

SEEN AND FORGOTTEN

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ABSTRACT

Mass media is the source of inspiration for my body of work, which I have titled *Seen and Forgotten*. Contemporary societies that have access to modern media formats are bombarded with photographic images. Newspapers, magazines, video, film and the Internet use a photographic format for presentation and this has a profound effect on what society thinks and how it sees. I believe that we, as a society, take photographic information as factual and therefore truthful. This photographic ‘truth’ is often manipulated by traditional sources of authority, like governments, large corporations, and religious institutions for their own agendas. Image-based media can be used to create widespread fear, a false sense of patriotism, or as propaganda to sway public opinion. Religious hatred or military action can be packaged in a way that it can appear moral and just. An unfortunate result of so much mass media is that its consumers become numb. Another blown up house, dead child, or example of religious intolerance becomes commonplace and accepted. We wait for the next newscast, Internet blip, or newspaper headline and quickly forget the horrendous that happened yesterday. In essence we begin to suffer from visual amnesia. It is this powerful, photographic, brainwashing that interests and inspires me to paint and draw the subjects I do. By restaging of media driven “photo ops” through drawn and painted artworks, I hope to call attention to the events that are being fed to us and cause a rethinking of those events.

ACKNOWLEDGEMENTS

I would like to acknowledge all the art teachers that have guided me up to this point in my life. In a world that values war over art I want to thank all of my teachers and professors for their dedication to a life in art.

DEDICATION

I dedicate this body of work to my high school students at El Camino High School, in Oceanside, Ca. where I am an art teacher. They have unselfishly modeled and posed for me for many of the works in my thesis show. Thanks also to my wife, who encouraged me and lived in a house where every room became a studio. I could never forget my beautiful mother who saw something in me at a young age and scraped together the money for my first painting class and watercolor supplies, thanks mom.

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INTRODUCTION

Mass media in the United States is instant, available, and delivered in many forms. Newspapers, magazines, video, television and Internet are within reach to just about everyone in a technologically advanced society. Modern society is bombarded with photographic images daily. According to Norman Herr, PhD, Professor of Science at California State University, Northridge, *Television and Health*, (Herr, 2008) “99% of Americans own at least one TV and the average American watches four hours of TV a day”. “Children spend twenty-eight hours watching TV each week”. The images are seen in all forms of technology, still photography and video. Some images are repeated so often that they become iconic, like a president or dictator. Regardless of how it is presented, the photo-based image-producing media has a profound impact on society’s view of itself and the world. Disasters, famine, war, and death are common daily media events. What to buy and even what to believe can enter our consciousness daily through television and Internet usage and its heavy reliance on photographic based images. A comprehensive understanding of what we are seeing cannot be absorbed in a meaningful way; we view it in a matter of minutes and then it is gone, the next day there is more of the same and maybe worse. Ultimately with so much instantaneous information we become numb and what we witness becomes entertainment and no longer affects us as something real.

Sometimes the images are not what they appear to be and are manipulated for all kinds of reasons. David Miller, of *Spin Watch*, (Miller, March, 2005) states: “This is an age of the fake. We live in an era where the gap between how the world is and how powerful interests try to portray it has grown dramatically wider”. As a society we have come to rely on and believe in what is presented through the various media. Miller also goes on to say,

“with the advent of the digital camera it is cheaper and easier to distribute photographs-and to manipulate them”. Photographic representation can become a misguided and manipulated truth. Government capitalizes on the short attention span of the media consuming public to proffer false information for its propaganda. For example, the United States government used the death of Pat Tillman as propaganda to create support for the war on terror, and inspire feelings of patriotism, and as a tool to increase enlistment. Tillman, who gave up a professional football career to serve his country, was awarded the Silver Star for bravery after the army told the public he died while charging up a hill to protect fellow Army Rangers. After further investigation the real reason was friendly fire; in other words he was killed by our own troops. This government lie aided by mass media inspired my work *Crusader Cross* (Figure 1)



Using media images of George Bush and his government cabinet, I painted *Crusader Cross* as a reminder of where the lies about Iraq war originated. Iconic symbols were used to help further make an impression on memory. The United States flag symbolic of our nation and ideals and the Christian symbol of salvation, the cross, were used to clearly identify the government, and dominant religion of the Bush administration. The Bush administration kidnapped our flag and all it stands. The use of the flag is symbolic of all the good and the bad in this country. In the words of George W. Bush “the war was a crusade” in essence he presents the war as struggle between western Christian ideals and

Islamic fundamentalism. The work is an attempt to show the medias choice of the good guys, the United States, are no different, than the fundamentalist bad guys, the Islamic extremists.

