

THE GROTESQUE, REFLECTIONS, AND THE DEVELOPMENT OF
PAT RIDDELL'S VISUAL WORK, 1979 - 1982

A Thesis

Submitted to the College of Graduate Studies and Research
in Partial Fulfillment of the Requirements
For the Degree of
Master of Arts in Fine Arts
in the Department of Art and Art History

by

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ABSTRACT

This thesis represents partial fulfillment of the requirements of Master of Arts in Fine Arts. It is meant to be a documentation and analysis of the development of visual images I made throughout 1979 to 1982. In the thesis, I discuss my work and the development of imagery in the work in terms of my intuitive orientation, (influences from the 1970s) and in terms of traditions which I was influenced by at the time. The visual images do not fit into one tradition or another. I therefore mention three general areas of influence: these are: The grotesque, Pop art (mass media), and German expressionist painting and literature. The three are then discussed within the framework of Art as Experience. Reproductions of works and documentation of processes are included. I relate the types of images and perceptions I cultivated to anxiety-producing and anxiety-releasing imagery.

The imageries can be seen in figures 1-1 to 1-5, (group A), figures 1-5 to 1-8, (group B), and figures 1-8 to 1-14, (group C) of this thesis.

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1. INTRODUCTION

1.1 Personal History

My ethnic background is English, Scottish, and Irish, and I am a third generation Canadian. Mother is of English extraction, Father, Scottish and Irish. The family is divided into traditional roles of male and female; is farm-oriented, having a middle class work-ethnic, which perhaps can be attributed to a Protestant background.

Expression using art as a medium began when I was quite young. I drew small sketches on paper. An early experience I remember quite well was a small study of form in public school. I was curiously drawn to the making of form by manipulating finger paint applied to a paper surface. It inspired an interest which I still find intriguing in all types of human endeavour, that being the relationships between activity and meaning.

It is curious what our perceptions will do when confronted with visual forms which can be pleasing or can be anxiety-producing. It is this effect which became increasingly interesting to me as I developed my working visual language. Examples of these kinds of forms can be seen by comparing figures 1-1 to 1-5 with figures 1-5 to 1-10, and with figures 1-10 to 1-14. I found that certain manners of artistic processes predisposed my perceptions and emotions to being either of greater or lesser anxiety. I wanted to explore these emotional changes in my work in using various artistic processes.

1.2 Prologue

The starting point the work during my graduate program began to take shape in 1979/80. At this time I was attracted to the "Dada" involved in shopping and in the grocery store environment.¹ This included individual buying attitudes. I would go to the grocery store at specific times and draw small sketches of individuals which would later be worked into a prints or drawings. I associated food-gathering activities with ideas about man the social animal; that is, shopping for food has replaced hunting for food. Shopping for food can result in chaotic sensory perception. In essence, the comparison is man the simple hunter vs. contemporary man, a hunter confused. This confusion is the result of the impact of design and labelling.

My British heritage, sensibility towards black humour, (the sublime in English literature) and English Pop Art formed the beginning of my work. This work then turned to the perception of the grotesque, also seen in expressionism and expressionistic literature, and an awareness of mass media influences on my perceptions as an artist.

I cultivated an interest in documenting my perceptions of the grotesque:

The Grotesque is the arousal of anxiety by giving expression to infantile fears, fantasies and impulses; what distinguishes it from purely uncanny is that in the latter defenses against anxiety are weak, while in the grotesque the threatening material is distorted in the direction of harmlessness without completely attaining it. It is "healthful

but irrational play of the imagination in times of rest"; irregular and accidental contemplation of terrible things, or evil in general and "the confusion of the imagination by truths which it cannot wholly grasp".²

The elements which attracted me to this sensibility were the possibilities of cultivating perceptions of the grotesque in relationship to human experience. The interplay between life and art here is closely connected in that the grotesque, or the search for the grotesque deals with unique, anxiety-producing, yet still aesthetically pleasing perceptions, all of which are integral parts of human existence.

Pop artist Ronald Kitaj stated in his search for painted form that:

"Put simply, ... I want to know something- I want to know how and why and what it is to be human - and I believe that the arts give any of us the most specific intensive information on these questions possible in the given world. I am human, restless, unsure, insistently questioning as to how you are feeling, what it is you know and what do they mean ... yet the preoccupation seems to me to be always rooted in the fact of the human: the singular, the communal, the one, the many, in the presence of our own lives and in the presence of history."³

This statement by Kitaj seemed to me to involve not only his perceptions of anxiety producing situations, but also social-environmental aspects of the perceptions of a human being in a mass environment. Art-making then becomes less and less a personal isolated visual experience and more an activity which interacts within other fields of knowledge or with schools of thought.

The making of images represented here in photographs follow elements of expressionistic art and literature as well as influences from different areas of contemporary art of the 1970's and 1980's. The expressionism found in Germany in the early 20th century found its home in a politically, economically and spiritually oriented expressionism. Some of it was based on apocalyptic visions, and on an emphasis on the intuitive. A portion of this work was by politically and spiritually oppressed groups of artists and a period of unrest which was the result of the industrial revolution - where rapid technological advances were faster than changing attitudes of the personalities and society involved.⁴ In the earlier part of this century, this expression was spearheaded by such artists as Ernst Kirchner, Eduard Munch, Karl Schmidt-Rotluff, Ernst Barloch, Katie Kollwitz and Max Beckman.

The expressionistic nature of my drawings, prints and paintings, in terms of reliance on the intuitive and reactions to my environment, belongs to a similar perception of human states and the element of the grotesque involved in expressionistic art and literature.

1.3 Text of Thesis

When I arrived in Saskatoon in 1979 I was making visual images which I felt were symbolic of human experience and of my own sense of absurdity, hope and love. Three of these images were entitled "!*?", "*!?", and "P".⁵ I started doing a series of mixed media pieces and these had a personal orientation. I considered the orientation to be an intuitive one in which I chose to make images

that evolved from personal experience.

This resulted in feelings of anxiety which I found could be brightened through expression. This in turn led to an interest in surface, pattern, and texture, in physical experience, and in the extent to which the grocery store, or, the "Dada of the Drugstore"⁶ had influence on me as a naive consumer.

I had a desire, in a sense, to communicate something about myself through making art. This was cultivated through me watching television, reading advertisements, shopping, and watching others make art. I had a desire to communicate to others; to see and think about what it is that makes the viewer like or dislike certain pictures or images.

