

SPONTANEOUS EMOTIONAL SEARCHING:
A CONTEMPORARY ANALYSIS OF HUMANISTIC ACTION

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Artifacts from the life and career of the artist and scholar, Harry Brorby, reveal his interest in expressing emotion through imagery. Through his writing and art, he sought to create an autonomous artistic identity. Writing and art have long shared a connection in their nature, content, and purpose, but differ in means and manner of expression.¹ This connection specifically between the sister arts of art and poetry is examined in the 1980 essay, *Ut Pictura Poesis: The Humanistic Theory of Painting* by Resselaer W. Lee. The title comes from the philosopher Horace's simile, *ut pictura poesis*-as is painting so is poetry.² Art critics and theorists from the Aristotelian philosophy, such as Dolce, Bellori, Poussin, and Lomazzo, inspect both mediums as humanistic action. Painting, like poetry, fulfils its highest function in a representative imitation of human life.³ This action places the power in the creator's hands to express human emotion, explore beyond the antique, and provide purpose. Brorby wanted to create new and unique works of art that were not simply based on antique methods and traditional art, but that of contemporary influence, self-expressionism and self-actualization. Such work can be seen in his *Yellow Series* that show a spontaneous emotional searching.

Harry Brorby was a scholar, poet and artist based in West Michigan and later Arizona. Many career options were within his reach due to inherited wealth. Money was never in question, as he was the son of Melvin L. Brorby. Melvin Brorby was one of the founding partners and first creative director of what is now DDB Needham Worldwide, the broad-based

¹ Lee, Resselaer Wright. *Ut Pictura Poesis: The Humanistic Theory of Painting*. New York: W.W. Norton, 1980.
doi:<http://www.collegeart.org/pdf/artbulletin/Art%20Bulletin%20Vol%2022%20No%204%20Le e.pdf>. 196.

² Resselaer Lee, "Ut Pictura Poesis," 196.
³ Resselaer Lee, "Ut Pictura Poesis," 201.

marketing communications and advertising agency.⁴ Melvin also was a former chairman of the Chicago Council on Foreign Relations and program director of the Johnson Foundation.⁵ The Johnson Foundation put the first commercial advertisement on television and changed the way advertising was done not only nationally, but abroad.⁶ Melvin's excessive wealth from his illustrious career allowed his children, Virginia and Harry, to attend the finest universities and pursue the careers they wanted out of passion, not need.

I heard about the Brorby Project from my Mellon Scholar mentor, Dr. Kraus who led an independent studies class in 2014, in which 10 Hope College students created a digitalized website of their conducted research. Their research was a collective effort to understand Brorby's prolific career within the context of Contemporary Art and his artistic legacy and collective cultural memory.⁷ In the mass number of artifacts and essays, there is a remembrance of the life and career of Harry Brorby, and much of Brorby's legacy is still to be discovered and researched. After pouring through the research of these 10 students, I began to conduct my own research of the artifacts. I interviewed Brad Bruursema, the friend of Mike Brorby, son of Harry Brorby, on the phone to fill in the missing gaps. The interview began to answer some of the questions of the mystery of Brorby's successful, but largely unknown career as an artist and the personal family dynamic present in the Brorby household. My research is a continuation of looking to the life and work of Harry Brorby to place him within the context of other Contemporary artists.

⁴ Heise, Kenan. "Melvin L. Brorby." Tribune digital-chicagotribune. May 01, 1996. http://articles.chicagotribune.com/1996-05-01/news/9605010182_1.

⁵ Kenan Heise, "Melvin L. Brorby."

⁶ Ellis, Carolyn, and Brad Bruursema. "Personal History of the Brorby Family." 30 Oct. 2017.

⁷ Kraus, Heidi, Dr., Brant Biba, Monica Dwyer, Amanda Bennick, Sai Wang, Austin Garcia, Rachael Corey, Stephanie Harron, and Mason Hunt. "Home." The Harry Brorby Project. <https://theharrybrorbyproject.weebly.com/+dei+pittori+>.