Throughout history many times artists have challenged accepted societal norms and an abrupt shift in artistic thinking occurred. Usually some catastrophic event, natural or political will hasten change in art. Egyptian art remained the same for centuries until Akhenaton, declared that Aton the sun god was the only god. Suddenly a revolutionary idea, monotheism, changed Egyptian artistic thinking. The rigid, formulaic representation of Egyptian funerary art was rejected in favor of an art that favored the living. Even the canonical presentation of the Pharaoh's was replaced with a curvilinear epicene style. The industrialization of Europe, particularly in France and England in the Nineteenth century resulted in a rejection of the Academy and the creation of the Realism and the Impressionist style. With the urbanization of France and England in the nineteenth century industrial subjects and workers began to replace historical, mythological and religion as subject matter for artists.

The invasion of Iraq by the George W. Bush administration, its false pretense for war, (non existence of weapons of mass destruction) and the news media's willingness to lend its media machine for the war's promotion, is what propelled me into my current series. The White House used the news media to whip up feelings of patriotic hysteria to sell the public on an illegal invasion. (*David Barstow and Robin Stein, Under Bush, a New age of Prepackaged TV News, New York Times, March 13,2005*) "The explanation (of the extent to which government-produced news accounts have seeped into the broader new media landscape) begins inside the White House, where the president's communications advisers devised a strategy after Sept. 11, 2001, to encourage supportive news coverage of the fight

against terrorism. The idea, they explained to reporters at the time, was to counter charges of American imperialism by generating accounts that emphasized American efforts to liberate and rebuild Afghanistan and Iraq”. This statement is a clear example of powerful interests manipulating the news media for their own agenda. My works is an attempt to counter the propagandist collusion of the government and media. It is also a way for me to search for some greater understanding in the believed truth of the photographic process presented by the various news media formats.

Mass media uses its manipulative powers to sell products. For example, corporations use slick advertising that appeal to children with the intent to sell products. The children then pressure their parents buy things for them. *Fast Food Nation*, (Eric Schollosser, 2005) “Its not just getting kids to whine,” one marketer explained in *Selling to Kids*, “its giving them a specific reason to ask for products.” Scollosser goes on to use words like “pester power” and “leverage” when describing how corporations can use the media through advertising to mold and sell to children. In many cases what children want can be unhealthy or dangerous.

Some of the danger of the media lies in its daily barrage of death. In his work (Professor Norman Herr’s) statistics show that the average child sees 8000 murders on TV by the time they are finished elementary school. At the age of 18 a young person has witnessed 200,000 violent acts on television. From an early age death becomes something that is not real, or has not real consequences. With so much death and destruction seen on the television when the child reaches adulthood the far off war, disaster and death becomes acceptable and entertaining.

Whether used for advertising, news or governmental brainwashing this powerful image-making machinery is a constant inspiration for my work. Mass media presentation is

the starting point of the ideation process of my work; it is in some ways like a sketchbook. Something I read or watched on the Internet, television, or newspaper grabs my attention. In reaction to this I create paintings, and drawings that clarify for me, and help contain my outrage at what I am witnessing. *Hutu Tutsi* (Figure 2)



is a reaction to the terrible and continuing violence occurring on the African continent, and what appears to be the United States' apathetic response to the violence. The machete wielding African in the work glides through transparent hacking the arms off his victims. His transparency is a metaphor for the transparent transfer of media images into our homes, on the nightly news. Witnessing the horrendous acts of violence that occur in many of Africa's countries from the comfort of home causes passive denial.

Through painted or drawn representation of said events, my purposeful desire is to elevate and extract a universal image from the cascade of ephemeral, interchangeable media opts. To remove it from entertainment, creating work that makes it concrete and meaningful, is what I envision.

METHODOLOGY

Observation and memory are the beginning of my method of work. What one remembers visually is personal. Artists are keen observers and I'm not sure if I was blessed

or cursed with this ability. With years of plein air painting my visual memory has been sharpened, at times I walk around seeing and feeling as though I am in a painting. When watching a newscast sometimes I wonder if what I witness on the screen real? Or just pixels made up in some unknown commercial studio. In trying to comprehend what I see while watching the various news media formats, I have chosen to recreate what I think I am seeing using the traditional materials of graphite and paint. This tradition is what I know and like, the tactile qualities of paint on canvas, graphite or charcoal on rag paper is for me far superior to any electronic method. Media presentations are perceived as ephemeral, easily forgotten, but a painting or drawing is historically perceived as timeless.

