



Australian
National
University

COLLEGE OF ARTS AND SOCIAL SCIENCES
Research School of Humanities and the Arts
SCHOOL OF ART

VISUAL ARTS GRADUATE PROGRAM
DOCTOR OF PHILOSOPHY


Kevin Sean Malloy

The Constructed Depiction:
the visibility of process in the material construction
of representational painting

A THESIS SUBMITTED FOR
THE DEGREE OF THE
DOCTOR OF PHILOSOPHY
OF THE AUSTRALIAN NATIONAL UNIVERSITY

November 2016

Declaration of Originality

I,  17111116 hereby declare that the thesis here presented is the outcome of the research project undertaken during my candidacy, that I am the sole author unless otherwise indicated, and that I have fully documented the source of ideas, references, quotations and paraphrases attributable to other authors.

Acknowledgements

I would like to thank the Painting workshop in the School of Art, ANU College of Arts & Social Sciences, Vivienne Binns, Gordon Bull and particularly Ruth Waller for her contributions in the latter stages of the project. I also owe thanks to Gordon Bull, who supervised the dissertation.

The support, intelligence, patience and humour of my wife Hazel have been incalculable to this project. I would like to dedicate this to her.

Abstract

This exegesis explains a practice led examination into the purpose and visibility of painted abstractions in the pictorial and painted structures of representational painting. The related dissertation examines how the abstractions of representational painting were developed and employed from their historical contexts to alter the pictorial and painted structures in the material construction of Paul Cézanne and Georges Seurat's paintings in the late nineteenth century. This study investigates the function of pictorial and painted structures in the material construction of painting and questions whether applications of these historical ideas could be brought to a new purpose to painting now. Paintings made in the project are developed as visual and material problems, as a dialectic of image and object in the fictive and actual spaces of painting. This frames the support and surface of painting as the location of contesting and integrated visual and material decisions. Representational depictions are constructed through the practiced actions of painting. These actions deliver recursively painted units as process in mark systems that are directed towards expressing painting as a way of seeing and as an expression of ideas of painting seen in its materially constructed surface. The study tests painting's representational purpose and questions the complexities of sight and thought in painted touch.

Table of Contents

Acknowledgements	iii
Abstract	iv
List of Figures.....	3
Introduction	6
Chapter One: Initial experimentation	24
<i>The referents and the representations</i>	27
<i>The first painted studies</i>	28
<i>Coda</i>	30
Chapter Two: Process and representation.....	31
<i>The first large studio paintings</i>	31
<i>The painted unit</i>	31
<i>The visibility of the constructed process</i>	32
<i>Representing life sized figures</i>	33
<i>Painting as risk</i>	35
<i>Coda</i>	39
Chapter Three: The practice of drawing related to the paintings and studies	42
<i>Drawing from painting</i>	42
<i>Drawing: the white field</i>	42
<i>Speculations</i>	44
<i>The second set of large paintings</i>	47
<i>Coda</i>	50
Chapter Four: Perceptually based paintings	54
<i>Drawing: a tactile field</i>	54
<i>The perceptual model</i>	55

<i>The first set of typewriter paintings</i>	59
<i>The third set of large paintings</i>	64
<i>Coda</i>	66
Chapter Five: The final paintings	68
<i>Drawing as inquiry</i>	68
<i>The second set of typewriter paintings</i>	68
<i>Painted studies as speculations of light and time</i>	73
<i>24 hours of painting 1863-2014</i>	75
<i>Coda</i>	77
Conclusion.....	80
Bibliography: Texts, articles cited in this paper	85
Bibliography: Complete	87
Curriculum vitae	90

List of Figures

Fig. 1. Yellow ground: typewriter, oil on linen, 81 x 101.6 cm.....	5
Fig. 2. Paul Cézanne - Mont St. Victoire, 1902-04, oil on canvas, 69.8 x 89.5 cm, Collection Philadelphia Museum of Art.....	10
Fig. 3. Paul Cézanne - Portrait of Gustave Geffroy, 1895, oil on canvas, 116 x 89 cm, Collection Musée d'Orsay, Paris	11
Fig. 4. Georges Seurat - Model from the back, 1887, oil on wood, 24 x 15 cm, Collection Musée d'Orsay, Paris	12
Fig. 5. Georges Seurat - Reading, 1886-88, conté crayon and white gouache on paper, 31 x 24 cm, Henry Moore Family Collection	12
Fig. 6. Paolo Uccello - Perspective drawing of a chalice, prior to 1460, pen on paper, 29 x 24.5 cm, Collection Uffizi Gallery, Florence.....	14
Fig. 7. Four Painted Studies, oil on linen, each 30 x 35 cm.....	30
Fig. 9 (view page horizontally). The Reading VIII, oil on linen, 167 x 137 cm.....	41
Fig. 10 (view page horizontally). The Reading VII, oil on linen, 167 x 167 cm.....	41
Fig. 11. Study XI: The Reading, oil pastel, chalk, pigment on paper, 113 x 151 cm	44
Fig. 12. Study of two figures, acrylic on film, 30 x 30 cm.....	45
Fig. 13. The Reading: two figure study, acrylic on paper, 66 x 66 cm.....	45
Fig. 14. Study (the reading, office chair - green), acrylic on paper, 66 x 54 cm	46
Fig. 15. Study (the reading, office chair - red), acrylic on paper, 66 x 54 cm.....	46
Fig. 16. Study (the reading - green), acrylic on paper, 66 x 54 cm	47
Fig. 17. Photograph of studio showing blue and orange grounds and white grounds, oil on linen and polyester canvas, 167 x 167 cm each.....	48
Fig. 18. Detail of orange ground and second white ground	49
Fig. 19. Detail of blue ground and second white ground	49
Fig. 20. The Reading IX, oil on linen, 167 x 137 cm.....	52
Fig. 21. The Reading X, oil on polyester canvas, 167 x 137 cm	52
Fig. 22. The Reading XI, oil on linen, 167 x 167 cm.....	52
Fig. 23. The Reading XII, oil on polyester canvas, 167 x 167 cm	53
Fig. 24. Study II: Typewriter, watercolour, ink on paper, 55 x 76 cm	57
Fig. 25. Study IX: Typewriter, watercolour on paper, 55 x 76 cm.....	58
Fig. 26. Study XI: Typewriter (yellow), watercolour on paper, 55 x 76 cm	58
Fig. 27. Study VII: Typewriter, watercolour on paper, 55 x 76 cm.....	59
Figs 28. Blue ground: typewriter, oil on linen, 81 x 101.6 cm.....	61

