

Weird Fiction
An Exhibition of Painting

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Each painting in this exhibition is a transformed documentation of a specific experience culled from my daily, ordinary life. These encounters are not monumental; however their impact is significant because of their disturbing, disgusting, puzzling and humourously entertaining qualities. The awkwardness and resulting ambiguity of my imagery is defined through connections to the uncanny, the surreal, the grotesque and the literary genre of tragicomedy. The work also acknowledges a strong relationship to historic traditions within painting and aspires to use comedy to provide an opportunity for viewers to retrieve and recreate a moment of personal history.

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While walking to and from my studio and my apartment in Brooklyn, I would pass two locations that were graffitied with the words *elbow toe*. Each time I read the two oddly paired words, an absurd image would appear in my mind. I looked forward to passing the phrase because I also liked how it conjured up so many questions. What was elbow toe? Could an elbow toe actually exist? How would an elbow toe move? Why did someone write that on the sidewalk in yellow spray paint and on a brown metal door in white? Eventually, I learned what elbow toe was and found myself feeling disappointed as I realized I preferred my own version of the phrase over reality's version.

It's not the jokes. It's what lies behind 'em. It's the attitude. A real comedian – that's a daring man. He *dares* to see what his listeners shy away from, fear to express. And what he sees is a sort of truth about people, about their situation, about what hurts or terrifies them, about what's hard, above all, about what they *want*. A joke releases the tension, says the unsayable, any joke pretty well. But a true joke, a comedian's joke, has to do more than release tension, it has to *liberate* the will and the desire, it has to *change the situation*.

(Eddie Waters in Trevor Griffith's 1975 play *Comedians*)¹

An Introduction

From an early age, we are instructed to think before we speak. We feel pressured to choose our words wisely in order to prevent any unintentional misunderstandings. Often, there is a certain apprehension to explain what we really think. This fear causes us to be selective of what we end up revealing to each other. Most people are careful to avoid the possibility of unexpected new meanings when recombining multiple words or signs. Consequently, it can be argued that while society thinks it demands complete certainty, it actually exists within a realm of ambiguity. It is this inconsistency that fuels the work of artists such as Robert Gober, Mamma Andersson, Barnaby Furnas, and Carroll Dunham. In their work, ideas are being presented in ways that suggest many possible angles and connections.

The inconsistencies, misunderstandings and awkward moments that I notice in everyday life resonate so strongly that they replay in a continuous loop in my mind. Many words cross my

¹ Hirst, David L. *Tragicomedy*. London: Methuen, 1984: 180.

mind while interacting with the world: deformed, unfocused, strange, uncertain, excessive, absurd, abject, uncanny, convulsive, bizarre, distorted, morality, surreal, ugly, destabilized, wondrous, monstrous, ridiculous, funny, familiar, fictional, collage, contrast, opposing, unusual. It is through the process of painting that I bring these interactions into the studio. These moments are not noble or monumental; however their impact is significant because of their disturbing, disgusting, puzzling and humourously entertaining qualities. My reinterpretation of these moments through painting removes them from their specific context, and when juxtaposed with each other allow for multiple readings of the work. This ambiguity is central to the way I think about my work as a painter. In this context, ambiguity does not mean vague. Instead, it allows for mobility, multiple interpretations and relevance within a variety of situations.

What is my big ambiguity?

Ambiguity can be achieved in countless ways. My particular interest lies in investigating concepts such as the uncanny, the grotesque, the surreal and the literary genre of tragicomedy. In our search for perfection, we often ignore imperfections. Historically, painting has drawn attention to imperfections through caricature modes. Many significant artists have depicted the exaggeration of something that should not exist. Da Vinci stalked grossly deformed people in the streets so that he could later draw them in his studio, Hogarth depicted eighteenth century prostitutes in London, Tiepolo depicted the Punchinellos, Goya had an interest in the Caprichos and Picasso fixated on Harlequins. In my own work, I similarly make use of exaggeration in order to transform the natural into the unnatural. While this process allows some images to appear close to reality others are so distorted they feel as though they are from another world.

The Uncanny and Me

Freud's 1919 essay *Das Unheimliche* (The Uncanny) describes the uncanny as a moment that is simultaneously familiar and strange, which results in a feeling of fear or anxiety. He asserts that the uncanny is "something which ought to have remained hidden but has come to light."² My painting, *Two-Headed Dog* (see Plate 1) specifically suggests this idea. It is uncomfortable to consider the possibility that this dog is someone's best friend. Its exaggerated posture and the strange space that it is situated within intentionally allude to the surreal.