Use of photographically based reporting today in the media is the contemporary ultimate form of realism. Photography appears to have become some sort of factual, natural and truthful perception in the 20th and 21st century. Art History shows that perceived perception has changed. A naturalistic approach to representation has been used since the pre historic times in the sacred spaces in the ritualistic area of caves. Like today's use of photographic realism cave art was a way to understand and recreate what is experienced in the real world.

In creating work for *Seen and Forgotten* as artist I choose to use representational methods, and feel free to borrow from any of the periods available from the history of art. Transforming the photographic realism of the media events that I have seen and interpreted I utilize traditional materials and techniques, and photographic reference material. Sometimes I use past representational methods to create another form of visual reality. I have no reservations about borrowing pre-classical conventions nor do I have reservations about using modernist pictorial or design conventions to emphasize particular aspects in my work.

In some works Renaissance space based on linear perspective is substituted with pre-classical conventions. (Figure 3 Palette of King Narmer)



Pre classical conventions were used successfully by the Ancient Near eastern cultures, the Sumerians, Assyrians, and Egyptians for centuries to represent their ideas and their world. Using pre-classical conventions allows for differing viewpoints on the same work. Combining an eyelevel view with a one from above places emphasis on a particular figure in a work, giving the viewer an alternative look at the subject. Changing scale among objects or figures in a work can also draw attention to an important point of a piece.

Sometimes I use large areas of flat color, like the painters of the 20th century to convey an idea. (Figure 4, Barnett Newman, *Vir Heroicus Sublimis*)



The flatness of media screens can be represented and emphasized by denying a sense of depth in a painting or drawing and using flat color as background. Barnett Newman or Mark Rothko color field painting techniques can be utilized in a painting as background. Stripped bare of non-essential elements a flat background may represent an ideological concept like red for communism. (Figure 4) *Tourist Trap*



uses a square canvas with a depthless red background to symbolize Tiananmen Square and communism. A short time ago the square was scene of the Chinese government's aggression and murder but now forgotten and reborn as a tourist trap where you can be photographed in front the iconic image of Mao.

Background areas of gold leaf were a common technique uses during the Byzantine period of art history. It was a visual manifestation/ representation that symbolically signified the otherworldliness and omnipresence of heaven. Omnipresence is how I view electronic media. It can be transported into my home from anywhere, and it has the potential to reach everywhere, yet, to the viewer, it is not a real part of daily life, but surreal glimpse of someplace else. Utilizing a gold leaf background in my work I am the representing the nowhere and everywhere of a television news broadcast, similar to the Byzantine concept of gold as a visual manifestation of the Christian God. A God that conceptually is everywhere at once and yet nowhere to be seen. A flat gold leaf background emphasizes the figure yet still retains meaning as background.

Flat areas of color are used in today's media presentations in the form of backgrounds and computer graphics. Viewers see flat color backgrounds with text, charts and diagrams, overwritten on photographic images as a daily occurrence. I sometime place into painting

graphic notions borrowed from the news. By doing this I am trying to connect the viewer with the original source of my inspiration as well as making art based on media borrowed from media techniques.



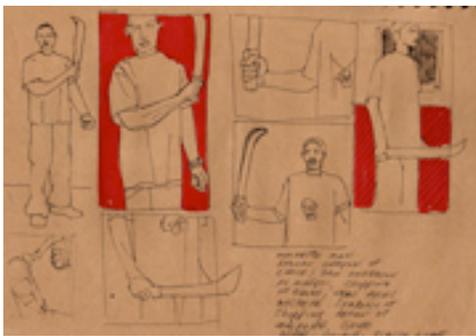
(Figure 4) In *Enemy Funeral* gold leaf was applied to symbolically represent the nowhere, and everywhere of the other world, that place of religious eternity. Both of the dead enemies experience the same thing; both go to the next world regardless of country, or religious affiliation. Both enemies and their families suffer the pain of an unnecessary death. Borrowing from the media I painted graphic lettering across the front of each enemy funeral; one written in English, the other in Arabic script.