Fig. 29. Red ground: typewriter, oil on linen, 81 x 101.6 cm	61
Fig. 30. Yellow ground: typewriter, oil on linen, 81 x 101.6 cm.....	62
Fig. 31. Studio photograph showing preparation of grounds with raw linen holes.....	63
Fig. 32. The Reading (two figures, raw ground), oil on linen, 81 x 86 cm.....	63
Fig. 33. The Reading (two figures, white ground) oil on linen, 81 x 86 cm.....	64
Fig. 34. The Reading XIII, oil on linen, 167 x 167 cm	66
Fig. 35. The Reading XIV, oil on linen, 167 x 167 cm	67
Fig. 36. Red field, red screen: typewriter, oil on linen, 101.6 x 81 cm	70
Fig. 37. Blue field, blue screen: typewriter, oil on linen, 101.6 x 81 cm	71
Fig. 38. (detail) Yellow field, yellow screen: typewriter, oil on linen, 101.6 x 81 cm.....	72
Fig. 39. studies for 24 Hours of Painting 1863-2014, oil on linen, panels 25 x 40, 20 x 28 cm	75
Fig. 40. 24 Hours of Painting 1863-2014, oil on linen, dimensions variable, 24 panels, .. each panel 25 x 40 cm.....	78
Fig.41. detail of 24 Hours of Painting 1863-2014	78
Fig.42. detail of 24 Hours of Painting 1863-2014	79
Fig.43. detail of 24 Hours of Painting 1863-2014	79

“Paintings Address Us, and they do so in part through creating uncertainty; our engagement with them involves a continuous adjustment as we scan them for suggestions on how to proceed and for confirmation or disconfirmation of our response.”¹



Fig. 1. Yellow ground: typewriter, oil on linen, 81 x 101.6 cm

¹ Michael Podro, *Depiction* (New Haven: Yale University Press, 1998), vii.

Introduction

I consider and understand the making of paintings as a visual and material problem. Whilst I have investigated this in non-representational terms in the past, this project has focused on how I could make representational paintings by developing systems of painted marks delivered as shaped abstract units. Within the terms of these abstractions I question the relations of pictorial and painted structure in the facture of built or constructed representations. In the project I concentrate on how abstractions as means can be employed in exploring the nature of perception, structure and representation in painting.

The term abstraction can open a can of worms. This is particularly the case when abstraction is defined in modernist terms when forms of painting are distinguished as being either representational or non-representational. The context of such distinctions of painted form as one or the other distorts the purpose and meaning of the painted abstraction from its origins in representational painting.

In my use of the term “abstraction” I am referring to it in the context of its nineteenth century origins. The original idea of an abstraction was based in painted studies and sketches made directly from a subject. The abstraction determined how painters made sense of a depicted referent or subject’s qualities or characteristics in their use of paint.² An abstraction in this context was understood to function as a ‘felt’ painted equivalent for the perceived or understood qualities of depicted subjects. My dissertation examines the development of Cézanne and Seurat’s painted abstractions from the idea of what I have called the practiced actions of painting in relation to the two painter’s structural innovations to the material construction of painting.³ This exegesis describes my exploration of this proposition in the studio in contemporary terms.

Paul Cézanne described the spatial organisations of colour and tone in painting in a letter in 1904: “with the first of these abstractions providing something like a point of support

² Non-representational languages and forms are so secure in the lexicon of painting that early twentieth century notions of *abstracting* are, I would suggest, now redundant.