It seems to me that Surrealism has returned in new form. Early to mid twentieth century Surrealism can be characterized as anti-art that deliberately defied logic. While rooted in the unconscious experience, the limits imposed by the movement's manifesto restricted its ability to progress beyond a specific context because of its inaccessibility to viewers. Today, Surrealism is still derived from the uncanny, however there is no acknowledgment of its manifesto driven spirit. Instead, it recalls the movement's "method of estrangement" from reality.³ Nearly one hundred years later, in a world that is completely different, unexpected juxtapositions and the non sequitur are still motivators that generate art.

When I grip my brush

My process of developing imagery has been carefully considered in order to reinforce this surrealistic element in the work. First, I take note of situations that I want to explore further through Google searches. For example, the painting *Bare Legs in Snow* (see Plate 3) began through listening to an online archived broadcast of *Winter Story: Let It Snow* written and read

² Freud, Sigmund. "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Volume XVII (1917-1919), trans. James Strachey (London: The Hogarth Press): 219.

³ International SITE Santa Fe Biennial (5th: 2004: Santa Fe, N.M.), and Robert Storr. *Disparities & Deformations: Our Grotesque: The Fifth International SITE Santa Fe Biennial: July 18, 2004-January 9, 2005*. Santa Fe, N.M.: New York, N.Y.: SITE Santa Fe; Distribution by D.A.P./Distributed Art Publishers, 2004: 60.

by American humourist David Sedaris on National Public Radio's (NPR) popular show *This American Life*. The story describes a fifth-grade Sedaris and his three young sisters during several serendipitous snow days off from school and his mother's resulting nervous breakdown. I was struck by the phrase: She did not own a pair of pants, and her legs were buried to the calf in snow.⁴ I use Google image search to gather photographic images because the internet is an intangible realm of information. It is a place that is removed from a lived reality and contains images that have also been removed from their original context and thus, provides a concrete way to apply a filter to my lived experience. The internet also functions as a resource to research and collect images. After banking images, they are brought back into my reality and used to create drawings (from my computer screen). This is another mode of filtration because the meaning of the images has now been altered from their already altered context in Google. I am careful not to let the photographic images interfere with my imagination, which is the most significant filter. I do not intend for the drawings to be direct replicas of the source images. To prevent this interference, the drawings are executed very quickly and are aesthetically influenced by the shallow, incoherent depth of Cubist paintings and the graphic qualities of twentieth century German Expressionist woodcut prints.

The next step in the process involves a careful consideration of colour. As a starting point for the palette of each painting, it is important to complete the drawings with pencil crayons. Once a drawing is selected, I begin the translation into paint. Instead of using a traditional, natural colour for the under painting, I prefer to use bright, synthetic ones to yet again, emphasize a jarring departure from reality. The acrylic fluorescent edges that eventually poke through the final layer of oil paint are intended to act as seams, representing where the two

⁴ Sedaris, David. "Winter Story: Let It Snow." *The New Yorker* 22 Dec 2003: n. pag. Web. 13 May 2011. <http://www.newyorker.com/archive/2003/12/22/031222fa_fact3>.

realms of imagination and reality merge. Furthermore, the use of fluorescent colour as an under painting is intended to be a contemporary spin on the technical tradition of laying a foundation colour. Using intensely luminous colours creates a certain unpredictability of how the oil paint will appear on top. Nonetheless, I still maintain some control through planning. The colours for each painting are selected from a stock pile of pantone colour chips. I then mix an extensive range of oil paint colours before adding the final layer. This way of working offers a solid foundation for a complex palette. It also allows for a departure point if the unpredictability of the acrylic under painting requires a degree of problem solving. Sometimes, I cannot adhere to the predetermined palette I have constructed, resulting in a form of improvisation that is equally part of this progression. *Bunt Cake* and *Haimay* (see Plates 16 and 23) are examples in my body of work that clearly illustrate my process of laying down paint. In fact, my process as a painter can be described as traditional in its methodology. However, in each step, I endeavor to make slight adjustments to the way paint has historically been applied to a canvas.

And so the story begins

It all begins with an encounter: listening to the radio, overhearing conversations, surfing the internet, reading fiction, watching movies, chatting with friends and strangers, etc. The encounters that captivate the most obsessive attention are seemingly random; they are unexpected, unusual and delightfully surprising. They are anecdotal and exemplify a feeling of “a funny thing happened”. Witnessing these ordinary events, making note of them and then reconstructing them after the fact, keeps these moments as personally meaningful as dreams are. The images that are painted are not meant to be strict documentations of current events, but

rather function as a way to offer a distance from them. In the end, the event exists in a new form. The paintings are regarded as transformations.