In her book *Regarding the Pain of Others*, Susan Sontag writes, (Susan Sontag, 2003, page 116) “That news about war is now disseminated world-wide does not mean the capacity to think about the suffering of people far away is significantly larger.” The overwhelming images presented to the public have hardened us and the real experience of daily life becomes surreal. Human suffering, war and government abuse becomes acceptable entertainment. Sontag also states, “Many critics have suggested that the excruciations of war- thanks to television-have devolved into nightly banality. Flooding with images of the sort that once used to shock and arouse indignation, we are losing our capacity to react” As artist I am more sensitized and my reaction to the over stimulation by images, this “nightly banality” is to make painting and drawings that clarify and remove it as entertainment.

Usually my inspiration for a work is the result of some news media presentation. It could come in the any of the forms presented by the news media. If a radio broadcast is the source of inspiration I will then turn to a photographic based media for visual resources. I gather articles and photographs from many sources, newspapers, magazines, books and the Internet. Recently I have even taken my own photographic resources right off the television. If I find written information inspires me I will begin to search for images I envision will work with the written commentary. I begin by scouring the Internet, newspaper of any photographic source.



(Figure 7 James Nachtwey Hutu victim) Most often the Internet provides instant reference and the computer has become an invaluable resource for finding and storing the media photographic source. Using media based references I sketch out compositions that may become final works.



(Figure 7) The particular event will be restaged using my own models and re-photographing the event. Sometimes I restage compositions based on the media sources other times I compose my models as I imagine the event. My restaged photographs become

references that are used to create a finished paintings, and drawings, based on an initial response from an original media-covered event



(Figure 8)

It is my intention to make some sense out of what I witness about the world we live as filtered through the mass media by restaging and representing it in a way that has more permanence than an ephemeral newscast. Selection and editing images I have chosen for my intended composition follows. After chosen my selected references, I begin to draw in my sketchbook creating compositions. My sketches are drawn with artist archival ink pens on acid free paper. I used a small sketchbook and only one side of the paper. Using an ink pen forces me to make quick decisions, flowing contour lines, fast contrast decisions. After composing a number of sketches I will select one and refine the composition. Returning to the restaged photographic reference I then transfer the composition onto a larger format. Graphite, charcoal, watercolor, acrylic, or oils may be used for the finished work.

Some of my pieces cannot be completed without appropriating media sourced imagery. The problem in using media images for reference material is there may be a copyright issue; therefore I limit their use. I am aware of the repercussions but feel strongly that leaders, celebrities and other media-made icons belong to the public and their images

should be free to borrow when needed for a painting or drawing. As often as possible I restage the media event and use my own models and taking my own references. I am fortunate to have a large volunteer model pool. As a full time art teacher my students have been willing to pose for many of my restaged works. This allows me to edit the idea, avoid copyright issues, and get to the final drawing or painting. Once the final rough is completed, I scale the rough up by returning to my own original photographic source. Then I determine the size and format and begin enlarging by freehand drawing, grid, or with an opaque projector. Distortion and exaggeration are sometimes seen in the final work. Taking my inspiration from a source that selects and exaggerates has given me artistic license to do so again. The distortion enhances the surreal quality and contributes to the sense of artificiality that was presented by the original source produced by the media.

I favor the frontal view. This is a compositional approach that historically has been by all cultures. The Fayum portraits of Alexandria, Egypt and the Byzantine Icons both favored the frontal view.



(Figure 10, Fayum portrait and Holy Face of Yaroslavi) The news media often chooses the frontal view for interviews. Frontal are the most truthful view, eye contact

makes the image more honest by confronting the viewer. The viewer is forced to have a dialog or interaction with the piece or media interview. A frontal, close up can enter the viewer's space and in my work I use it to initiate confrontation and discomfort in the viewer. In *Crusader Cross* frontal portraits of the George E. Bush and his cabinet at the height of the Iraq war are arranged in a cross shape. These portraits are confrontational and menacing like many of the administration's policies. I used a Byzantine style to make reference to Bush's religious preference. The viewers are forced to stare into the eyes of the government officials and their disastrous policies.