³ See *Paul Cézanne, Georges Seurat and The Practiced Actions of Painting: the Visibility of Pictorial and Painted Structure in the Material Construction of Painting*.

for the eye as much as the brain.” He later wrote “we must render the image of what we see...the sensations of colour which give the light, are..the reason for the abstractions...”⁴ This usage indicates the historical context. Joseph Ravaisou appraised Cézanne’s enterprise with “these abstractions [correspond] to the amount of truth extracted from objects by the artist’s vision. Thus, between the word abstraction and the word realism, the contradiction is only an apparent one.”⁵ Vision in this context was understood in a more direct and uncomplicated connection of sight and thought compared to current contemporary ideas of ‘thickened vision’.⁶

This ‘back to the future’ idea ignites the material and visual problem in the paintings in the project. It also propels paintings’ representational purpose beyond the concerns of the image. That purpose is to visually communicate and materially organize the painted representations of three dimensional referents or subjects in two-dimensional depictions (within the visibility of the material construction of painting). Painting’s purpose in this sense does not exist without our capacities and understandings related to sight, thought and touch. Our capacities related to these fundamentals of our existence enable the material configurations of painted touch to be recognized as signs re-imagined in the fictions of painting. The paintings in the project explore how the representational function of the abstraction’s form as a painted unit can be employed in contemporary terms to re-connect painting to a materially integrated form that sutures depicted representations to the specificity of their material construction. Paintings can thus be understood as Hanneke Grootenboer suggests - “as theories of vision, as treatises on their own representations.”⁷

One of my persistent preoccupations therefore, has been fathoming how painted fields (made of visible and tactile painted applications) and representational depictions can be

⁴ John Rewald, ed., *Paul Cézanne Letters* (New York: Da Capo Press Inc, 1995), 309, 316 See his December 23 1904 and October 23 1905 letters (respectively) to Emile Bernard.

⁵ Richard Shiff, "Lucky Cézanne (Cézanne Tychique)," in *Cézanne and Beyond*, ed. Joseph J. Rishel, Sachs Katherine (New Haven: Philadelphia Museum of Art, 2009), 82.

⁶ Hal Foster, *Vision and Visuality* (Seattle: DIA Foundation/Bay Press, 1998, IX “to thicken modern vision [is] to insist on its physiological substrate *and* on its psychic imbrication or subversion; to socialize .[and]. to indicate its part in the production of subjectivity as a part of intersubjectivity.”

⁷ Hanneke Grootenboer, *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting* (Chicago: University of Chicago Press, 2005), 10.

integrated. This is explored within the material components and the pictorial and painted structures of painting using a constructed or built ethic where the visibility of process is evident. A constructed ethic involves making discrete applications of paint (and other material) to make or build surfaces.⁸ In this ethic of making, the touch and release of brushes and other tools contacting a support delivers discrete, individually painted marks. The traces of these painted deliveries remain visible as the construction progresses. Each painted mark contributes evidence of how the surface of a painting has been made. This presents something akin to a visible archaeology of process. More importantly, it presents painting as a particular way of seeing based in an analysis of sight, thought and touch within a particular practice of making. Revealing the means of making in the material construction through process examines each painting as an accretion of thought, material and time and presents the structural organizations of its making to evidence its specific representation within what I have called the practiced actions of painting.

The material elements of the paintings are integrated through the terms of a specific visual problem and through how paintings are made. The material problem stipulates the terms of process. A visual problem in painting is, by the very nature of the purpose of painting itself, bifurcated into what is seen in the painting and how that is acknowledged through the specificities of the construction of painted forms. This depends on ‘folded’ recognitions.⁹ My inquiries into the problems of making paintings are therefore, also based in the analysis of sight in its synthesis with touch in painting. My investigation denotes a particular position in the debate of painting in an attempt to define a visibility of process in the painted response to a visual and material problem.¹⁰

⁸ Paint’s relatively primitive concoctions can be adapted through the craft of materials to adjust or change its properties and qualities in degrees of transparency and opacity to exacerbate the visibility of process.

⁹ See Bantinaki, Katerina. "Picture Perception as Twofold Experience" In *Philosophical Perspectives on Depiction*, edited by Catherine Abell and Katerina Bantinaki. Oxford: Oxford University Press, 2010. Grombrich, E.H. *Art and Illusion*. Oxford, UK: Phaidon, 1959. Richard Wollheim on the Art of Painting Edited by Rob van Gerwen, Cambridge University Press New York 2001 and Wollheim, Richard. *Art and Its Objects*. Cambridge, UK: Cambridge University Press, 1980, 205-226.

¹⁰ Yve-Alain Bois, *Painting as Model* (Cambridge, Massachusetts: Massachusetts Institute of Technology, 1990, xi. In *Resisting Blackmail* Yve-Alain Bois writes “To introduce ones discourse is to attempt to situate it within a field, to measure what it shares with, and how it differs from, other discourses within the same field, to define its specificity. Yet such an analytical posture, which is the stuff of criticism and presupposes a certain distance, no matter how minimal, from the object of inquiry, remains fundamentally unavailable to

The particularities of this position articulates painting as a visual and material dialectical problem. The position is not framed by ideas of painting as a recycling of stylistic tropes or appropriated strategies referenced from other paintings. The ‘stand’ of this ‘back to the future’ position is grounded in specific terms to examine and investigate what remains open and viable from particular *a priori* painting problems now as distinct from the multifarious forms that have morphed from them. The painting problems of the research began from ideas that originated in one of the pivot points in historical painting, from a junction of time when the debate and possibilities of painting accelerated and expanded at a rapid pace. The relevance of such a point from late nineteenth century French painting is evinced in the innovative adjustments to the material construction of painting prompted by Cézanne and Seurat as discussed in my dissertation. The research in the studio project re-examines and questions what arose at this point in an integrated research project joined to and prompted by the dissertation and asks, what can be developed now from these ideas in making paintings today? The problems do not depend on other models of painting, nor how other paintings look, present, or appear in style, as there is an ambition within the project to attempt to realize new paintings that present themselves ‘as treatises on their own representation’.