Comedy can take many forms. Firstly, comedy can act as an escape from the difficulties of the world. Alternatively, rather than providing a façade to mask these problems, it can actually reveal them. For example, sitcoms today, such as *Nurse Jackie* and *Californication*, tend to take a cynical approach to addressing its content. Similarly, late night television shows such as *Saturday Night Live*, *The Colbert Report* and *Chelsea Lately* use irony, sarcasm, and ridicule to scorn human folly. In these examples, comedy found in television programming provides a forum for examining complicated and distressing issues. Likewise, in my work, the colour, exaggerated imagery and bizarre juxtapositions provide a veil through which one can view the subject matter. I intend for the audience to respond immediately to the humorous aspects and then to engage with the underlying darker connotations upon further analysis.

Committing to ambiguity within subject matter is part of what makes my paintings relevant today. Scenes are staged or arranged to purposefully evade or confound viewers, allowing the work to have meaning on numerous levels. It is a deliberate decision to choose a wide range of subjects so that viewers can make their own personal connections, self-reflect and reconsider their place in the world (in relation to what they see before them). In this way, my work aspires to use comedy to provide an opportunity for viewers to retrieve and recreate a moment of personal history.

She fell on some meatloaf, and it punctured her spleen

The paintings are indirectly informed by fictional stories that conjure a specific sort of darkness. Recent influences include Franz Kafka's *Metamorphosis*, *The Tell-Tale Heart* by

Edgar Allen Poe, Mary Shelley's *Frankenstein*, Shakespeare's play *The Merchant of Venice* and Georges Bataille's *Story of the Eye*. Roman philosopher Horace's text *Ars Poetica* contains the phrase *ut pictura poesis*, which means "as in poetry, so in painting" and presents literature and painting as sister arts.⁵ I strongly identify with this tradition, and feel that it has played a dominant role in Western art and still does to this day. These stories offer a way to contextualize the stories in my paintings as tragicomedy. Tragicomedy employs many types of variations on the polarities of grief and solace. I understand tragicomedy to be the basic structure of human experience. It gives form to the ups and downs of an individual's daily life as well as society's broader understanding of its own existence. American philosopher Susanne Langer agrees: "society is continuous through its members, even the strongest and fairest, live out their lives and die; and even while each individual fulfills the tragic pattern, it participates also in the comic continuity."⁶ Furthermore, author Paul Hernadi suggests that the mood of tragicomedy makes it a comprehensive genre because it is a "complex *Urphä nomen*⁷ from which simpler responses to life or drama must be distilled."⁸ This distillation is what forms the identity of tragicomedy, yet it is a term that can still be difficult to firmly define.

This body of work focuses on a form of modern tragicomedy, which has evolved from its original orientation and now only refers to "an absurd condition of human existence".⁹ These paintings make the characters endure a tragic experience while simultaneously commenting comically on their suffering. This genre offers a way to present imagery that elicits both an emotional reaction and creates a critical detachment. To emphasize the bizarreness of each

⁵ Connelly, Frances S. *Modern Art and the Grotesque*. Cambridge, UK: New York: Cambridge University Press, 2003: 7.

⁶ Foster, Verna A. *The Name and Nature of Tragicomedy*. Burlington, VT: Ashgate, 2004: 9.

⁷ *Urphä nomen* is a primal phenomenon.

⁸ Foster, Verna A. *The Name and Nature of Tragicomedy*. Burlington, VT: Ashgate, 2004: 9.

⁹ *Ibid*, 199.

situation, the figures in the work are purposely centred within the composition to make them confrontational. This idea can be directly compared to the device used by authors in literature who begin their stories *in medias res*, which is a term that refers to a narrative technique in fiction that plunges the reader into the middle of a situation related to a chain of events. There is no lengthy build up of situation or character, which immediately averts any opportunity for boredom. *In medias res* is a principle based on the practice of Homer in his stories, the *Iliad* and the *Odyssey*.¹⁰

Ha ha, it's not funny anymore

I like gloom and recognize this feeling in the works of modern and contemporary artists such as Otto Dix, Ernst Ludwig Kirchner, Peter Saul, Philip Guston, Robert Gober and French Neoclassical painter Jean-Auguste-Dominique Ingres. I have long been fascinated by Guston's work, which was rooted in his belief that artists are responsible for responding to the world outside the studio. I am also responding to the world outside my studio by making note of what is happening close to but clearly outside my own reality in my ordinary, daily life. The paintings have a strong relationship to the history of painting because they are primarily modified portraits and still lifes. However, my fundamental intention is to deliver these genres in a voice of humour. In 1855, modernist critic Charles Baudelaire theorized about the essence of laughter and its relationship to four interrelated pairings: humour and terror, innocence and corruption, wholeness and fragmentation, the natural and the unnatural.¹¹ He explores the sin of hubris, which is a result of laughing at something or someone. For example, Baudelaire points out that we laugh at individuals who fall in the street because of the idea of one's own superiority.

