



A study on the indirect correlation between art historical commentary and object art
by Richard Paul Molander

A thesis submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree
MASTER OF APPLIED ART
Montana State University
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Abstract:

In the Spring of 1974, I completed the following body of work which was presented to the graduate faculty committee in thesis format for the degree of Master of Applied Arts. The object of the thesis was to present a visual as well as a literary documentation on the indirect correlation between art historical reviews and object art. It is my opinion that literary documentation written by an art history scholar should be considered as a separate work of art rather than as an extension of the work of art that it comments on. To make this point, I chose to write the art historical summations seen below before I executed the visual imagery. The summations thus served as a limitation for the visual imagery, causing a reversal of traditional roles as the visual imagery became an extension of the literary commentary. In this way of working, the artist is put in the unique position of ensuring his own posterity within the structure of art history.

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Signature Richard Molander

Date May 22, 1974

"A STUDY ON THE INDIRECT CORRELATION BETWEEN
ART HISTORICAL COMMENTARY AND OBJECT ART"

by

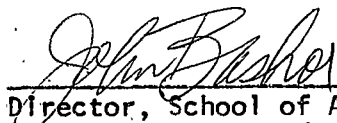
Richard Paul Molander

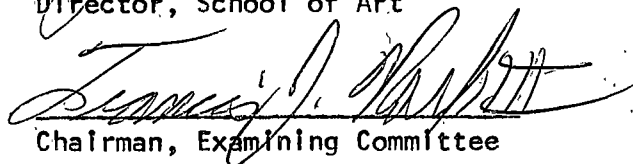
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Approved:


Director, School of Art


Chairman, Examining Committee


Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana

May, 1974

ACKNOWLEDGEMENTS

I would like to thank Herb Gardner who taught me that if things aren't funny then they are exactly what they are.

ARTIST'S STATEMENT

In the Spring of 1974, I completed the following body of work which was presented to the graduate faculty committee in thesis format for the degree of Master of Applied Arts. The object of the thesis was to present a visual as well as a literary documentation on the indirect correlation between art historical reviews and object art. It is my opinion that literary documentation written by an art history scholar should be considered as a separate work of art rather than as an extension of the work of art that it comments on. To make this point, I chose to write the art historical summations seen below before I executed the visual imagery. The summations thus served as a limitation for the visual imagery, causing a reversal of traditional roles as the visual imagery became an extension of the literary commentary. In this way of working, the artist is put in the unique position of ensuring his own posterity within the structure of art history.

LETTUCE DISPLACEMENT 1974

pen, ink, and watercolor

This marks the first attempt by Molander to put into visual form his mystical (although somewhat ironic) concept of lettuce displacement. According to the artist, "After hearing Walter Cronkite's description of the recent Turkish Airlines crash near Paris in which bodies were strewn over an area nine miles long I for the first time understood the distinct possibility of lettuce displacement from my kitchen all the way to my living room floor. This drawing also marks a distinct return towards the use of naturalistic imagery."

SUCKER SUCCESS

lithography, tac-type and suckers

In subject matter the drawing represents a shift of interest to a concern with structure. In order to obtain precision Molander used suckers for the first time to represent the reward syndrome. The sensuous Baroque sky in this drawing also clearly demonstrates Molander's awareness as well as love for art history.

PEN, INK AND BELLYBUTTON LINT

pen, ink and bellybutton lint

Molander developed a style of unnaturalistic rendering for the series in this show. It was essential for him to reject the more traditional style of naturalistic representation of the image of what he wanted, as the demands of these drawings required something more; the style is the resolution of this problem. In response to criticism that he was merely jumping on the bandwagon of the recent craze of bodyworks in his drawing "Pen, Ink and Bellybutton", the artist replied: "I don't really feel that this drawing relates very strongly to a bodywork. I feel that it is related more to the act of getting a haircut; it's a way of staying clean".

SEX OPENS HEAVENS GATES

serigraphy, acrylic, and condoms

The vagueness of the photographic imagery is a direct comment on the difference between soft core and hard core pornography. The stains across the photos seems to relate strongly to certain stains that can be seen in mens' rooms all over the world. When asked about the use of condoms in his drawings the artist replied: "I was brought up in Sweden where Trojan machines are as plentiful as cigarette machines which caused me to develop a great sense of love and respect for Greek civilization."

THAT'S NICE BUT THAT REALLY IS BLUE

lithography, watercolor, and q-tips

Here Molander draws directly upon an actual event while having a class in painting from Paul Vonner. The drawing combines a representation of that event with the experimental findings of the tusche technological lab. It also marks the beginning of the use of q-tips by the artist, which will be carried to its ultimate in later drawings.

Q-TIP MURDER PLAN 1974

pen, ink, and q-tips

This is one of several attempts by Molander to put into visual form his rather complex plan to help a good friend in her rather devious attempt to kill her daddy with a q-tip. It also marks a shift away from representing objects in his drawing in a purely illusionistic matter to just merely pasting the actual object on the paper.

HOMAGE TO PRINTMAKERS 1974

lithography and prisma-color

This is again one of several attempts by Molander to make a statement of truth, a simple truth but yet a truth. There is a tension between the print as drawing and the drawing as print. Molander, being a printmaker, usually settle for the drawing as a print.

SLIDES

1. Childhood Experience
2. Lettuce Displacement
3. Sucker Success
4. Pen and Ink and Bellybutton Lint
5. Sex Opens Heavens Gate
6. Untitled
7. Welcome Ed Ruscha
8. MSU Faculty Show
9. Installation View
10. Edition

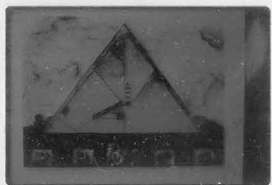
#1 12" x 24"



R. MOLANDER

MADE IN U.S.A.

#2 22" x 30"



R. MOLANDER

MADE IN U.S.A.

#3 22 x 30



R. MOLANDER

MADE IN U.S.A.

#4 22 x 30



R. MOLANDER

MADE IN U.S.A.

#5 22 x 30

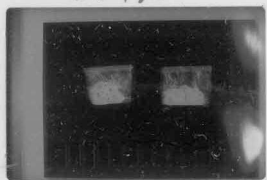


R. MOLANDER

MADE IN U.S.A.

EKTACHROME

#6 22 x 30



R. MOLANDER
EKTACHROME

#7 11 x 14



R. MOLANDER

#8 8 x 10 photos on wall



R. MOLANDER

MADE IN U.S.A.

EKTACHROME
#9 8' x 24'



R. MOLANDER
EKTACHROME

#10 22" x 30"

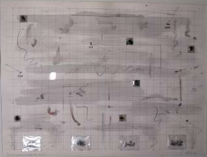


R. MOLANDER

MADE IN U.S.A.













MTU FACULTY SHOW

1974





FOOT KICK





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