The research of the studio project asks and questions, what is possible, or what remains open for investigation from particular painting problems? Can questions and curiosities be addressed to that which we assume was finished or closed off? In short, is there unfinished business to be addressed from the endeavours of historical painting? Can paintings made now extend presumptions of definitive conclusions to painting problems realized in *a priori* painting? Can paintings made now, in a post digital age, extend and revivify historical ideas into the contemporary present with an awareness of what has occurred since in painting while resisting the imposing nature of the ouroboros activity of the contemporary field?

Paintings that attempt to formulate new solutions to existing problems or to extend those existing problems into new ideas and painted forms question not only the possibilities of

anyone attending to his or her own discourse. One cannot be, at the same time, embedded in a field and surveying it from above, one cannot claim any secure ground from which one’s own words could be read and judged as if written by someone else. ..But this impossibility is far from being a loss, for it obliges the auto referential discourse to admit that one always takes a stand.”

painting but also how new paintings can be made now. This requires questioning historical paradigms and the presumptions of their influence as a first step, as I have argued in my dissertation. Much of the literature surrounding Cézanne and Seurat concentrates on their contributions to painting as colourists. This is an extension and development of the importance of direct colour in painting that began with the unravelling of existing painting debates and paradigms following the contentious Paris Salon of 1863. As I argue in my dissertation, however, a structural reevaluation of the material construction of painting occurred, more correctly initiated, in the years before the 1863 Salon and the subsequent introduction of the Salon des Refuses. The effects of these methodological and material adjustments altered how paintings were made and pertinent questions were introduced to address the finish of painted surfaces and these changes to the material construction further affected a new and different visibility to painting which exacerbated the luminosity of painted colour.

A visibly built ethic is evident in the constructed surfaces Cézanne and Seurat's made in the latter part of the nineteenth century; this presents a departure point for the studio project.¹¹ Cézanne stated, “..what you must strive to achieve is a good method of construction.”¹² Seurat questioned painting's structural synthesis with “..can I not discover a *system equally logical, scientific, and pictorial* that will permit me to harmonize the lines of my painting as well as the colours?”¹³



Fig. 2. Paul Cézanne – Mont St. Victoire, 1902-04, oil on canvas, 69.8 x 89.5 cm, Collection Philadelphia Museum of Art

¹¹ I argue that Cézanne and Seurat's methodologies and structural innovations owe the academic generative phase of painted studies, in particular the ebauche. See Chapter Two of my dissertation.

¹² Rewald, ed., *Paul Cézanne Letters*. December 9, 309, 1904 letter to Charles Camoin.

¹³ Gustave Kahn, "Seurat (1891)," in *Nineteenth-Century Theories of Art*, ed. Joshua C Taylor (Berkeley: University of California, 1987), 544. Gustave Kahn – *Seurat* 1891. My emphasis.



Fig. 3. Paul Cézanne – Portrait of Gustave Geffroy, 1895, oil on canvas, 116 x 89 cm, Collection Musée d'Orsay, Paris

In my dissertation I discuss how Cézanne and Seurat's constructed paintings depended on re-iterated painted abstractions being recursively recruited to simultaneously build representation and surface without (the pictorial structures of) under drawn designs.¹⁴ The armatures or scaffolding of pictorial structure were pressured to the same juncture as painted structures in the altered material construction of their paintings. My dissertation further examines how Cézanne and Seurat turned the structure of painting inside out and created a new and different visibility in painting: a visibility of painted process. The analysis of painting in the dissertation represents an important part of this integrated research project and it is equally important to the paintings I have made within the studio project. Removing traditional stratified modalities of making representational paintings enables the visibility of process that makes the material construction of painting itself visible. Paintings are thus, able to become painted surfaces specifically constructed to evidence the research of visual and painted thought that conditions how their material character presents. Without this visibility paintings cannot present the organizational structures through which we can understand them as “treatises on their own representations.”

¹⁴ See Albert Boime, *The Academy & French Painting in the Nineteenth Century* (London: Phaidon, 1971). Responses to the idea of painted equivalents evolved over decades in the 19th century as classical and romantically inclined painters debated aesthetics and methodologies. While this debate was narrower than historical clichés indicate the most contentious division would have to be whether the means of painting were revealed or hidden.