¹⁰ *Encyclopædia Britannica*. Britannica.com. 2010. Web. 26 Mar. 2010. and Betts, Edward. *Creative Landscape Painting*. New York: Watson-Guption, 1978: 30.

¹¹ Baudelaire, Charles. *The Painter of Modern Life and Other Essays*. New York: Garland, 1978.

Additionally, laughter is a human behaviour that is essentially contradictory: we feel joy while our bodies simultaneously convulse.¹² It is a token of infinite grandeur and infinite misery.¹³

There is a strangeness associated with laughter as a behaviour. It is instinctive and comes from deep within our biological being. It is vocalized as burst of grunts, cackles, giggles, honks and guffaws. It can be regarded as “a harlequin that shows two faces – one smiling and friendly, the other dark and ominous”.¹⁴ I am curious about this duality and intrigued by how individuals evaluate the appropriateness or normalcy of laughter in different environments. One’s behaviour is more comprehensible if it follows standards determined by society. Although once in a while, much to the horror of an individual, laughter can suddenly erupt in unsuitable social contexts because of individual human experience.

This interest in laughter led me to find an understanding of stand up comedy. To a certain extent, each painting functions as a comedian; however, in this case, the punch line is delivered purely through the visual. There is a physical distance between the work on a gallery wall and the viewer that on a much smaller scale resembles the space between a comedian on a stage and the audience seated before him or her. Yet, I do not intend for the work to be regarded as fleeting one-liner jokes. Each painting is an exploration of the visually pleasurable combined with an emotional sting. They are slow burning situations paired with a darker kind of laughter because of their grotesqueries. I intend for each painting to be entered slowly, as viewers make connections between the work and their own experiences.

¹² International SITE Santa Fe Biennial (5th: 2004: Santa Fe, N.M.), and Robert Storr. *Disparities & Deformations: Our Grotesque: The Fifth International SITE Santa Fe Biennial: July 18, 2004-January 9, 2005*. Santa Fe, N.M.: New York, N.Y.: SITE Santa Fe; Distribution by D.A.P./Distributed Art Publishers, 2004: 18.

¹³ Baudelaire, Charles. *The Painter of Modern Life and Other Essays*. New York: Garland, 1978: 154.

¹⁴ Provine, Robert R. *Laughter : A Scientific Investigation*. New York, N.Y.: Penguin Books, 2001: 2.

The Live Performance

I purposely impose a sense of awkwardness on the viewer when they engage with each painting. By depicting segments of the body, this awkwardness becomes a more obvious factor to contend with. Cropped views of the body are presented in unconventional ways to create a level of intimacy and curiosity. This decision is also an attempt to emphasize the physical sense of awkwardness between the subject and the object. I strive to create a feeling of an invasion of personal space. The extreme close up views allow for a more visceral interaction between myself and the caricature's body part(s) as I paint. As shown in *Hump*, *The Performer* and *Portrait of W.S.*, (see Plates 4, 5 and 6) the peculiar posturing of the figure is another way to achieve this sense of awkwardness. The feeling of discomfort is essential to the overall effect of the work and I enjoy the challenge of trying to create this sensation.

My decision to hang a portion of this exhibition in a large grid-like formation on a central wall painted a dark plum colour, intentionally references the traditional salon-style format of hanging paintings. Originally, in the late nineteenth and early twentieth century this method of arranging paintings was used at large European exhibitions to allow viewers the opportunity to experience as many works as possible. However, this aspect of the salon-style format is not an important concern for this exhibition. Instead, while I clearly suggest a strong relationship to history, I have imposed a more contemporary approach to hanging the work. I carefully selected a less dense, rectangular arrangement in order to suggest that the grouping be regarded as a picture within a picture. This removes the overwhelming sense of randomness that viewers may experience when encountering the original ceiling to floor, closely hung format. Furthermore, the juxtaposition of several works grouped together in this format allows the viewers to constantly

move between paintings, continuously making connections and constructing new narratives. The viewer's experience is meant to be mobile.

The walls on either side of the salon grouping were hung sparsely to guide the viewer's sightline and are not meant to distract from the contents of the main centre wall. Only two of the paintings on each of these walls are hung at the traditional height of 56 inches. In opposition to the modern style of lining up paintings in a neat row at this recommended height, the remainder of the paintings are playfully hung at untraditional heights with uneven amounts of space between each. Using a staggered arrangement is more appropriate because it visually emphasizes the unpredictability of the interactions and daily encounters that fuel the imagery without overwhelming the viewer like the salon-format would. My decision to use this particular overall arrangement provides a degree of drama to an otherwise quiet space, while simultaneously culminating a sense of the gallery's historical presence and influence on painting.