FREEDOM FROM CONVENTION AND A SENSE OF PURPOSE

Brorby's affluent background allowed him to explore various interests and passions in his search for identity and calling. Brorby began exploring creative outlets in music. He started by playing the piano, but found that it left no room for true invention. As a pianist, you can learn how to play the great works, but cannot express yourself. The process was simply based in time. It took painful months of repetition and by the time the piece was learned and executed, there was no excitement.⁸ The piano remained the dominant, and the hands remained secondary.⁹ Brorby theorized that his dislike of piano was a way of reacting against authority and a desire for self-assertion and self-picked goals.¹⁰

The next minor discovery for Brorby was drumming, because it showed him what he loved in life; he yearned for “variety, contrast, climax” and an “immediate, spontaneous, colorful, dramatic” existence.¹¹ Jazz drumming spoke to him the most, with its unpremeditated solos and saturation in mood and heated emotion. Brorby felt that “there was everything in this drumming. You weren’t the automaton. Your hands, arms, feet were the expressors. You were the power, originator...The end product was unified. The expression and expressor were completely integrated.”¹² However, Brorby believed drumming was lacking, for the “product was limited, the means unsuitable; it was pure emotion and any attempt, admittedly crude, to inject into this amorphous state a structurizing intellectual force was smattered out. Emotion ruling on a dominantly emotional field.”¹³

⁸ Brorby, Harry. *Ego and Dr. Quill*. Essay. Holland MI: Hope College, 2015. The Harry Brorby Project. 1.

⁹ Harry Brorby, “Ego,” 1.

¹⁰ Harry Brorby, “Ego,” 1.

¹¹ Harry Brorby, “Ego,” 2.

¹² Harry Brorby, “Ego,” 2.

¹³ Harry Brorby, “Ego,” 2.

Brorby writes about all his explorations in creative outlets in a reflective essay, most likely written during his attendance at Harvard. He confronts himself as Ego, personified in the paper. Ego has commonly been defined as a part of psychoanalysis. It is the part of the mind that mediates between the conscious and unconscious, provides reality testing, and gives a sense of personal identity.¹⁴ Brorby as Ego, explores his various interests and passions and is continually met with failure and disappointment in the lack of expression and purpose that they give him. In between suggestions given by Professor Shakespeare Quill, the newly instituted English instructor in the essay, Ego abuses himself,

Patent-leather Ego, white-gloved Ego, musical-chairs Ego; sweaty Ego, dirty Ego, small, deformed Ego: ugly Ego, pimply, bald, naked, sick, sick, sick. How low you have sunk, Ego. Into the swamps of self-pity, autisms, projective thinking; caught in the clutching tentacles of cruel life, cruel living, cruel time. A time that grows weightier as it grows shorter. Time that can only lead to a greater sickness or a redder tear.¹⁵

There is a presence of directionless wandering. Ego has no sense of purpose or belonging, but instead is a sick shape shifter. After the failed musical endeavors, Ego considers writing, with a bit of poetry and free verse to be his calling.¹⁶ However, the professor and counselor figure in the essay, Shakespeare Quill tells him, “Nope, Ego, old boy, you’re a born flop as a writer. Why hell, look, Jenny Jones can write standing on one leg and you can’t even write with your left hand. Good, Lord, try another field” (2-3). Brorby writes this essay, along with several other essays and poems with great skill and flair. However, both Shakespeare Quill in his essay, and Brorby’s twelve grade English teacher found that Brorby could say what he wanted better in painting than he could on paper.

¹⁴ "Definition of Ego." Google Search. Accessed December 13, 2017.
<http://www.google.com/search?q=ego&oq=ego&aqs=chrome..69i57j69i60l2j0l2j69i60.1030j0j7&sourceid=chrome&ie=UTF-8>.

¹⁵ Harry Brorby, “Ego,” 3.

¹⁶ Harry Brorby, “Ego,” 2.

Painting was an outlet that finally made sense. It was a blend of the intellectual and the emotional. In painting, he can be free from society and social conformity. When he paints, he can unleash the parts of his personality that society would deem ugly and taboo, and he is allowed free rein of expression.¹⁷ It is in painting that he can authentically create new unique works of art and give himself a sense of purpose. Yet this expression does not lie in realism. He found realism repulsive and it left him greatly disappointed with a feeling of worthlessness.¹⁸ Realism is an imitation, a replication. The artist will never be able to attain the real thing, the original will always be better. For a painting of a landscape will always pale in comparison to the beach or the meadow that lies before the painter. Brorby was always disappointed by the art he created through imitations, but found that when working non-objectively and with a loss of control and strong use of automatism, he created some of his best paintings in this manner.¹⁹

The critic Dolce, author of the first noted humanistic treatise on painting in the Cinquecento, was deeply knowledgeable about the ancient theoreticians such as Leonardo and Vasari.²⁰ Leonardo and Vasari believed that art was the imitation of nature, and the painter whose works nearly reached it, made them the most perfect master. However, they also came to redefine the goal of art to be not merely an imitation of art, but an act of surpassing nature. Dolce would have probably agreed that a great artist could combine both selective imitation of nature with intelligent adaptations from the antique.²¹ This suggests a council to abide by an artificial and invariable canon of beauty. However, “if accepted in any sense literally, such counsel could

¹⁷ Harry Brorby, “Ego,” 6.