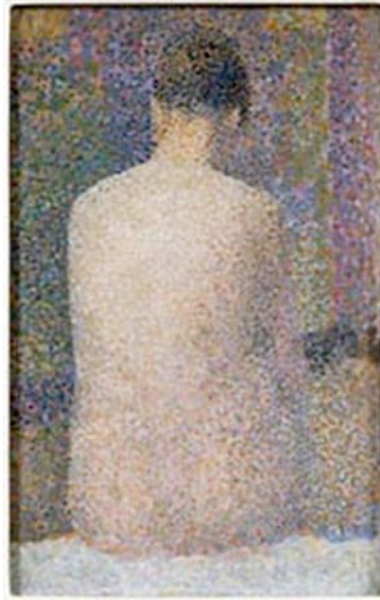


Fig. 4. Georges Seurat - Model from the back, 1887, oil on wood, 24 x 15 cm, Collection Musée d'Orsay, Paris



Fig. 5. Georges Seurat - Reading, 1886-88, conté crayon and white gouache on paper, 31 x 24 cm, Henry Moore Family Collection

Of course, paintings have been understood as visual and material constructions for centuries. However, stratified technical and procedural methodologies created conventions (which originated in Renaissance *disegno avanti colore* principles) that suppressed the visibility of the structural components of painting. The structural elements of design and the organizations of composition in painted surfaces were as invisible as the

armature of a sculpture. The painted surfaces of facture were (externally visible) re-iterations of Albertian ideas of painted skins that presented illusory representations; these representations denied the stratified material procedures as the structures supporting representations were covered up: evidence of the material procedures themselves and the construction of painting were rendered invisible. This methodology of making is seen in paintings where the painter's traces are covered up with blended and/or modelled paint. Blended passages of paint are employed in depictions to generate illusions of things i.e. in the paintings of Raphael (1483-1520) and J.A.D. Ingres (1755-1814). Painted facture in this form does not reveal or account for how and at what stage a specific application of paint became part of the painted surface *in* the representation. These paintings are in part, judged on their imagery and how *skilfully* paint delivers such illusions in the readings of narrative themes. Such painting's structures, processes and means are largely invisible.¹⁵

My long-term investigation into the purposes and participations of grids in painted surfaces does not recede in the research. My interest in how grids function in paintings is maintained and furthered within the project towards a metaphysical plane, as perceptual uncertainties are triggered when representational forms defer to grids and painted abstractions and vice versa. The deferral of representations to imposed grids and the disruption of underlying grids to depictions and surfaces questions the participation of grids and other analytical elements in representational paintings. This asks whether the grid can now participate in determining how depictions are seen and understood from the often arid, purely formal strategic role the grid has frequently played in non-representational abstract painting. In the construction of the paintings I question whether grids can participate to create perceptual uncertainties in representational forms rather than as devices to merely define or close spatial readings. I question whether the grid can be directed to instigate such uncertainty from the specifics of its known and understood structural form. My paintings are constructed to engage with these perceptual complexities and uncertainties in an attempt to determine whether paintings can further engage with them to question whether these propositions can extend vision's direct relations to painted surfaces.

¹⁵ Leon Battista Alberti, *On Painting*, trans. Cecil Grayson (London: Penguin Books, 1972), 64-5. Regarding the basis for designo avanti colore, Alberti recommends - "circumscription is simply the recording of outlines....this should be practiced assiduously. No composition and no reception of light will be praised without the presence of circumscription."

Hanneke Grootenboer's describes perspective as a code without a message in *The Rhetoric of Perspective*.¹⁶ Paolo Uccello's *Drawing of a Chalice* presents two-dimensional rhetorical thought within a visible bareness of that code. Uccello's analytical investigation in examining the visibility of sight and thought beyond perspectival systems was not pursued in paint, however, as *disegno avanti colore* principles eliminated the visibility of the structural concerns of painting. Structural armatures, including perspective were covered by 'painted skins'. The visibility of perspective could only exist in the contemporaneous transparency of drawing, as the conventional principles of painting demanded that the framework be covered with smoothly blended paint to depict the required illusory volume. Uccello's depictions of a transparent 'wire frame' volume would not have been as visible if it had been part of a painting. (See Fig. 6)

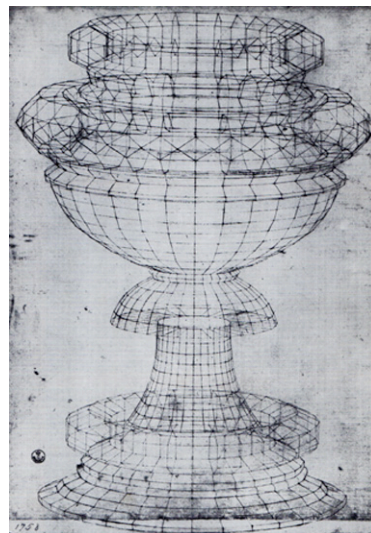


Fig. 6. Paolo Uccello - Perspective drawing of a chalice, prior to 1460, pen on paper, 29 x 24.5 cm, Collection Uffizi Gallery, Florence

¹⁶Grootenboer, *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting*, 163. Grootenboer's thesis is argued in the context of Dutch 17th century still life. Perspective is framed rhetorically within the shallow illusory spaces of breakfast still lives containing objects and foodstuffs. "Perspective is therefore a threshold (to borrow Bryson's term) between the meaning of objects and their "being there," but also between two confusing methods of presentation and representation... perspective *presents*: its structure is real and not metaphorical. The emptiness of its form neither refers to something else nor resembles something other than what it is...the vanishing "zero point" around which the emptiness of perspective space evolves, does not stand for anything but infinite nothingness; it does not have a reverse side where meaning may hide. ...As [a] staging device, however, perspective simultaneously displays the objects within its grid that "fill in "the empty pictorial space it structures."