That's gross

In my opinion, the grotesque is a much-abused term. Originally, it referred to a style that made fun of the hierarchies of ancient Rome. According to American curator Robert Storr, the grotesque has become something that is the product of things that have been ignored, including instinct by convention, Id by Super Ego, minorities by majorities, majorities by more powerful minorities.¹⁵

I interpret and incorporate three strands of discourse that are classically attributed to the grotesque as an interpretation of this underlying common thread in the work. These three strands are: the ornamental which was emphasized during Mannerism; the carnivalesque which was

¹⁵ International SITE Santa Fe Biennial (5th: 2004: Santa Fe, N.M.), and Robert Storr. *Disparities & Deformations: Our Grotesque: The Fifth International SITE Santa Fe Biennial: July 18, 2004-January 9, 2005*. Santa Fe, N.M.: New York, N.Y.: SITE Santa Fe; Distribution by D.A.P./Distributed Art Publishers, 2004: 26.

made popular by Rabelais in medieval times; and the emblematic use of an imagistic language which was born out of the Enlightenment.¹⁶ I am attracted to Mannerism's emphasis on formal invention and the free use of imagination. However, ornamentation has historically been loaded with accusations of degenerate style, poisoned by the artist's abandonment of the study of nature.¹⁷ The connection I make between the second strand, the carnivalesque, and the grotesque is caricature. Vasari has been credited with expanding the definition of the grotesque with his deliberate distortions and exaggerations of Michaelangelo's architecture and sculpture.¹⁸ The third strand, emblematic language, appeared on the periphery of allegorical figures of the Enlightenment. Italian political philosopher Vico argued in *The New Science* (1725), that a sense of collective identity began with the establishment of imaginative universals and that these were defined through emblems containing disparate things.¹⁹ This idea was advanced further through art critic John Ruskin's publications that eulogized the grotesque as an expression of ordinary people.

Fundamentally, the grotesque in contemporary imagery has evolved to question or provoke established boundaries between fantasy and what is perceived to be real. The rupture of these boundaries has generated new perspectives about what art can be. This is my connection to the grotesque.

May I direct your attention please...

Painting functions as a language to communicate and give form to thought. There are numerous ways that this can happen, however painting offers a poetic or aesthetic channel that

¹⁶ Connelly, Frances S. *Modern Art and the Grotesque*. Cambridge, UK: New York: Cambridge University Press, 2003: 6-11.

¹⁷ Ibid, 11.

¹⁸ Ibid, 7.

¹⁹ Ibid, 11.

can have a long lasting impact (that unfolds over time). Achieving a conversation between life and art in a very clear way is essential. To emphasize this, a first-person perspective is sometimes used when I paint situations specifically based on my real life experiences. For example, in *Snip* (see Plate 7), viewers will see my left hand snipping off my right index finger with scissors. By illustrating this perspective, viewers are meant to immediately insert themselves into the situation so they can recall their own tragicomic experience. This very basic concept of first-person perspective fuels endless possibilities; however, it requires a degree of familiarity with the situation in order to be successful. Portraits of babies are familiar, but what does it mean if the child in this familiar scene is wearing a long, braided wig? (See Plate 8.) The impact on the viewer should be jarring as viewers connect to the work and recognize a shift of the familiar via strange evocations of the ordinary.

Prince Charles and his prominent ears

My interest in caricature is rooted in the fictional worlds of contemporary painting that can sometimes only be distinguished from the real world by the inclusion of invented characters or unusual situations. According to American artist Mike Kelley, today caricature is known as “a portrait that deliberately transforms the features of its victims so as to expose and exaggerate their faults and weaknesses”.²⁰

Caricature did not exist before the sixteenth century and was originally viewed as an aggressively loaded portrait that sought to discover a likeness in deformity.²¹ Sixteenth century Italian painters Ludovico and Annibale Carracci believed that art is based on the idea of essence and inner truth and has the potential to be more than just an imitation of nature. Although

²⁰ Kelley, Mike. "Foul Perfection: Thought on Caricature." *Artforum International*. 27. (1989): 93.

²¹ *Ibid*, 93.

historically caricature has a reputation of ridiculing subjects, this is not how I engage with this strand of the grotesque. I am only interested in the dualities of distortion: how caricature can make things better, but also worse. Moreover, caricature offers an artistic freedom to invent or exaggerate whatever is necessary. It provides a way to convert internal ideas into external characteristics of the people depicted. In other words, caricature facilitates a controlled regression towards abstraction. Caricature also supports the goofy, childish humour with which I identify in the works of artists such as Marcel Duchamp and Robert Gober. Objects and people are funny; and their frank ordinariness can be the very source of the duality of familiarity and perversity that seems so compelling.