In some pieces I place text in my work, similar to the graphics in a news report. The use of text by the media is a way of clarifying and reinforcing their message. The monotheist religions all have sacred, didactic, texts, holy books that guide their adherents through life. Interpretation of those texts can lead to fundamentalism, and fanaticism, that taken to the next level results in war. In the 21st century murder has become a form of prayer. In to order do be a good Muslim, Christian or Jew it is necessary fight and kill to honor your God. In *Enemy Funerals*, I used scripture from the Christian and Islamic faiths that speak of death. Not the death shown on television or in movies but real death that is a result of combat. Both soldiers died defending a belief system that in the end denied them life.

RESEARCH

Research begins for me with researching historical examples by artists that also chose to challenge society's idealization of itself. Searching out, viewing and reading about the works of other like-minded artists has enabled me to continue my artistic vision. Since my work in this series is primarily news media driven and representative of things that are less than ideal as subject matter, historical reference gives credibility to my work. This body of

work will never be living room art, but I feel strongly that it must be created. Historical and contemporary research for my work is done through the computer, published periodicals, news programs and written sources.

One of the early political artists that has influenced me is Jacques Callot, a 17th century French painter and printmaker. Before Jacques Callot artists served the church or the state by promoting God or glorifying war. In artists worked for the government and could be jailed for not conforming. The Romans were masters at the use of art to glorify their accomplishments.



(Figure10) *The Conquest of Jerusalem on the Arch of Titus* is an example. Here Titus is honored with a triumphal arch for his conquest of the Jews with a relief sculpture showing a menorah as part of the spoils of war. It was Jacques Callot's (Jacques Callot 1633) *Large Miseries of War* series that began the documentation of the atrocities of war and the beginning social criticism of governmental actions.



(Figure 11)(Gardners, *Art Through the Ages* 12th Edition page 736).”*Callot’s Large Miseries of War* was among the first realistic pictorial records of human disaster of armed conflict”. What makes Callot’s work so seminal is that he was not painting allegory, history,

or mythology. He was documenting the horrors of armed conflict. Gardner writes “His quick vivid touch and faultless drawing produced panoramas sparkling with sharp details of life – and death”. “He observed these details coolly, presenting without comment images based on events he must have seen in the wars in Lorraine.” Callot’s work is the beginning of the artistic courage that continues today in my work. He used his skills to visually protest his outrage at incessant war and mans inhumanity to man. His work validated social criticism as subject matter for the artist. Callot’s use of the intaglio printing technique makes him one of the first to reach the masses through the distribution of prints. Like Callot’s mass-produced works, today’s media reaches beyond the local area where the events took place. Francisco Goya’s *The Third of May 1808*)



(Figure 12) documents and protests the invasion by Napoleon of Spain and the subsequent murdering of civilians. Similarly, the American weapons of mass destruction have contributed to the deaths of countless Iraqi and Afghani civilians. War was not the only reason for protest by artists. Sometimes an act of government incompetence as in Gericault’ *Raft of the Medusa* can act as a protest for lack of government action, in this case the French government.

Still photography played an early role in the documentation of and protest of war and manipulation of the facts. The American photographer Timothy Sullivan showed us with optical realism the effects of the American Civil War. From the earliest use of war

photography for documentation, photographers manipulated what they saw in order to create a convincing point of view. (Susan Sontag, *Regarding the Pain of Others* page 53) When discussing the work of Timothy O'Sullivan's work documenting the Civil War she quotes, (*Gardner's Photographic Sketch Book of the War*, 1866) "Such pictures also carry a useful moral by showing the blank horror and reality of war, in opposition to its pageantry". Sontag writes "To photograph is to compose (with living subjects to pose) and the desire to arrange elements in the picture did not vanish because the subject was immobilized, or immobile." "Not surprisingly, many of the canonical images of early war photography turned out to have been staged, or have their subjects tampered with."

It was not until I was introduced to the work of Leon Golub that I shifted gears and began to use painting to become critical of the world I live in. Golub inspired me when I was nineteen and his work and dedication have been an important force in my art ever since. I first saw his work in person at The La Jolla Museum of Contemporary Art, which mounted a retrospective in 1985. Golub states that he "creates monsters". (Leon Golub, 1977, interview by Video Data Bank, School of the Art Institute of Chicago page 73) "I finally came to the conclusion that at one level I am simply a reporter. I report on these monsters because these monsters actually exist". He taught me that monsters are part of this world and sometimes must be part of art. His early work was an attempt to paint universal themes that transcend time and place. Golub also used the media as inspiration and reference. (Golub, Lynn Gumpert, Ned Rifkin, 1984 page74) Golub states, "I attempt in these paintings to give some of the quality of media experience, a sense of tension and of abrupt immediacy". I think the Vietnam War was the point of departure for him and his use of the universal. (Golub, Lynn Gumpert, Ned Rifkin, 1984 page74) "By 1972 ,however Golub changed his mind. That year