In this regard my interest was not in communicating an intention directly to the viewer, but rather in the idea of dealing with images which have negative aspects about them: these negative aspects alluded to either states of consciousness or externally applied conditions. These included fear of war, the cold war, and nuclear warfare. Each is a source for expressionistic art and art forms in contemporary art today. Since childhood I have been confronted with issues which involved: 1) the world "ending" in 1982, and 2) nuclear disarmament. Mass media, like art, influences unconscious processes of the individual. This poem from Edgar Allan Poe, refers nicely to this fear of unconscious processes:

Sonnet-Silence

There are some qualities - some incorporate things,
 That have a double life, which thus is made
 A type of that twin entity which springs
 From matter and light, evinced in solid and shade.
 There is a two-fold silence - sea and shore-
 Body and soul....one dwells in lonely places,
 Newly with grass o'er grown; some solemn graces,
 Some human memories and tearful lore,
 Render him terrorless: His names's "no more".
 He is the corporate silence: Dread him not!
 No power hath he of evil in himself;
 But should some urgent fate (untimely lot!)
 Bring thee to meet his shadow (nameless elf),
 That haunteth the lone regions where hath trod
 No foot of man. Commend thyself to God'.⁷

It seems to me developments parallel to the industrial revolution
 are presently underway. However, in this case change is not a replace-
 ment of human labour with mechanical labour but rather a transfer of
 certain cognitive activities from brain to electronics.

The new technology which began appearing in the seventies and
 was prefaced by earlier works in art such as Robert Rauschenberg's
 "Booster" and John Cage's, as well as Rauschenberg's later performance
 oriented pieces, has built a basis which also reflects the interaction
 of changes of technologies in our society.⁸ These again occur at
 a rate faster than the individual's ability to change.

John Cage spoke about the crisis he felt and the thrill when
 he walked into a room and in that room his high and low body rhythms
 were measured (1961). Therefore, the statement, "Everything we do
 is music." Rauschenberg referred to this when he said "I work in
 the gap between art and life." The question regarding the differences
 between subjective and objective learning becomes less and less

important in the face of new technological interfacing of disciplines. I relate this in my visual work as being differences between intuitive and intentional process.

Rudolf Arnheim in 1950 spoke of a triangle being built which meshed together all disciplines. Presently this meshing together of disciplines is especially apparent in communications technology and mass media education. The interface area between the new technologies and the old is one which necessarily reflects social and personal anxiety.

The breakdowns which occur affect the human being greatly in day to day life. They become frightening to me because I recognized them as speaking to my inability to verbalize the things I feel and to trust in my judgement of intuitive human feeling.

My visual communication has assisted in other forms of communication. I learn when I read; I echo the author through working with others. I see and I read through seeing, but to learn I look. The attitude becomes one where I utilize functions of tension in a dynamic system:

1. Tension/activity/Tension
2. Activity/tension/Activity.

One expressionistic aspect of the images in the show is that which predispose the viewer to respond to either anxiety producing or anxiety relieving elements in the work.

My working methods in drawing, printmaking and paintings reflected this intuitive emphasis which is on one hand anxiety-producing work and on the other, anxiety-releasing work. I began to assume a more objective attitude when I began to paint images that reflected experience in a more emotionally appealing manner. It was through this that I became more aware of the archetypal symbols I utilized, such as, the house, the lady, the barrier, net and fence, the door, the opening, and how these symbols communicate on the level of basic human symbols. I started working with tactile surfaces, floor plans, children, landscapes and still lifes. I also became more aware that these images functioned on another story-telling level, that of autobiography. "Alley-Oop #2" is an example of the barrier image.

The making of my visual images at this time became documents and points from which ideas evolved. The reading I was doing involved the struggle of individuals and classes for hope through crises. By crises, I mean either the state of flux of emotions an individual experiences when the environment forces a rapid change or perceived necessity of change of personal identity. In the diagrammatic floorplan series, and in the "Barrier" oriented pieces, such as "Alley-Oop #2", the barriers become ones which are pliable, which occur over and over, can be socially or perceptually implied, and can function in a sense of game and game-playing for the purposes

of personal motivation.⁹

Art in this context has to do with unconscious story-telling, with illustration and with expressionism. I project images of a symbol in a story-telling manner to the viewer. I choose to use my projections of the returned viewer's perceptions in the synthesis of future works. Story-telling ability is a tool by which an artist may communicate unintentionally. The associations viewers bring to art images are a large part of the viewing of the art piece.

The artist becomes mature when the image of self, or the artist's self-image, is allowed to be part of the total experience; in other words, when artistic intent and viewing responses are congruent. Art as experience and expressionsim, then, offers me something to work in. It offers form because I use painting as a self-actualizing process which becomes self-enhancing.

If my art is categorized in a tradition, that tradition would be that art comes from the basic need of the human individual to express emotion. The self-expression is carried out in the supporting structure of its environment, and reflects the concerns of that environment. John Cage said "We are not having art just to enjoy it, we hare having art in order to use it".¹⁰

The crises art faces then is the affect of media persuasion on individually isolated perceptions. The new figuration, neo-expressionism, and the general resurgence of expression-oriented art is a product of the rapid transition in technology today.

This crisis is exactly what affects me as I paint. I choose from a regulated media environment in which individuals are catered to through complex systems of subliminal communication which do not always allow the artist to experience free of other interferences. On the other hand, it can create the most exciting possibilities for artistic sensibilities.

Joseph Albers spoke of this constructed learning process when he said that "examination is not the end. What happens after the examination is over, that is the beginning." Albers' work was generally non-systematic, communal learning through experiences.¹¹ An analogy of this is seen in this reference to the manner in which human beings perceive:

I see you now; light rays come from you, enter my pupils, produce this wonderful screen, an image of you: but what is exciting is what happens after that: we almost never see a color for what it is; we do not see straight.¹²

The approach to learning becomes one where I accept two modes of learning, one empirical, intentional, the other unstructured and loosely based on non-discursive, intuitive, thought processes.