¹⁸ Harry Brorby, “Ego,” 10.

¹⁹ Harry Brorby, “Ego,” 10.

²⁰ Rensselaer Lee, “*Ut Pictura Poesis*,” 204.

²¹ Rensselaer Lee, “*Ut Pictura Poesis*,” 206.

only result in that uninspired traditionalism against which the Romantic Movement in the name of individual expression and a fresh interest in particular nature would finally revolt.”²²

Contemporary artists and Brorby moved even further from traditionalism and the Romantic Movement. Although Brorby was exploring similar aspects such as various emotional and psychological states and moods, he turned away from the Romantic painter’s attention to nature and plein air painting.²³ Contemporary American art was no longer interested in expressing nature or the sublime, nor a sense of the new found nationalism that grew out of the French and American Revolutions.²⁴ For Brorby and other Contemporary artists alike, would agree with *Ut Pictura Poesis*, “New art and development must come out of contemporary influences and human expression and self-actualization, not falling “into the aesthetic quagmire of merely copying the antique statues.”²⁵ Art was shifting from the representational at the turn of the 1940’s, and Abstract Expressionism changed the way artists explored subject and material.

CONTEMPORARY TIES AND LESSONS FROM CRITICS

Brorby’s artistic process was based in Abstract Expressionism and has proponents in Minimalism. Brorby’s work looks to both facets of Abstract Expressionism: gestural and color-field painting. The *Yellow Series* interplays between Rothko’s use of memory and emotion submerged in the layers of paint, Pollock’s use of action and automation, and pulls from the art theorists idea of human action and humanistic emotion as the new and improved direction of art.

²² Rensselaer Lee, “*Ut Pictura Poesis*,” 206.

²³ “Romanticism Movement, Artists and Major Works.” *The Art Story*, www.theartstory.org/movement-romanticism.htm.

²⁴ *The Art Story*, “Romanticism Movement”

²⁵ Rensselaer Lee, “*Ut Pictura Poesis*,” 206.

Mark Rothko's work in the 1940's helped pioneer color-field as its own distinction within Abstract Expressionism. Like Brorby, Rothko craved transport, which he mostly found in music.²⁶ Yet, he also found his greatest sources of emotion were lavished onto his paintings, in which they were "his passport to a more luminous world, not encumbered by our nouns and adjectives, our interpretations that always fall short."²⁷ Speech was insufficient, his work was incapable of being brought to the threshold of language.²⁸ He rebelled against the academic method. The painter Jacob Kain, who wrote criticism for the *Art Front*, in February 1937 noted that Rothko's group of painters reduced the interpretation of nature and life to the rawest emotional elements, and had a complete dependence on pigment and intense vision.²⁹ Rothko created his most famous color field paintings in the 1950s and 1960s. He created what he called, "multiform" paintings, in which the colors move both inward and to the surface without visible boundaries.³⁰

Rothko's memories and experiences in the act of painting are reduced to essences and remembered in paint. He spreads color and shape lightly on the surface, then overspreads. It recalls the Symbolist's obsession with murmuring silences.³¹ Like the 20th century French thinkers, he believed that there was an inter-subjectivity and the difference could be felt by the onlooker from one painting to the next.³² This is similar to how Brorby created his *Yellow Series*, for each canvas led him onto the next, as he zoomed in on a fragment of the painting and blew it up in proportion and focused in on the next canvas.

²⁶ Ashton, Dore. *About Rothko*. New York: Oxford University Press, 1983. 3.

²⁷ Dore Ashton, *About Rothko*, 3.

²⁸ Dore Ashton, *About Rothko*, 3.

²⁹ Dore Ashton, *About Rothko*, 39.

³⁰ Dore Ashton, *About Rothko*, 125.