The Meat and Potatoes

There is a fine line between the myths in which a whole society believes and shares, and more personal fantasy, which can degenerate into a private language or self-indulgence. Although each of the paintings in this exhibition are initially culled from some form of an idiosyncratic encounter in my daily, ordinary life, they rely on the perversities of my own imagination as a way to avoid making imagery that is overtly inward or inaccessible to viewers. Unlike the surrealists, I attempt to offer viewers an opportunity to make unfamiliar connections to the familiar. My paintings purposefully stage an overt dichotomy of emotions; humour and sadness, and the degree to which each of these sensations is experienced is left for the viewer to decide. The awkwardness and ambiguity of each situation is derived from connections to the grotesque, the surreal, and the uncanny. These ingredients are found naturally within everyday life, and although we attempt to ignore what is not normal, we become more intrigued when the lines between what is real and what we wish did not exist are blurred. Painting is a way to

explore this territory, as *Painting Today* author Tony Godfrey states, “painting is a way not just of seeing but also of making our world...[and] is a way of understanding [it]”²².

²² Godfrey, Tony. *Painting Today*. London: New York: Phaidon, 2009: 9.



Plate 1. *Two-Headed Dog*, 2011,
oil and acrylic on canvas,
36 x 24 inches.



Plate 2. *Peter Falk Eye*, 2011, oil and acrylic
on canvas, 16 x 20 inches.



Plate 3. *Bare Legs in Snow*, 2010, oil and acrylic on canvas, 34 x 44 inches.



Plate 4. *Hump*, 2011, oil and acrylic on canvas, 30 x 30 inches.



Plate 5. *The Performer*, 2010, oil and acrylic on canvas, 54 x 41.8 inches.



Plate 6. *Portrait of W.S.*, 2010, oil and acrylic on canvas, 44 x 34 inches.



Plate 7. *Snip*, 2011, oil and acrylic on canvas, 30 x 36 inches.



Plate 8. *First Wig*, 2011, oil and acrylic on canvas, 30 x 24 inches.

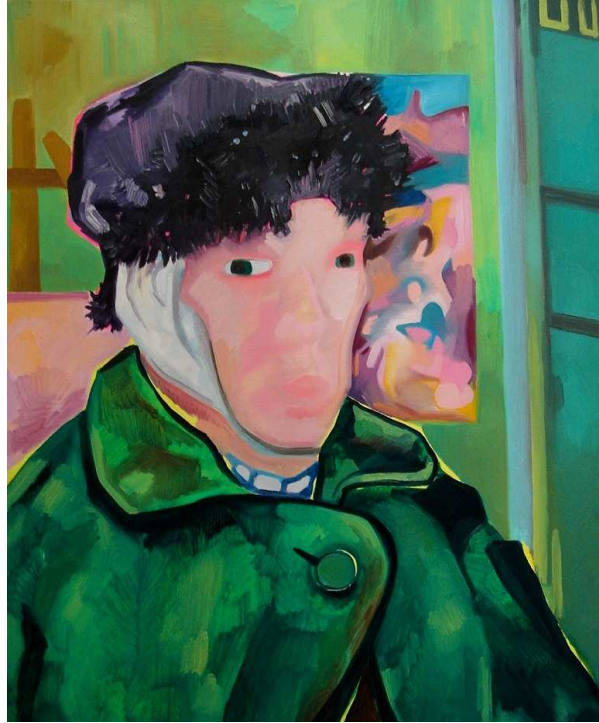


Plate 9. *Vince*, 2011, oil and acrylic on canvas, 33 x 27 inches.