In combination with these processes, then, I cite Ruskin who listed three basic processes of grotesque in art:

1. Healthful but irrational play of the imagination at rest.
2. Irregular and accidental contemplation of terrible things, or evil in general (for example, habitual pessimism).
3. Confusion of the imagination by the presence of truths it cannot wholly grasp.¹³

All of these lead one back to the expressionistic quality of art making. The perception build up in the artistic vision through these cultivated experiences is one in which anxiety and calmness are associated in an attitude of awareness.

1.4 Summation

In summary, making the art pieces involved consciously cultivating specific awareness by which I was predisposed to react in certain ways. I began with an interest in the grotesque and I was attracted to German Expressionist printmakers and painters. The attraction involved intuitive and intentional learning and knowledge. I became more aware of mass media influences on my perceptions and when this began to occur, I came to realize that my previous beliefs that intuitive and conscious thought processes were separate began to change. The images I produced showed the evolution of my own perception of the environment. I saw around me both anxiety-producing and relaxation-producing images. This led me to drawing images in mixed media and combining printmaking with drawing and painting processes. The change of imagery resulting from this process included a progressively softening relationship to aesthetics and beauty.

At present, I am aware of the impact of technology on the arts. This has had an increasing influence on what I accept as printmaking, painting, and on my artistic activity in general. This influence

has been towards less anxiety-producing work, and a more contemporary attitude about what materials and processes I choose to use to make a drawing, painting or a print.

II. INTRODUCTION TO THE DEVELOPMENT OF VISUAL WORKS

I started doing a series of mixed media prints and drawings in 1978 that had to do with grocery store people. The subject matter came from my search for things that were important enough to me to draw from and make art about. My interest was in finding people in whom I could see the physical presence of developed visual forms. At that time, this was the physical evidence of joy, sorrow, pride, hope and movement wrapped into human form. The nature of this physical evidence was the simplicity of form inherent in different characters, or personalities. It involved my perception of what it was that interested me formally in art. These formal interests were in my making images comprised of elements such as color, texture, shape, line, and value. The grocery store proved to be a good place to observe people, because their self-awareness was visibly lowered, due to concentration on the task of buying. I could observe a stranger and draw much more easily when he or she was not aware of being drawn. At the time I was influenced by the figurative tradition which was reasserting itself in North America. This included artists such as Ronald Kitaj, Francis Bacon, David Hockney.

2.1 The Beginning Working Process

My working process was indirect. I made simple line drawings at the supermarket in 13x23 cm sketchbooks. I later used these as references for working mixed media drawings, which I in turn used as sources for making prints. Refer to figure 1-1 through figure 1-4.

In figure 1-1, I applied a dry-brushed wash of asphaltum and varsol to a piece of paper, first horizontally, then vertically. This served to fix the picture plane in space, and to set up a textural work surface. The paper was then allowed to dry and negative areas were rendered with a fine-nibbed pen.¹⁴ The illusion of a textural, slightly off-the-surface image resulted. After this, I rendered the figure in graphite and pencil, applying color separately. The texture of the asphaltum wash allowed a faster, more direct approach to the visual image. In figure 1-2, I transferred the mixed media drawing to mixed media intaglio-lithograph. Here colors and permutations of color combinations were worked out in the printing process, texture being developed as part of the printed image. The central portion of the image (the face of the human figure) was to be delicate, transparent, lithographic qualities contrasted against the key plate which was in intaglio red-black. My awareness of the possibilities that media have for unique formal qualities which directly affect the aesthetics of an art piece became heightened.

My developing awareness of media becomes evident in the visual works represented. I had a philosophy about printmaking which