³¹ Dore Ashton, *About Rothko*, 125.

³² Dore Ashton, *About Rothko*, 126.

Rothko used no line. He saw color as the only instrument to express the human condition in his painting.³³ In *Number 61*, 1953, there is a rectangle of black, with brown and maroon smudges peeking through the surface which evokes a kind of anxiety and a sense of being lost. The rectangle then blends into a narrower pale blue rectangle that seeps and blurs into a murky navy and black depths at the bottom of the canvas, which suggests a type of desolation and loneliness. There is time needed to reach a visual resting point, which endow it with its emotional qualities.³⁴

Brorby's *Yellow Series* is deeply rooted in Rothko-esque color-field painting. The paintings are equally large. In an untitled sketch for his *Yellow Series*, there is a dotted black line detailing where the black strokes outlining the white borders will be placed. Even in the sketch, Brorby marks out where part of the black line will leave its uniform line to jump out almost unsuspectingly. The hand seems to speak for itself, but there is a blend between automation and thoughtful artistic choice. In the sketch, there are blots of various shapes of color in yellow and orange in the rectangular spaces. Some of the blots are placed on top of one another and the colors blend into a richer color and more anamorphic shape. The sketch proves that the hundreds of yellow canvases that compose the *Yellow Series*, are not simply painted yellow rectangles, outlined in white and black borders and markings.

The finished pieces of the *Yellow Series* tell an emotional story cloaked in paint. Like Rothko, his layered shapes of color suggest the memory and emotion explored through the varied shapes and color blending and fading together. In his painting *34a*, undated, the yellow portions of the painting are so layered with various colors that there is a grainy texture that lifts from the

³³ Dore Ashton, *About Rothko*, 134.

³⁴ Dore Ashton, *About Rothko*, 137.

canvas. Throughout the middle portion of yellow, there are pale yellow streaks that peek through the top layer of darker yellow.

Brorby's use of line recalls the abstract expressionistic and minimalist work of Frank Stella. In one of Stella's most famous Black Paintings, *The Marriage of Reason and Squalor II*, made in 1959, Stella uses a linear gesture which is tactile, but placed against the smoother ground, it creates a kind of frontal assault on the viewer.³⁵ The stripes seem to suck the space out of the image, making the painting look at first flat, but in fact, it is anything but inert.³⁶ Stella learned from Pollock, Newman, and Rothko, that the possibility of space is not limited by the materiality of the paint.³⁷ Stella creates space conundrums with the stripes drawing the viewer into the image, and then takes the viewer out to the edges of the painting by following an edge or running stripes into it. The thickly applied enamel paint pulls the viewer back into the surface and out from the wall.³⁸ The enamel paint's oil base allows it to dry into a hard, semi-glossy finish. Along with the thin channels of raw canvas, the painting slightly deflects light, which creates an indeterminate surface, which makes the stripes at times seem to appear anchored to the canvas, while at others they seem to hover just above it.³⁹

The Marriage of Reason and Squalor, II, is also a part of a Stella's series of Black Paintings of 1958-60.⁴⁰ Like Brorby, Stella's series seems to explore an emotional feeling, albeit darker in Stella's work, yet equally "bent on rigorous problem solving."⁴¹ In Brorby's *Yellow*

³⁵ Auping, Michael, Frank Stella, Laura Owens, Jordan Kantor, and Adam D. Weinberg. *Frank Stella: A Retrospective*. New Haven, Conn: Yale University Press, 2015

³⁶ Michael Auping, *Frank Stella*, 17.

³⁷ Michael Auping, *Frank Stella*, 17.

³⁸ Michael Auping, *Frank Stella*, 17.

³⁹ Michael Auping, *Frank Stella*, 17.

⁴⁰ Michael Auping, *Frank Stella*, 11.

⁴¹ Michael Auping, *Frank Stella*, 12.

Series, the bulbous white forms that intersect the canvas are not a pure white, but have small haphazard looking yellow lines that run through, near to the black border. The black border itself is not uniform nor applied smoothly, but in places seems to be scratched on. When viewed closely, the colors and planes blend together, as the black is applied loosely and sparingly, allowing yellow and white to peer through in flickers. Like Stella's Black Paintings, the lines draw the viewer out to the edge of the painting. Then the quality of the thick yellow paint and slight forms and color variations submerged in the yellow surface draw the viewer back into the surface of the painting.