Further, according to Vasari, Donatello (1386-1466) said to Uccello “this perspective ...makes you neglect what we know for what we don’t know.”¹⁷ The metaphysical in painting concerns the uncertainty of what we don’t know and what is often nameless; this leads us beyond and questions the certainties of what is known and named. Even the certainties of what we presume to be known and named can, however present a ‘metaphysical weirdness’ in depictions, as the paintings of Giorgio De Chirico (1888-1978), Giorgio Morandi (1890-1964), Philip Guston (1913-1980), Vija Celmins (born 1938) or Peter Dreher (born 1932) aptly demonstrate. Morandi, Celmins and Dreher’s metaphysical depictions of everyday objects are distanced from our knowing by their representations’ disassociations from understood contexts and by the rigour of how the subjects are scrutinized. The intense visual examination of simple and complex objects is not directed towards simply relaying more descriptive information. The painter’s observations and thinking are considered to present an idea that reveals how the subject is re-imagined in a painted space where representation and painted facture belong to one another. De Chirico and Gustons’ highlighted use of fore planes alter conventional spatial readings as lines and points become confusingly interwoven in pictorial space.¹⁸

Leon Battista Alberti stated in *On Painting: Book I* “The first thing to know is that a point is a sign which one might say is not divisible into parts. I call a sign anything which exists on a surface so that it is visible to the eye. No one will deny that things which are not visible do not concern the painter, for he strives to represent only the things that are seen.”¹⁹ A single point in space was the visible destination of Uccello’s directed concern in sight in the chalice drawing. That destination is visibly marked in the drawing before line established the measured relations of pictorial space. Nonetheless, as I argue in my dissertation, the visibility of painting’s structural concerns remained neglected until the late nineteenth century.

In my studio-based research tactile values precede ‘thickened vision’. Gerhard Richter’s ‘painters make paintings, viewers make meanings’ aptly frames the somewhat vexed

¹⁷ Giorgio Vasari, *Lives of the Artists* (Harmondsworth, Middlesex: Penguin, 1965), 96. Donato di Niccolo di Betto Bardi known as Donatello 1386 -1466.

¹⁸ See John Clark, "Philip Guston and Metaphysical Painting," *Artscribe* No. 30, August (1981). See also Chuck Close, *Vija Celmins* (New York: Art Resources Transfer Inc., 1992).

¹⁹ Alberti, *On Painting*, 37.

purpose and relationship of means, ends and meaning in painting.²⁰ Although, I agree with Sol le Witt (1928 -2007) that artists do not have the means to control their work's reception; and while I accept that representational content can create meaning, this project is fundamentally concerned with the making of paintings in a dialogue with historical paradigms.²¹ The research into the painting problems of these historical paradigms (through the key idea of the practiced actions of painting) creates a distinction from much of the current research of painting in the contemporary field.

Siri Hustvedt explains

“The intersubjectivity inherent in looking at art means that it is a personal, not impersonal, act. I have often thought of painting as ghosts, the spectres of a living body, because in them we feel and see not only the rigors of thought, but the marks left by a person's physical gestures – strokes, dabs, smudges. In effect, painting is the still memory of that human motion, and our individual responses to it depend on who we are... which underlines the simple truth that no person leaves himself behind in order to look at a painting.”²²

While the rationale for this exegesis is to explain the studio project, it is perhaps equally necessary to explain the rationale for the studio project's relations to a specific analysis of historical painting and not solely anchored in a position within the contemporary field. My dissertation examines the significant alteration to the role of structure in painting as evinced in the mature paintings of Cézanne and Seurat and what I have called the practiced actions of painting. As discussed in the dissertation's introduction, a second significant structural alteration occurred as exemplified in mid twentieth century American painterly painting. This second alteration manifested as a visibly planar structure of paint. The pictorial considerations once witnessed in the history of depictions were, however, absent. This ultimately led to the impoverishment and I argue, eventual elimination of pictorial and painted structure's complex contributions to the complete

²⁰See Gerhard Richter, *The Daily Practice of Painting* (London: Thames & Hudson, 1995).

²¹ Sol le Witt, "Paragraphs on Conceptual Art," *Art Forum* 5, no. #10 (1967), 79-83. Sol le Witt wrote "It doesn't really matter if the viewer understands the concepts of the art by seeing the art. Once out of his hands the artist has no control over the way a viewer will perceive the work...Different people will understand the same thing a different way."

²² Siri Hustvedt, *Mysteries of the Rectangle* (New York: Princeton Architectural Press, 2005, xix.

meaning of painting. The diminished role of structure in painting is, in part, due to the reduced participation of drawing *in its application* to painting and in the (re)separation of the pictorial and painted structures since post painterly painting. As a consequence, representational paintings made now frequently neglect the significant structural relationships of sight and thought within facture as traced or projected outlines on painted supports are filled in and ornamented with painted affectations and embellishments that prompt the current ubiquitous discussions of materiality.