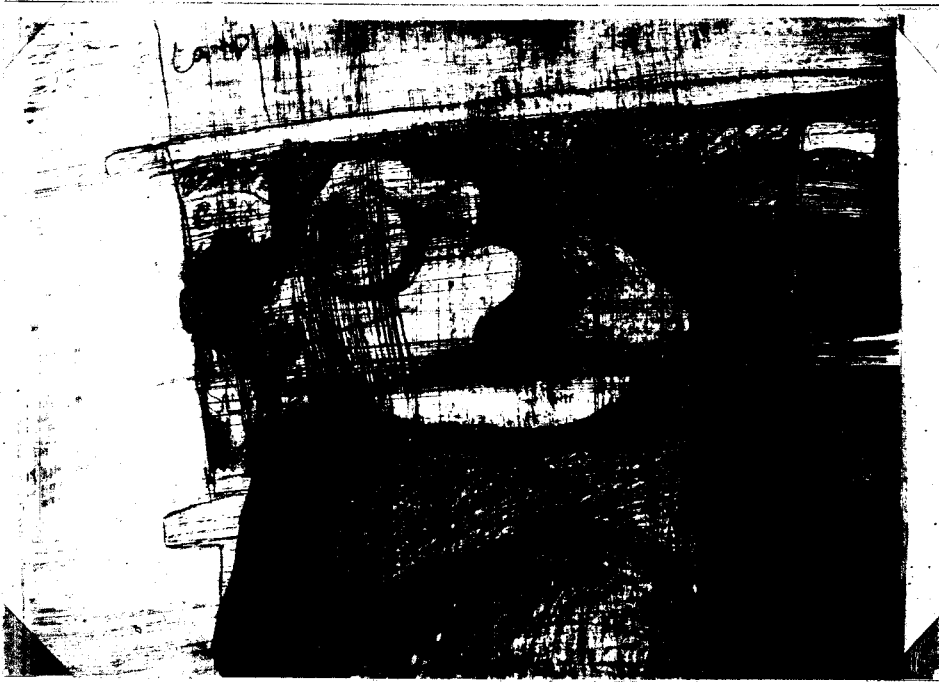


Figure 1-1: Grocery Store Woman



Figure 1-2: Grocery Store Woman

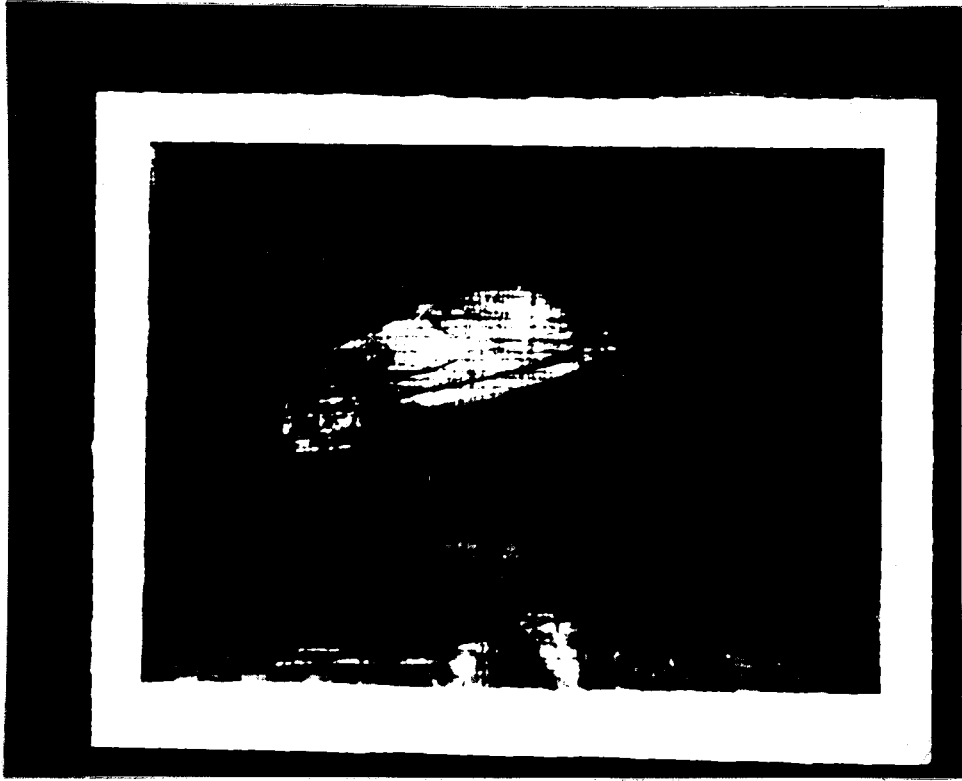


Figure 1-3: Those Who Go, Those Who Stay



Figure 1-4: Friends

developed over a period of three years of learning about print media. I was influenced by artists at the University of Calgary during the years 1975 - 1979. My desire to use intuitive, personal sources, autobiographical in nature, first began in Calgary. The mid-seventies was a time which had been marked for its introspective, self-searching tendencies, which I shared:

"The seventies self, as presented by narrative performance, body art, and visual forms was usually preoccupied with personal history and physical presence. There was little privacy in these self-referential dialogues. Perhaps response to this revised social codes of the decade. Perhaps the increased interest in drawing itself conformed with this impulse.¹⁵

Printmaking and graphics had possibilities for expression which I found myself able to work in. These possibilities included a tendency towards the intimate, privately perceived world. I wanted to communicate via two types of media which lent themselves to this type of personal source material. I found that drawing and handmade, limited edition prints lent themselves to this. There was an overall impression in all of my work during 1979-1980 to be somewhat personal and reflective about the nature of my perceptions. This could be termed as being symbolic of experience.¹⁶ My interest in the intuitive orientation led to the training of a particular ability, using art as the reflection of experience, and to my choosing particular perceptions with which to work.¹⁷

Arriving in Saskatoon in 1979, I set to work making prints. I had definite intentions of making larger-scale prints with the background and sensibilities that I had begun developing. I set

The drawings from this point on were oriented towards a graphic sensibility in the building up of repetitive marks layered on top of each other over and over again. I did this to accumulate a visual entity which was alive via the build-up of paint thickened with sand and carborandum on paper. The marks I used were linear in quality and colorful, color being built up layer over layer, slowly built, then destroyed, then built up again and again until the final product was achieved. By now the finished product grew totally out of the process rather than being preconceived as in figures 1-1 to 1-4.

III. DEVELOPMENT OF VISUAL WORKS

I started doing a series of mixed media prints and drawings in 1978 which were preconceived as in figures 1-1 to 1-4.

Historical relationships were to the work of Dubuffet in the build up of surfaces to make an image. The subject matter for these pieces was still my personal, reflective statements revealing states of human existence and utilizing human forms as in figures 1-4, 1-5, 1-6.

The materials I used for these pieces were mixed media: graphite and eraser, pencil, silkscreen inks, acrylic paint and sand or carborandum on paper.

These pieces were visually pleasing works and did have more life, more visual depth in them. However, in my artistic process, these pieces were also imbalanced. That is, the formal elements which made up each art piece did not make a pleasing enough visual entity on its own (from the artistic point of view).²² Through these experiences of drawing and painting I became aware of the limitations I was placing on my aesthetic perceptions by attempting a purely expressive end:

"Perception is geared to cancel out whatever is stray or unaccountable ... background is characterized negatively as the unclear, the indistinct, non-articulated. But background is neither the margin nor the fringe of the implicit. It is only through the functions of its opening out that we are presented with a passage to the density of things. The realm of ideas is the operative

link preceding any forms of objectiveness:
 It is in expense of direction, not dimensions,
 of settings, not points, or regions, not
 planes, of routes, not distances. Beneath
 malevality are not merely facts but a radiation
 spreading out beyond dimensionality, involvement,
 signification.

What if we were to think only about
 the place from which works of art enter our
 own consciousness? What we look up at; what
 we look down at; what we see straight on;
 what we are surrounded by; what is not seen
 by looking.²³

The significance of this particular quote to me is in how I
 am affected by in my environment; that is to say, that my reactions
 as an artist making art equal actions in the environment, and that
 I hold my aesthetic perception from what I see, imagine, and remember
 of that environment.

3.1 Move Towards More Expressionistic Form

I wanted to move towards working more expressively, and to
 base less emphasis on technical interactions. In order to maintain
 a higher order of quality, I changed my process of making the images.
 My new approach is evidenced in figure 1-5. The method for working,
 although still graphic in nature, was becoming more plastic, more
 painterly.²⁴ This particular work took form almost immediately.
 It was clearer in its conception and concise in its execution and
 development. In the making of the work, the time and experience
 seemed to crystalize of compress - to consolidate into a strong
 efficient experience of manipulating media and concept, arriving
 at a previously undisclosed end. The balance of formal concerns

and personal imagery was successful and gave me ideas for later art objects.²⁵

The imagery in figure 1-5 owed somewhat to influences of the British figurative painter Francis Bacon in respect to its similarity to an image entitled "Portrait of a Baboon". However, the image was interesting to me also because it sparked my interest in group social interactions at that time. I found it curious how individuals perceive and deal with barriers, either real or imagined. Although still nightmarish in vision, (figure 1-5) the painting reflected human conditions and states of being though the placement of figure and ground. These were more eloquent statements of my perceptions than previous works had been.²⁶

Figure 1-5 also reflects my move to looser attitudes towards printmaking. The approach I used to make this printed image allowed for my expressive, less rendered attitude towards the image. My activities of drawing directly on the plate and drawing on a piece of paper seemed closer together through this process.