Brorby's *Yellow Series*, has a calm and meditative, and seemly rationalized approach. The layers of carefully applied color are used to evoke feeling and lead the viewer to understand the human mind, emotion and the artist's disposition. To many, looking at work such as Brorby's *Yellow Series*, it would seem simple, with only a few markings and three colors existing. Yet Greenberg would be pleased, for the uneducated viewer, or the common man, would be unable to understand the art. Real art according to Greenberg, takes a fine understanding of the art world, history, and the nuances of the piece. Brorby, in his *Yellow Series* is letting the form speak instead of a clear narrative or figure and explores the very complicated terrain of the human mind and expression.

On the other hand, in action painting, such as Jackson Pollock's work, the painting is a recording of the action itself. It exists in the spontaneous work and action of the hand and mind. The canvas became an arena in which to act, rather than a space on which to reproduce or re-analyze an object.⁴² There is a presence of automatism, of letting the hand do what the mind does

⁴² Kraus, Heidi. "Abstract Expressionism." Lecture, Contemporary Art History, Hope College, Holland, September 12, 2017.

not yet fully conceive. The perfectly precise, smooth brush strokes are abandoned for a whole gesture of flinging and dripping paint across the canvas in different areas. The material is now speaking for itself, versus the represented object or form.

Likewise, painting is defined by Bellori in precise Aristotelian language “as the representation of human action.”⁴³ “Thus he states what earlier critics hinted or took for granted, that painting like poetry is an imitation of human action of more than common beauty or significance. In this connection one may recall the thoroughly humanistic and Aristotelian observation of Poussin, who more profoundly perhaps than any critic understood the significance of *ut pictura poesis* for the painter’s art, that without action drawing and color in painting are of no avail.⁴⁴ Art is also not without human action; Brorby draws inspiration and technique from automation. Painting requires this sense of human touch and human psyche elicited through the medium. Brorby combines both elements of Abstract Expressionism and art theory by using an automatic method and painting in color-field technique.

Poussin recognized that “the novelty in painting does not consist principally in a new subject, but in good and new disposition and expression, and thus the subject from being common and old become singular and new.”⁴⁵ Art does not have to have an entirely new subject, but it must be examined differently. We are no longer looking at the nude or a landscape, but a landscape of color and human emotion that renders a whole new genre of art. Brorby’s ties to Contemporary Art history is a part of the ongoing switch from the antique and traditionalism. This switch continues to move the art world forward into new genres.

⁴³ Rensselaer Lee, “*Ut Pictura Poesis*,” 210.

⁴⁴ Rensselaer Lee, “*Ut Pictura Poesis*,” 210.

⁴⁵ Rensselaer Lee, “*Ut Pictura Poesis*,” 211.

THE AUTOMATISM AND THE GENIUS BEHIND IT ALL

Brorby's work, specifically the *Yellow Series*, demonstrates a spontaneous searching explored in each painting on an emotional and philosophical level. There is a recording of his artistic process as he navigates from one painting to the other, as each painting is a reinterpretation of the painting before it. Brorby would paint only a small white and black line on the yellow canvas, but in the next painting, it would be enlarged to where the white and black is almost as dominate as the yellow portions. There is a sense of mania, as by the end of the series, he had created over 140 paintings. Brorby commented about his process in the Ego essay, saying that his second painting was always better, "the second is... a successful solving of the muddied first problem" which reflects his theory about personality development as one of continual refinement and exploration.⁴⁶ Brorby's series is a continual dialogue and problem solving. If unsuccessful or incomplete, the following painting, in its abstraction and the artist's use of subconscious, tackled it from a different angle. There is a large presence of automatism in which there is the ability to solve problems of which consciously you would never be aware.⁴⁷ Ego also says that this phenomenon could be compared to automatic writing in poetry.

By painting abstractly and out of the subconscious, the more emotional and personal processes of action are liberated. Brorby could dissociate himself, his inner self isolated from the social self. By relying on relative autonomy, the subconscious aspects of his personality are completely free from objective restraint.⁴⁸ This had a huge impact on Brorby's work, pushing him from the limits of realism and imitation, into a contemporary realm that fostered unique humanistic work. Although Brorby's past work in printmaking is intriguing, he has reached full

⁴⁶ Harry Brorby, "Ego," 10.

⁴⁷ Harry Brorby, "Ego," 9.