saw the Richard Nixon landslide victory over the anti war platform of George McGovern, the Watergate break-in, and Nixon's authorization of the mining of Haiphong harbor and the bombing of Cambodia". " An essential change took place in Golub's work. Instead of using the photographs of sporting events and antique sculpture as sources, he began to model figures in his painting after news photographs of the war in Vietnam" . He began to be topical and his subjects shifted to current events seen in the mass media. Yet his work of that time transcends time. Of interest to me was a series of portraits he painted of leaders and captains of industry. These works could not have been painted without borrowing from media photographs.



(Figure13)

We are still making weapons of mass destruction, invading countries unprovoked and sending our men and women off to war.

I was given a DVD from my LCAD professor, Wes Christensen that documents Golub's method of painting. (Jerry Blumenthal and Gordo Quin, *Golub*, 1988) This has been helpful to me to see Golub's thought process, compositional arrangements and painting technique. One of the things he does that gave his work a signature style is his use of many photographic references used for one figure in a painting. He may take the arm from one figure and the leg of another and attach it to a body to create the position of the figure he desires. His figures look stiff and awkward but serve their purpose as monster like humans.



(Figure 13) Although he used news media photographic references, Golub never copied an entire photograph and therefore has evaded copyright issues. He admits that he really is not good at anatomy and that photographs convey that type of information better than he could. (cite the quote) Furthermore he does not work in a photorealistic style, but prefers to draw freehand with brush and paint until he gets his desired likeness. Golub also painted in layers with acrylics and then soaked sections of the painting in alcohol. He then scraped back into the painted surface revealing the layers that had been over painted. As a scraper he would use a meat cleaver. This creates a pentimento affect (the presence or emergence of earlier images that have been changed and painted over) by allowing the many under painted layers to reveal themselves in various areas of the painting. Golub's work is in the realist realm but his approach is similar to an Abstract Expressionist. He works without an easel, and paint directly on very large un-stretched canvas that is nailed to a wall. Golub works in a non-traditional manner by painting then scraping away most of what he places down. He also cares little for correct, academic anatomy. He goes his own way. I find his dedication, technique and choice of subject matter inspiring. It is Golub more than any other artist that justifies and compels me to continue with my work. It is the research, the reading about and the viewing of like-minded artists and their work that gives me the determination and justification of this body of work. By using the photographic media as reference and restating in as fine art it is my desire to see and not forget the events of my lifetime.

CONCLUSION

The invention of photography has had a profound impact on society and on representational artists. Photography began as a way of capturing and freezing light and appears now to have become a believed, factual, re-presenting of life. Photography is beyond a doubt one of the most significant influence on modern life. Society is so used to the photographic image that we now see and believe that it represents reality. This visual real is used and manipulated to convince us of what is true. Are the images we are shown true? If so, whose truth is it? With the constant barrage of alleged truth shown in many ways and daily, can that truth be meaningful? Is it possible to even remember significant events before the next event is shown and disregarded as the latest presentation? Do we as a people suffer from visual amnesia? It is these questions that I am trying to address in my work. The Media's use of the photographic image is part of what drives my effort. The need to comment about my time here and a primal instinct to create is what sustains the effort. I could not have produced this body of work without using references derived from mass media. I begin with an awareness of current events and political situations. Like the spiritual world of theology the media is now nowhere (a screen) and everywhere as it comes into millions of homes around the world each night. Death has become disembodied, just another media show. As the death toll climbs and wars continues to be the norm, the presentation of truth becomes surreal, where freedom isn't free and patriotism is the duty of true Americans regardless of the reasons for war. There was a time in the History of Art where artists thought their art could make an impact and actually change the world for the better. I have no such illusions and only desire to restate and remember some of the events of my time.