The qualities of the processes of drawing, processes of technical steps, and painting, became more interesting and challenging for me in terms of the immediacy of my experiences drawing and painting. The problems involved in making drawings became more challenging and presented specific problems which I could not solve in the printed images.

The ideological changes in my work related to my interests in art as experience²⁷ and art and life^{28,29}. John Dewey said in his



Figure 1-5: Untitled: Requiem

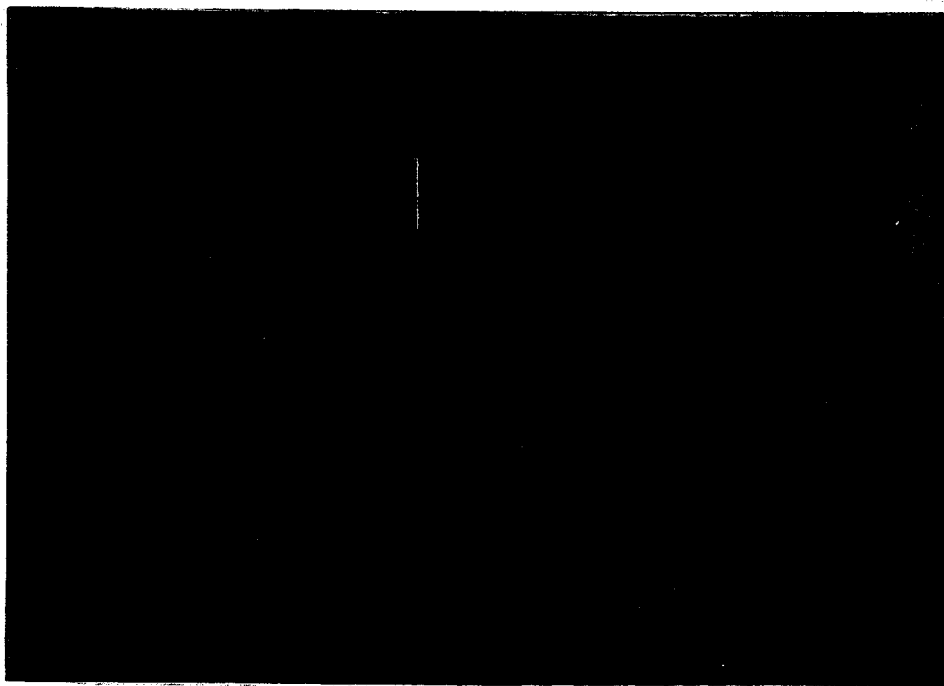


Figure 1-6: Gary's House, Calgary

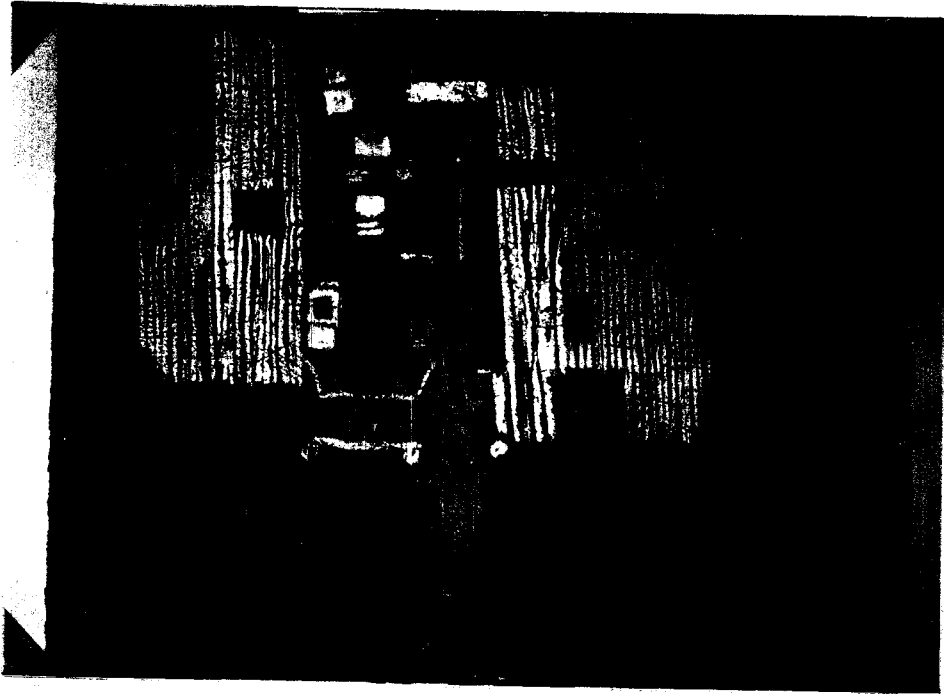


Figure 1-7: Gary's House, Calgary

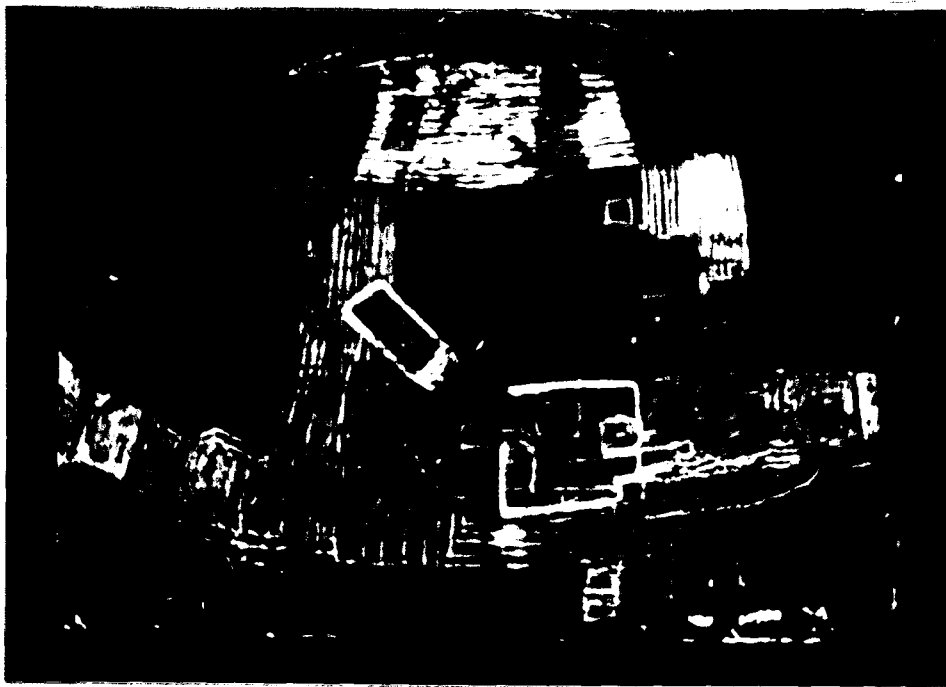


Figure 1-8: House at 10th Street, Saskatoon

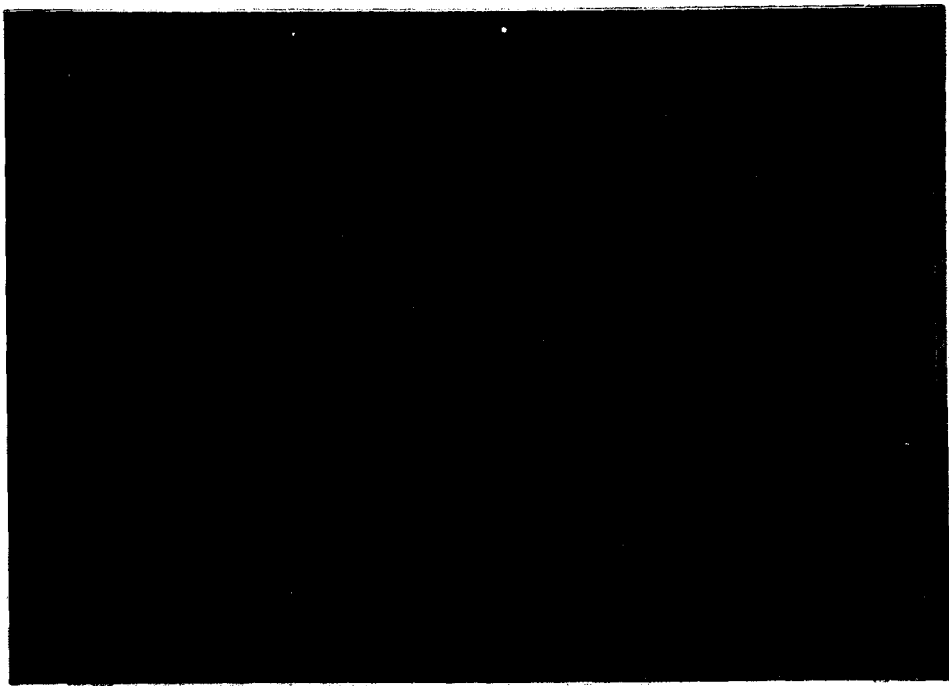


Figure 1-9: Hotel Sauvage, Dijon

reaction to works such as seen in figure 1-4, figure 1-9, and in figure 1-5. I became aware, through the making of figures 1-5, 1-6, 1-7, 1-8, that although the subject dealt with pleasant associations, renderings of spaces which were desirable, they were still involved with previous work in that they were reactions to former works (action = reaction). It was this aspect of the work which led to my interest in combining oppositions to make more pleasing compositions. I defined more pleasing composition as a piece which closely aligns itself in terms of the balances of all of its parts, to produce something which is a representation of ideas inherent in the work, a sum of more than the parts. The piece then carries more visual impact. I include information for the viewer to deal with over time.