⁴⁸ Harry Brorby, "Ego," 7-10.

strength as an individual artist in his *Yellow Series*, and the art world recognized it. His *Yellow Series* #7 won the prestigious Pauline Palmer Prize at the Art Institute of Chicago in 1969.

In Roger de Piles' commentary on Du Fresnoy's *De arte graphica*, he gives a warning to prospective painters: "Beware you dwell not too long upon it, and endeavor not to force your genius."⁴⁹ De Piles was already giving commentary towards a forward-looking distrust of the academic rules placed on the painter, and saw them as limiting. Art critics, artists, and Brorby alike found that it is important to trust themselves in their work, and forcing yourself to recreate a perfect image or work of art is a false work. True genius comes from allowing the mind and body to speak as one, creating new work, instead of making another false replication. Authenticity and genius is found in the scratchy lines that let portions of yellow and white peek through the line of black, that often interrupt the yellow portions by a small squiggle chasing its way off its set course.

THE SPIRIT OF THE POET, PAINTER, AND THE ACADEMIC

The art critic and philosopher, Gotthold Ephraim Lessing, went astray as a critic of painting in defining the limits too strictly. As a classicist, he had a narrow conception of formal beauty as the goal of painting.⁵⁰ He minimized the importance to the painter of human emotion and psychology, for "His utter lack of the pictorial significance of the development of modern painting, and the dominant influence of the antique all combine to narrow his conception of formal beauty to a point that could allow the painter little room for the expression of human emotion."⁵¹

⁴⁹ Rensselaer Lee, "Ut Pictura Poesis," 220.

⁵⁰ Rensselaer Lee, "Ut Pictura Poesis," 215.

⁵¹ Rensselaer Lee, "Ut Pictura Poesis," 215.

Plato, however, recognized this in both painting and the art of poetry. In Plato's *Phaedrus*, Plato explains that in order to create new works of art, one must be a student in human nature, have an extensive knowledge of literature, and the spirit of the poet,

For he cannot be a painter who has not also something of the spirit of a poet. It is, moreover, always implied in the critical writing of this time that the painter, like Horace's poet, should be a profound student of human nature which his knowledge of literature, in providing him with appropriate examples of human action and emotion, will also enrich. But whether it is a question of literary knowledge, or of immediate experience of life, for good painting as for good writing *sapere*, as Horace had said, *est principium et fons*; and that *eruditio libero digna*, that "learning worthy of a free man" of which Cicero had written, is the inspiration equally of painters and of poets⁵²

Brorby's life is proof of this, for as a scholar, he was forever curious about the interworking's of subject material and their connectivity to human experience and personal identity. In his exploration of music, various poems, manifesto-type narratives, and scholarly essays, Brorby was constantly exploring his own human condition. He had a desire and a physical need to express himself concretely. Other artists, equally share this searching quality, and similar interests in music, poetry, and writing. It is present in the similar work and style of Rothko in his color-field painting, Pollock in his use of automation and action painting, and Stella in his minimalistic abstract paintings.

Through painting, they are able to express their work in its highest form of human expression and emotion. Brorby in his contemporary roots found his identity and strength as a painter when he left the inhibitors of imitation and began to work abstractly and automatically. His *Yellow Series* is his strongest example of his self-actualization and most successful work as an artist. Painting was so freeing and intuitive that there was a sense of conformity dominating when Brorby wasn't creating. It is why Brorby would wake up each day, eat a massive bowl of

⁵² Rensselaer Lee, "Ut Pictura Poesis," 212.

cornflakes, and spend the entire day until dinner in his three-floor studio outside of his home on Lake Michigan. With no work, and no reason to work, he was without a sense of purpose or contribution.⁵³ It was in art that Harry was able to find purpose and create a sense of contribution and legacy.⁵⁴ His creations are a form of self-preservation and gave him a sense of purpose.

⁵³ Carolyn Ellis, Brad Bruursema. “Personal History of the Brorby Family.”

⁵⁴ Carolyn Ellis, Brad Bruursema. “Personal History of the Brorby Family.”

Images

Figure 1
Mark Rothko
Number 61 (Brown, Blue, Brown on Blue). 1953.



Figure 2
Harry Brorby
Untitled/Unsigned Sketch



Figure 3
Harry Brorby
34a, undated



Figure 4
Frank Stella
The Marriage of Reason and Squalor II, 1959.



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