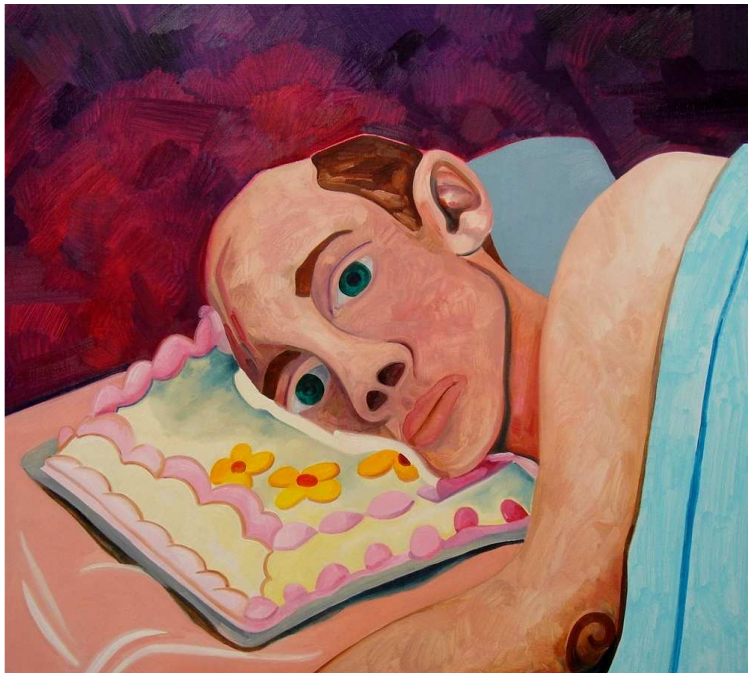


Plate 10. *Cake Pillow*, 2011, oil and acrylic on canvas, 40 x 36 inches.



Plate 11. *Abstract Hotdog Sculpture*, 2011, oil and acrylic on canvas, 46 x 34 inches.



Plate 12. *Pigeon Feet*, 2011, oil and acrylic on canvas, 12 x 12 inches.



Plate 13. *Boiling Organic Broccoli*, 2011, oil and acrylic on canvas, 18 x 24 inches.

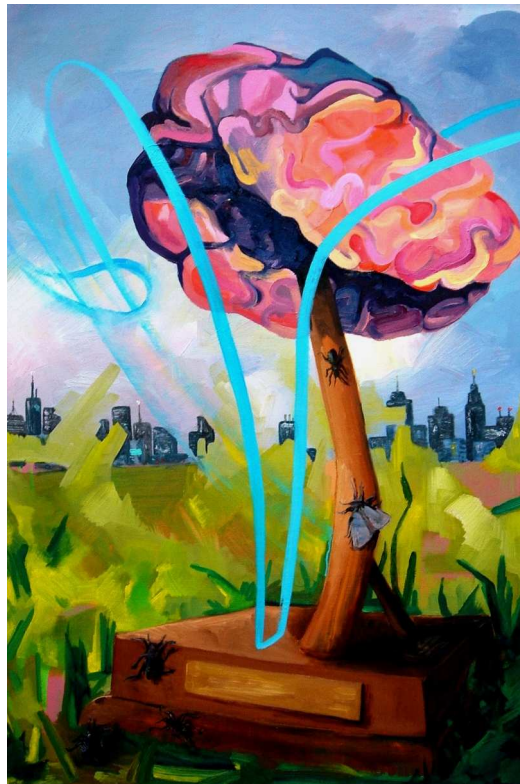


Plate 14. *Trophy*, 2010, oil and acrylic on canvas, 36 x 24 inches.

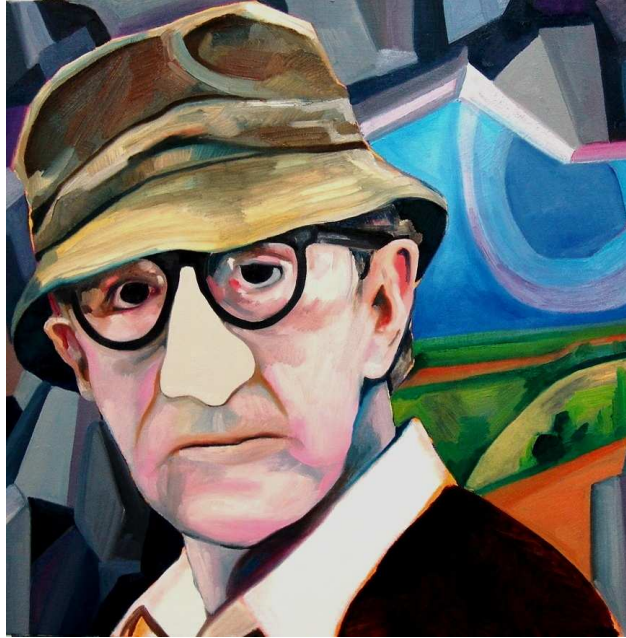


Plate 15. *Portrait of W.A.*, 2011, oil and acrylic on canvas, 24 x 24 inches.



Plate 16. *Bunt Cake*, 2011, oil and acrylic on canvas, 24 x 18 inches.



Plate 17. *Pineapple Head*, 2011, oil and acrylic on canvas, 24 x 20 inches.