These memory pieces had several flaws which were disconcerting for the overall impression in terms of the impact they transmitted.³¹ These short-comings must be discussed in relation to all of the parts of the work. These include source, subject matter media and historical context.

The media I used for this series of pieces (figure 1-6 to 1-9) continued the already apparent interest in aesthetic values I had been developing in mixed media work. The media chosen reflected my interest stemming from experience in printmaking and mixed media drawing. The works therefore involved my graphic interests. The media chosen for application to surfaces were carborandum (powdered steel), sand, and plaster of paris (lime)

dimensional piece but also an intimate statement involving form.

The idea of intimacy in print media is a traditional one which has to do with a code of aesthetics in which prints are objects, shown in an intimate fashion, handled, looked at, regarded as objects, between a small group of perceivers over a period of time. The relationship of these pieces to the aesthetics of traditional printmaking and graphic work are: the intimate quality of image, the tactile sensibility of media used, and the linear sensibilities of the marks made. The scale of the objects I made here, however, disallowed a handling of a piece in a intimate fashion.

The works can be considered investigation in the importance I placed on exploring modes of thought, initially picking up and putting down values, beliefs, and attitudes. These aspects of investigation at various times hinder or help the perceptions of concepts, or structures of concepts with which I was working.

3.2 Move to the Use of Color and Media

The third group of paintings represented are as follows:

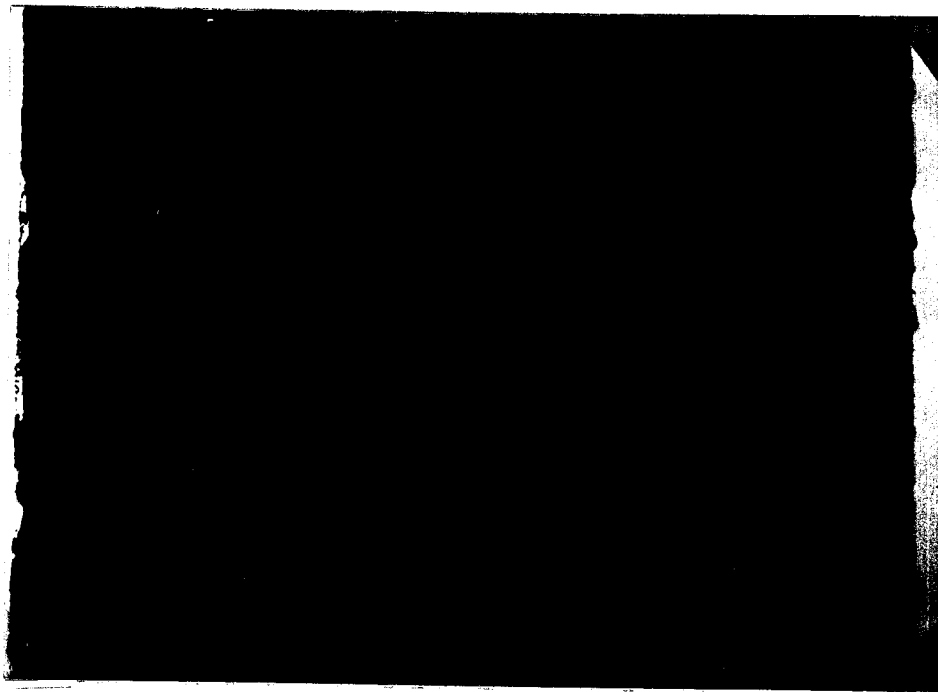


Figure 1-10: Alley Oop #1

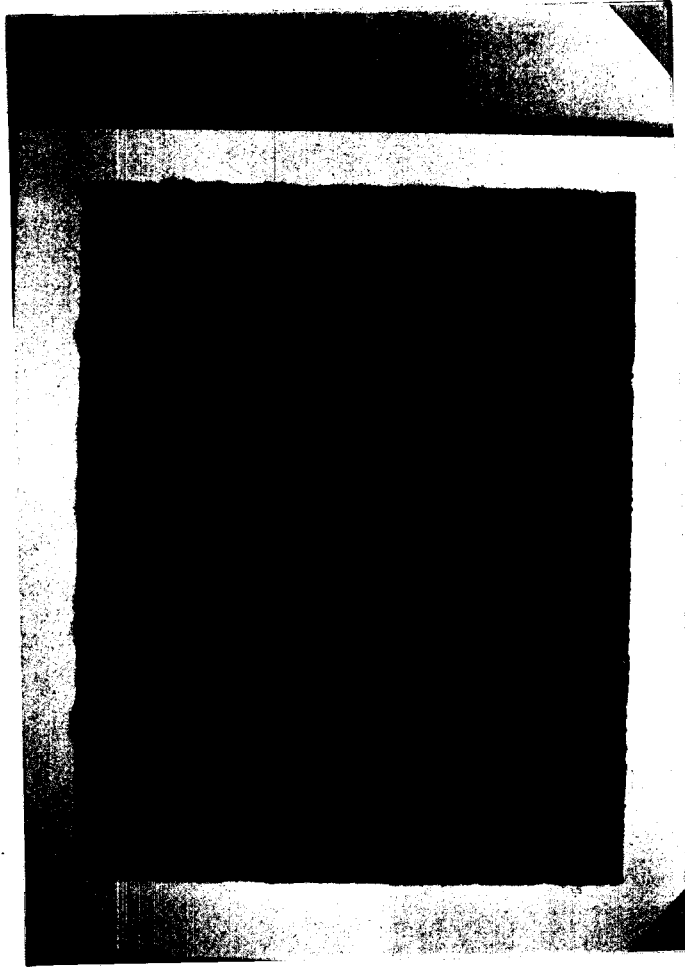


Figure 1-11: Alley Oop #2



Figure 1-12: Heads on Poles

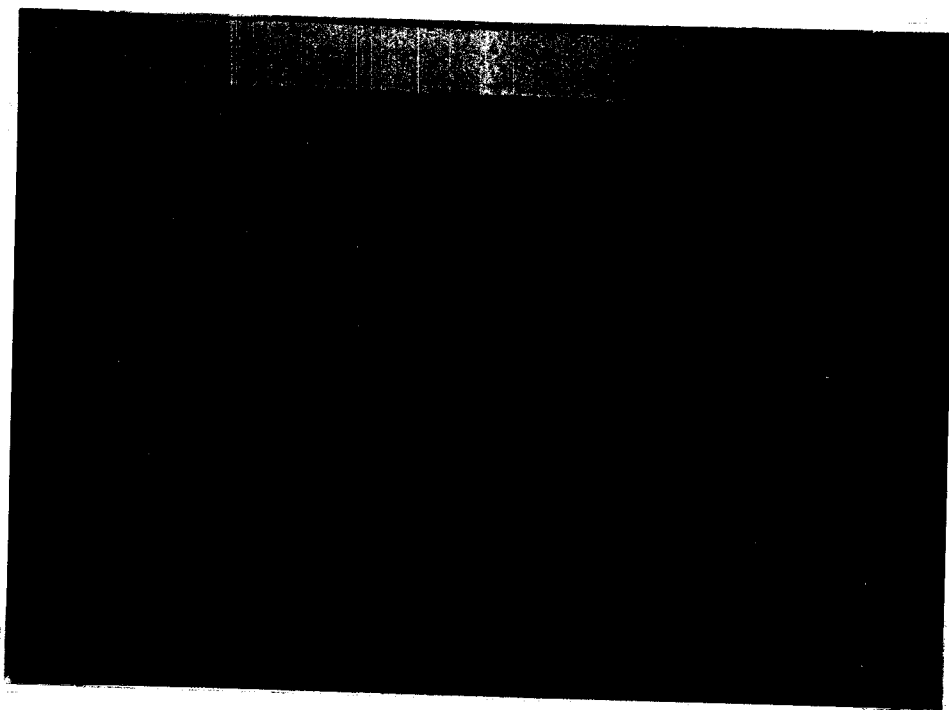


Figure 1-13: House Lady

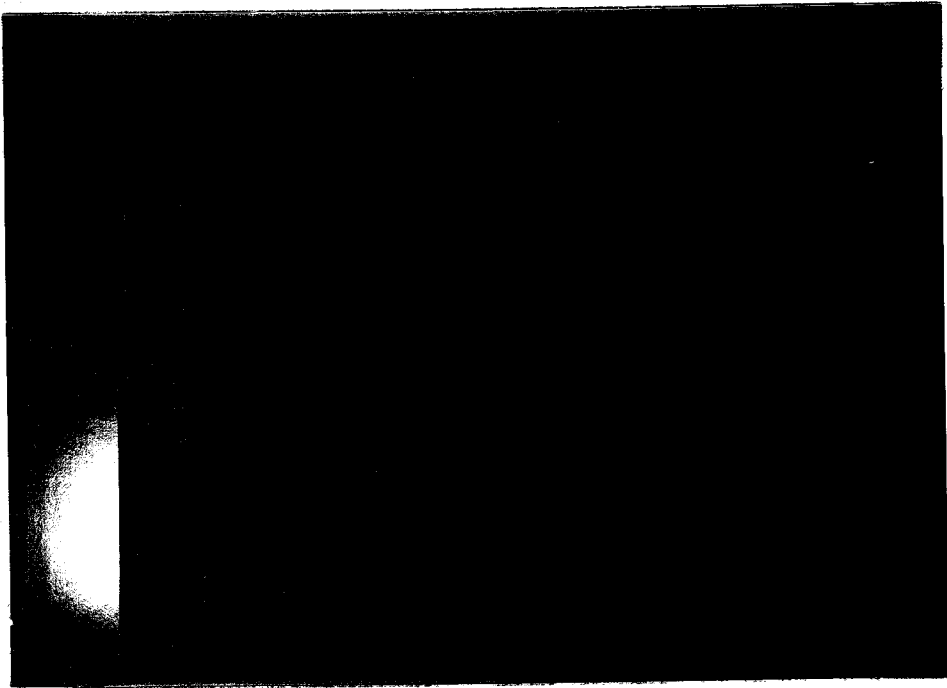


Figure 1-14: Lady

In these pieces, I re-introduced the human figure in combination with a conscious effort to utilize higher-value colors and less comfortable subject matter³³ (figures 1-10 to 1-14). I was still interested in the use of media of sand, carborandum, and plaster. Each medium had a particular formal textural quality, which became part of the viewer's experience. The concept of "beautiful to look at but terrible to hold", or dealing with opposites in regards to formal viewing qualities was of interest to me. Another principle in the work from this period was the concept of a supporting material, that is paper, changing to a material requiring support by the use of media.

These five pieces were most successful in terms of achieving both balance and equilibrium. The work is a reflection of human life and values, a striving for beauty, as well as the grotesque. This occurs through a critical awareness of my perceptions and the interaction of the viewers' beliefs with these visual images.

These applied perceptions become ones which William James referred to:

Our inner states succeed each other
between the mind's own changes, being successive
and knowing their own succession.³⁴

IV. TABLES OF DOCUMENTATION OF WORKING PROCESSES

4.1 Table of Works on Paper

Works on Paper

Interest in
mixed media and surface
personal sources as
primary bases for art-making.

Prints

Technical

Surfaces

Grotesque

Works on paper

Based on memory, pleasure-anxiety

Art as experience, expressionism
Making a piece 'alive' by building
up marks - building

a richer visual experience.

Making a piece more visually
pleasing by building up surfaces.
Application of a limited
amount of material to build
up a rich textural surface

Inherent aesthetic potential
of any media; plaster, porcelain,
clay, pigments, types of sands,
powdered steel.

Ability to combine elements towards
purposes for which they are well
suited: aesthetic potentials of
the particular media I was working
with.

4.2 Tables of Artistic Experience

Artistic Experience

Evolution of artistic experiences

Perceptions cultivated positive,
negative.

Personal Source expressed through 'Symbol'

Symbol As Experience of Life

Artist creates his own perception by choice

Artistic Experience evolves as a set of experiences

Combination of attitudes, formal qualities of media, experiences,
memories in a particular piece in which the balance of the above
reflects the balance of experiences in each art work.

10. Tomkin, Calvin. *The Bride and the Bachelors: The Hertzical Courtship in Modern Art*. Viking Press. 1965.
