LARRY LYTLE:
A RETROSPECTIVE

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in Art 3-D

by

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This Abstract is dedicated to:
my parents for their undying support and love,
to Loy, Alan and Jeanie for their ideas and inspiration,
and my committee for their ideas and patience.
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ABSTRACT

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A RETROSPECTIVE

by
Lawrence Lee Lytle
Master of Arts in Art 3-D

SECTION I

"...there are three hundred and sixty-four days when you might get un-birthday presents---"

"Certainly," said Alice.

"And only one for birthday presents, you know. There's glory for you!"

"I don't know what you mean by 'glory,'" Alice said.

Humpty Dumpty smiled contemptuously. "Of course you don't--till I tell you. I meant 'there's a nice knockdown argument for you!'

"But 'glory' doesn't mean a 'nice knockdown argument,'" Alice objected.

"When I use a word," Humpty Dumpty said, in a rather scornful tone, "it means just what I choose it to mean--"
neither more nor less."

"The question is," said Alice, "whether you can make
words mean so many different things."

"The question is," said Humpty Dumpty, "which is to
be master--that's all."

Alice was too much puzzled to say anything; so after
a minute Humpty Dumpty began again. "They've a temper,
some of them--particularly verbs: They're the proudest--
adjectives you can do anything with, but not verbs--
however, I can manage the whole lot of them! Impenetrabil-
ity! That's what I say!"

"Would you tell me, please," said Alice, "what that
means?"

"Now you talk like a reasonable child," said Humpty
Dumpty, looking very pleased. "I meant by 'impenetrabil-
ity' that we've had enough of that subject, and it would
be just as well if you'd mention what you mean to do next,
as I suppose you don't mean to stop here all the rest of
your life.""^1
SECTION II

To explain, or not to explain: that is the question;
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous misinterpretation,
Or to take arms against a sea of the uneducated;
And by explaining end them. To write: to explain;
No more; and by an explanation to say we end
The misunderstanding and the thousand natural criticisms
That art is heir to, 'tis a consummation
Devoutly to be wish'd. To write, to explain,
To explain: perchance to understand: Ay, there's the rub;
For in o'erwaxing our ideas what reinterpretations may come,
When we have shuffled off this mortal coil,
Must give us pause: there's the fear
That makes short any long thesis;
For who would bear the whips and scorns of his peers,
The typist's errors, the thesis advisor's contumely.²
The pangs of uncertainly, the archivist's delay,
The insolence of Graduate Studies, and the spurns
That patient merit of the student takes,
When he himself might his quietus make
By writing nothing? who would rewrite bear,
To grunt and sweat wearily over a word,
But that the dread of something not transmitted in the work,
The undiscover'd idea from whose bourn
No viewer returns, puzzles the will,
And makes us rather write those statements we abhor
Than have someone else say it for us!
Thus self-protection does make authors of us all,
And thus the native hue of rebellion
Is sickled o'er with the obligation to explain,
And artworks of great pitch and moment
With this regard their intent turn awry
And lose the name oblique.³
FOOTNOTES


2. Scorn, insult.

3. With apologies to William Shakespeare.
MUSIC ROOM

FAMOUS PORTRAITS OF THE 20th CENTURY: COLONEL SANDERS

All artwork is mixed media.
FAMOUS PORTRAITS OF THE 20th CENTURY: CHICKEN OF THE SEA MERMAID

FAMOUS PORTRAITS OF THE 20th CENTURY: MICHELIN MAN

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THE LIFE OF A CHILD SAVED BY AN OFFCOLOR JOKE

3 BOOKS ON PRIMARY RELATIONSHIPS BONDED TOGETHER BY 2 SECONDARY COLORS

THE ABILITY OF PAINT TO SUSTAIN WEIGHTY IDEAS
THE ABILITY OF A PASTEL COLOR TO SUPPORT THE WEIGHT OF A BRICK

THE ABILITY OF A SECONDARY COLOR TO BEND STEEL

THE IMMINENT DESTRUCTION OF TIME HELD IN CHECK BY A PASTEL COLOR
THE ABILITY OF PAINT TO COVER A SHORT DISTANCE

A CONFLICT BETWEEN PAINTING AND FILM OVER THE EXPRESSION OF VERISIMILITUDE

THE ABILITY OF PAINT TO BE USED LIKE TOOTHPASTE
THE ABILITY OF PAINT TO SPELL A CHANCE IN PAINTING

THE ABILITY OF PAINT TO PREVENT THE DETONATION OF DYNAMITE

THE INABILITY OF PAINT TO REFLECT REAL LIFE
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REAL/NOT REAL VOL. 1 NO. 4
REAL/NOT REAL VOL. 1 NO. 3
REAL/NOT REAL VOL. 1 NO. 5
LOS ANGELES 24 HOUR DRIVE-THRU GALLERY