with these things but must investigate them for himself. Every idea needs to be given free rein to stimulate the human mind to learn to reason and to think for itself. The art is in the "doing;" "doing" is the finding out about technique. This discovery leads to exploration of tools and methods. If it takes too much struggle and sweat from one, then he should make machines for art. (Here enters the problem of expense.) The artist should learn to think in different ways about things and ideas. He must learn to develop them and to find the techniques and the answers to the struggle of "making." These ideas may seem foolish,

but the underlying concept will stand pure.

No one really learns by reading a paper. The only genuine experience is an experience that one can actually feel and participate in and learn from.

Without some type of ideology one cannot expect to achieve any type of real progress in a specific field. It is with ideas and the struggles encountered in making them a reality that one receives the genuine experience. This experience encompasses all of man's pursuits and gives meaning to him. I have come to the realization that without ideas, without using imaginative ways of incorporating forms, my caricatures would not exist.

"Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honor."
-Ernest Hemingway¹

¹John Bartlett, Familiar Quotations, (Boston, 1955) p. 982.

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