

*Classical Forms and the  
Structures of Language  
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## Abstract

The relationship between language and structure is apparent in this exhibition of paintings and works on paper from 2004-2009. This theme in my work follows through in my art history thesis *Language Beyond Metaphor*, about Francesco Borromini's Sant'Ivo alla Sapienza as well. The coincidence of these principles in my work originated in a love for the Renaissance that I developed when I had the opportunity to study in Rome for a semester. When I returned, I had the incredible privilege of studying under a very famous artist who taught my classical painting as well as art theory. The Mastercopy, *from Guido Cagnacci*, is a painting that I completed while studying in his studio. Beyond classical paintings that my teacher, Osvaldo Romberg did, he also did theoretical works including tonal scales and color analyses, as well as philogenetic studies of other paintings. The tonal scales are the influence for what eventually became the language charts, such as *Alphabetic Chart: Greek*, and *Alphabetic Chart: South Korean (Hangeul)*. The scales of tone or color that I was surrounded by in Osvaldo's studio started me thinking about what other things that I could possibly chart or represent. Out of this also came other paintings within classical and religious themes, such as *Untitled (Pietà)*. The juxtaposition of these two types of work, represent form and classicism, and concept, analysis and the theoretical.