“I don’t think any artist can effect political change (although they can serve in the ranks). However, I think artist are unerring in their reflection of what is happening, what is possible. The kind of art you have at a certain time reflects the kind of possibilities available both for the artist and the general nature of the society. And one can analyze the art on that basis, to what extent society is repressive. Partially repressive, to what extent we can move around. And each new art form defines this differently. But in terms of specific change, art doesn’t initiate it but reflects any such changes. We know the Renaissance largely through its art. The future won’t know the 20th century primarily through art but through technology, various media, ect. Yet the picture of the 20th century is going to be fantastically influence by the art we are looking at and that someone will be looking at 200 years from now”

Leon Golub 1977

LIMITATIONS

In creating this body of work I relied on the various forms of news media as inspiration and starting point for each piece. Once an idea manifests itself I usually tried to read something that would back up my initial reactions regarding the idea for the work. While my work encompasses more than one area I limited most of the ideas to actual news reports. Medium was restricted to pen and ink for sketches, graphite and oil paint finished work. After realizing my ability in oil painting was still in the learning curve stage I began to limit the scale of the works. I feel this was beneficial and learned that large does not mean better or monumental.

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Hutu Tutsi, Graphite on rag paper, 22" by 30

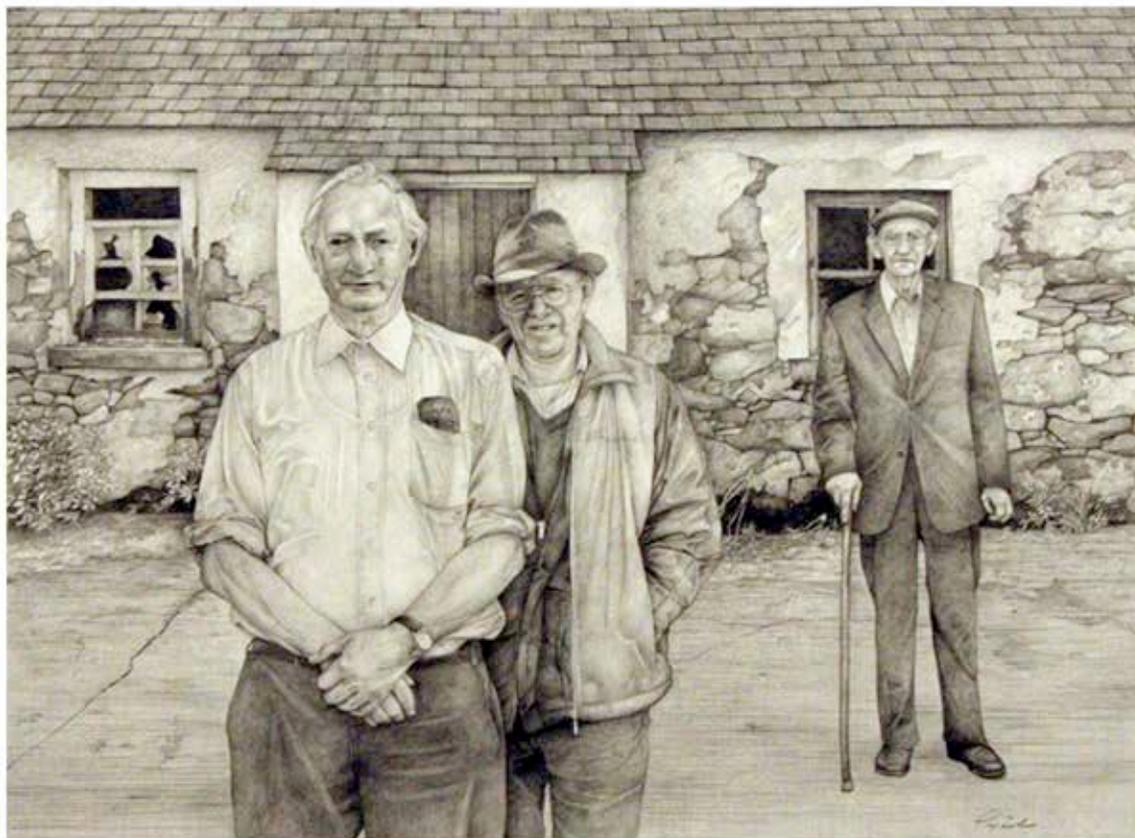




Crusader Cross, Oil on cradled panel, 24" by 32"



Patriot Act, Graphite on rag paper, 22" by 30"



Hard Men from South Armagh, Graphite on rag paper, 22" by 30"



Fort Hood Widow, graphite on rag paper, 22" by 30"



Enemy Funeral, 30" by 40" oil on canvas



Enemy Funeral, 30"by 40" Oil on canvas



Tourist Trap, 24"by 24" Oil on canvas