11. Duberman, Martin. *Black Mountain; an Exploration in Community*. New York, Dutton. 1972.
12. Albers, Joseph. *Homage to the Square*. Producer: Hans Namuth and Paul Falkenberg. 1970.
13. See Footnote 2.
14. *Matisse on Art*. Jack D. Flan, editor. Phaidon Press, 1978. pp. 56-57.
15. Institute of Contemporary Art. *Drawings. The Pluralist Decade*. University of Pennsylvania. 1981.
16. Langer, Susan. *Feeling and Form*. New York. Scribner and Sons 1943.
17. I reflect my environment through primarily visual means and thus written, verbal accompaniment by the artist to the piece cannot add any more to that visual entity unless it is seen and is perceived by the viewer.
18. This came from a learned belief that visual art is visually not verbally oriented...Karl Schmidt-Rutloff.
19. It seemed to me at the time, from the notes in my sketches that these were grotesque figures, usually in a scene in which they were seated facing each other. Preceding this, I made images in which the compositions were of isolated, solitary figures.
20. Whitbourne and Weinstock. *Adult Development*. 1979.
21. This shows the influences of the work of Charles Ringness whose work I first saw in 1979.
22. "Artistic" is defined as the point of view of the artist practically involved in the production of a work of art. The artist's viewpoint and the point of view of the viewer are two independent positions.
23. Lucy R. Lippard, editor. *Six years: The Dematerialization of the Art Object from 1966-1972*. Lucy R. Lippard. 1973.
24. The execution of the piece was easy, more practical, had a clearness of effort about it in which all actions led to the sum of the piece efficiently.

25. Arhenzweig, Anton. *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination*. Paladin and Co. 1970. pp. 63-78.
26. Earlier works involved reflections of darker natures and figures in stressful encounters, enclosed spaces. I see figurative painting as a reflection of the states of man.
27. Dewey, John. *Art as Experience*. G.P. Putman and Sons. Capricorn Books. 1958.
28. Langer, Susan. *Mind: An Essay on Human Feeling*. Vol. 1. 1967.
29. Langer, Susan. *Philosophy in a New Key*. 1942.
30. See footnote 27. (pp 15).
31. See figures 7 to 10.
32. Olitsky, Jules. Reference to the surfaces made in his paintings.
33. McLuhan, Marshal. See footnote 1. In *Media Hot and Cool*, the impact of the mass environment is discussed in an essay where McLuhan described the advantages of using "hot" media with "cool" messages, and vice-versa. By combining opposites of media and message, the aesthetic viewing of the finished piece can be altered. In figures 11 through 15, I attempted this by combining cool media with hot, or discomfoting content.
34. James, William. *Varieties of Religious Experience*. New Hyde Park. University Books. 1963.

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