It is however, important to attempt to configure paintings in the contemporary present rather than as attempt to resuscitate historical forms of painting from some romantic motivation or backward looking position. It is, as important, to point out that assumptions are too easily made that (superficial) similarities in the painted deliveries of one painter, the shapes, forms etc. made by painted applications, are mistaken to examine or present the same visual and material problem as another. For example, if pure abstract shaped marks are painted and presented on a surface we are apt to view such presentations as either symbolic or as perhaps a reference to other paintings/painters. Such stylistic associations are less likely to question the intention of the painted language than they are to prompt (in contemporary research terms) a painting reference, whether the reference is considered to be from Wassily Kandinsky (1866-1944), Hilma af Klimt (1862-1944) or Thomas Downing (1928-1985) who all used circular forms as reductive and/or pure abstracted forms to investigate symbolic, decorative or optical purposes. We are apt to sweep such similarities together, towards each other in the presumption that similarly painted marks share the same function and/or intention, that one painter's paintings are similar to the painting of another in stylistic terms. These assumptions raise the problematic role and issue of style in painting. This is increasingly and highly problematic. It becomes more so when stylistic concerns direct the making of paintings and it is particularly so when recognitions are based on superficial similarities of painted form and not the specifics of the painting problems investigated.

Discussions and explanations of painting by painters should, I would argue, concentrate on the purpose and role of painted applications and in explaining the specific intention of the forms of painted deliveries as language and by extension thought, and thus, speaking more to how paintings are made than in solely positioning how paintings are situated in the contemporary field. The ubiquitous referencing of the work of one painter to another outside specific explanations of painted language only further complicates these

problematic issues. In *Resisting Blackmail*, the introduction to *Painting as Model*, Yve-Alain Bois has described the contemporary disconnect between what paintings are or present and what they are said to be about as ‘iconological blindness’.

Whilst there are undoubtedly other painters who have used and use shaped marks and/or repetitive painted marks within a variety of differing intentions, in both the painting of the past and the contemporary field, my intentions in restricting the form of painted delivery is to develop that limitation as process to create a stress on and emphasise the visibility of process in the pictorial and painted structures of the material construction of painting. The shaped and limited painted units within the mark systems I have developed through the course of the project are individually made material propositions in which I attempt to both question the original nineteenth century context of the term ‘abstraction’ through the idea of practiced actions discussed in my dissertation and in extrapolated attempts to examine how the operations of how such abstractions can function in structural terms in representational painting now.

Is it possible to make painted representations where thought is considered, evident and present within visible organisations of the pictorial and painted structures seen in painting’s material construction through the practiced actions of painting? This moves the function of depicted representations from symbolic or narrative participations to exist or to be seen as a referent, as a pictorial reference for investigations *of* painting made in representational terms. Pictorial referents become not mere iconology but operate as pivots for the investigation of sight and thought in practiced painted applications in the representation’s transformations within specific visual and material problems directly concerned with the material construction of painting. The referents prompt how depicted representations can be realized as painted constructions that are nonetheless inseparable in painted terms from the material character of the constructed painted fields that hold them in place. Both representation and field are made and built through a repetitive, limited and recursively constructed painted abstraction analytically organised to make the depicted and painted representation and the painted field belong to the same undifferentiated painted space.

Considering the making of representational paintings as an integrated visual *and* material problem involves the question of how to fuse two apparently opposing components or characteristics: a representation of referents external to the painting and the properties

and qualities of the materials of paint seen within the manner of their delivery to a support. These characteristics are bound in the mechanisms of perception and sight in engaging with the fictions of representational painting and are contested by the material construction of painting and the facts of surface. In the representational paintings I make these optical and tactile properties have to be integrated in the terms of the material construction. The dialectical contest of these two characteristics can only occur through integrating painting's actual and fictive spaces, as they perceptually and conceptually fold into each other fusing means and ends. Without this visual and material integration the representational purpose of the painting problem changes towards either random open ended painterly representations or descriptive depictions, neither of which account for the material character and integrity of a process based on the unique manner presented by the research project's historical paradigms.

Richard Wollheim's *Art and its Objects* and Ernst Gombrich's *Art and Illusion* each discuss how we understand paintings as objects and images.²³ Both Wollheim's seeing as/seeing in "twofold thesis" where two things simultaneously demand attention and Gombrich's notion of "seeing canvas/seeing nature" require reflexive shifts from seeing surface - painted canvas, to seeing (and recognizing) depictions of objects and spaces.²⁴ Wollheim accepts the two separate acts, seeing in and seeing as, are simultaneously incompatible in stating, "it is true that each aspect of the single experience is capable of being described as analogous to a separate experience."²⁵ Katerina Batinaki's *Picture Perception As Twofold Experience* argues, "the simultaneous awareness of the medium and the depicted object entails that the picture is *simultaneously* perceived under two different, and incompatible, descriptions - as a present marked surface and as an absent

²³ E.H. Gombrich, *Art and Illusion* (Oxford, UK: Phaidon, 1959), Richard Wollheim, *Art and Its Objects* (Cambridge, UK: Cambridge University Press, 1980), 205 -26.

²⁴ Gombrich, *Art and Illusion*, Wollheim, *Art and Its Objects*, 213-26.