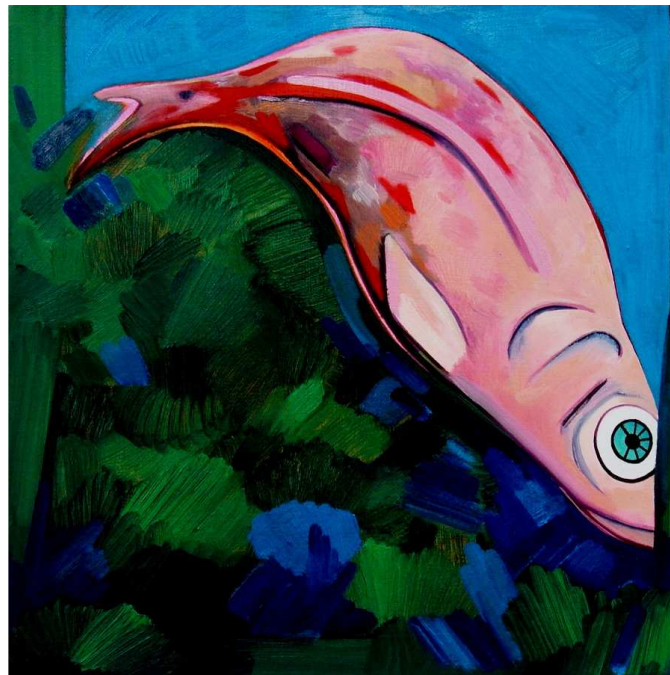


Plate 18. *Herring*, 2011, oil and acrylic on canvas, 16 x 16 inches.

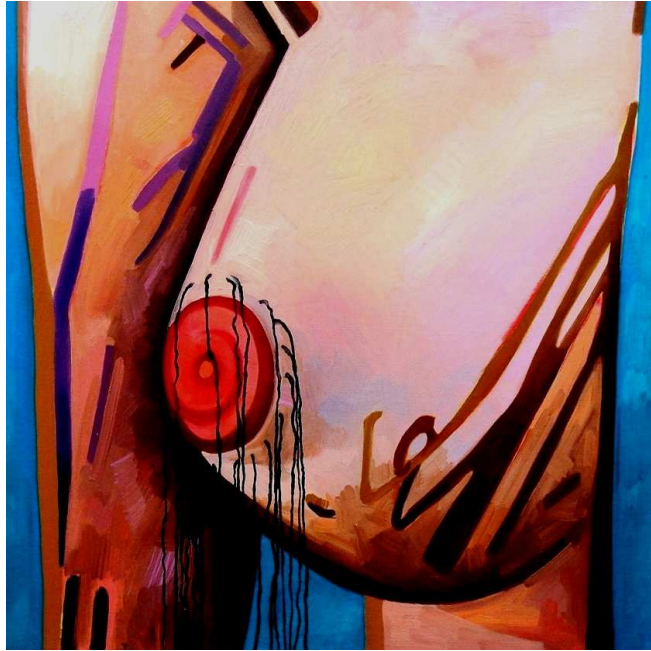


Plate 19. *Breast*, 2010, oil and acrylic on canvas, 24 x 24 inches.



Plate 20. *Ice Cream Fate*, 2010, spray paint, oil and acrylic on canvas, 30 x 30 inches.



Plate 21. *Halved Ballerina*, 2011, oil and acrylic on canvas, 34 x 30 inches.

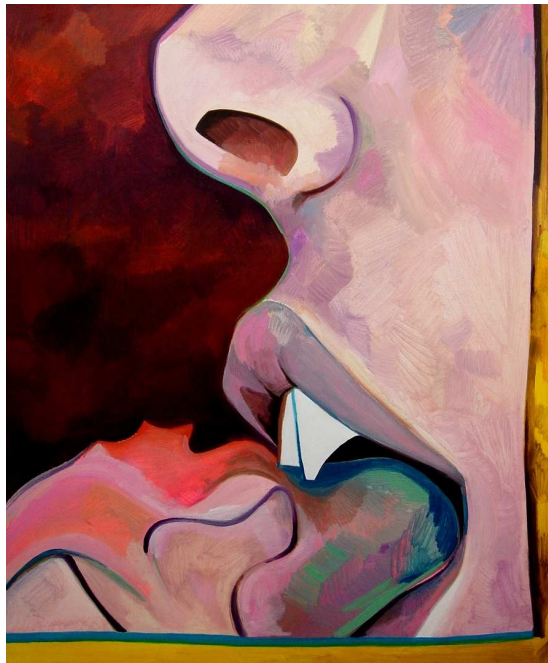


Plate 22. *Self-Portrait (Eating His Ear)*, 2011, oil and acrylic on canvas, 34 x 28 inches.



Plate 23. *Haimay*, 2011, oil and acrylic on canvas, 16 x 16 inches.



Plate 24. *Cookie Eyes*, 2011, oil and acrylic on canvas, 16 x 16 inches.



Plate 25. *Weird Fiction*, Installation View 1



Plate 26. *Weird Fiction*, Installation View 2



Plate 27. *Weird Fiction*, Installation View 3

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