²⁵ Katerina Batinaki, "Picture Perception as Twofold Experience " in *Philosophical Perspectives on Depiction*, ed. Catherine and Batinaki Abell, Katerina (Oxford: Oxford University Press, 2010). Quoted in Batinaki, "Picture Perception as Twofold Experience ".

3D object of some kind. This is an impossible experience.”²⁶ This points out the distinctions between picture/window and picture/object models of painting.²⁷

Separate perceptual experiences *fold dependently* on each other. Separately understood and consecutively related rather than simultaneously perceived perceptual viewings are indeed, a possible experience. This separation occurs as different reflexive shifts are made through sight and thought. We can carry images of one idea in mind/memory (and/or experiential knowledge) while viewing another. How else do we recognize the things we know in the world? Paul Valery’s maxim “Seeing is forgetting the name of the thing seen” is more than relevant in such reflexive shifts.

Michael Podro’s opening sentence to *Depiction* (quoted above page 5) sets the uncertainty of our responses to the material configurations of paintings.²⁸ In acknowledging the elements of a painting our vision shifts between grasping the whole and then subsequently (any) articulated information or details.²⁹ Through the mechanisms of sight we can scrutinize painted surfaces. We acknowledge marks, textures and adjustment in tones and colours through the eye’s rods and cones, saccades and shifts of focal length. As we scan paintings for suggestions on how to proceed we intellectually acknowledge the distinction between marked surfaces, transformed depictions and re-imagined subjects. These are recognized in separate categorizations but fold in successively understood rather than layered understandings of surface, depiction, representational image and sign.

Making representational paintings that are pictorially and materially fused requires a depiction and *its* painted field to be integrated through fusing pictorial and painted structures in process. My dissertation presents an analysis of how the first significant alterations to the material construction of painting since the Renaissance occurred in mid

²⁶ Batinaki, "Picture Perception as Twofold Experience ", 132. My emphasis.

²⁷ Batinaki’s use of the term medium here is a little perplexing as there is no clarification of the medium as painted surface, or as the materials of painting. See *The visibility of painting: painting as material construction and surface as medium* in my dissertation.

²⁸ Podro, *Depiction*, 2 quoted above.

²⁹ Richard L Gregory, *Eye and Brain the Psychology of Seeing* (Princeton: Princeton Science Library, 1997),47-49. Experiments have proved that we do in fact scan a whole thing and then shift to examining the details which make something particular and unique. We accomplish this through noticing differences, as Podro points out in *Depiction* in *Sustaining Recognition*.

to late nineteenth century France and how process was separated from the conventions of craft. Process was adjusted from its terms in the stratified material conventions of how paintings were made to become, via the practiced actions of painting, the delivery of paint.

Process, like the term abstraction, is a commonly used descriptor in the discourse of paintings. It is as commonly hijacked from its historical contexts. Painters often speak of their process or processes but are commonly referring to methodologically sequenced procedures. Process in the sense that I understand and apply it relates purely to the delivery of paint and the terms in which it is delivered. Robert Morris (born 1931) was one of the most important process artists, as well as an influential writer and theorist. He significantly isolated process from painterliness in the planar structure of Jackson Pollock's painting with: "Of the abstract expressionists, only Pollock was able to recover process as part of the end form of the work. Pollock's recovery involved a profound rethinking of the role of tools and material in making."³⁰ Pollock's rethinking of the role of the tools and materials of painting made the material construction of painting visible once again in a complex contribution to meaning that was perhaps unique in the twentieth century. Pollock (1912-1956) was instrumental in determining how the material construction of painting was re-calibrated in post war American painting. This re-assessment of how structure operated in painting exemplified the (second) occasion the material construction of painting was significantly addressed after Cézanne and Seurat's contributions. In the middle of the twentieth century this was accomplished through the terms of a process of paint delivery directed by an open-ended risk with materials and approaches, which has perhaps never been rivalled.

Jasper Johns and Robert Rauschenberg's reactions to the kaleidoscopic fragmentation of modernist painting were embedded in processes that displayed their painted traces in unified surfaces that echoed Pollock's recovered process. Johns (born 1930) and Rauschenberg (born 1925) each devised innovative applications of paint with material risks. They each developed rational ideas of process that were, however, connected to how specific material applications were organised in painting. Each painter employed sequenced repetitions of material applications that were driven by innovative methodologies as they examined painted structures within the specificity of materials. Material and structural

³⁰ Hal Foster, Krauss, Rosalind, Bois, Yve-Alain, Buchloh Benjamin H. D., *Art since 1900: Modernism, Anti-Modernism, Postmodernism* (London: Thames & Hudson, 2004), 358-9.

ideas were repeatedly questioned through subtle variations of process in painted surfaces that (respectively) contained and were emptied of representations.

These ideas of painted form as the consequences of process were re-employed in late the 1970s and early 1980s when painters such as Susan Rothenberg, Joseph Zucker and Neil Jenney followed Johns in integrating representational imagery and repetitious applications of paint.³¹ The necessity of a materially integrated facture is however, more or less a historical given in representational paintings. Painters such as Raphael and Ingres represented sculpturally understood volumes and depicted pictorial spaces within blended and smoothly applied passages of paint. The passages where figures were absent were not painted differently in facture from other areas of the surface where figures were present. Making representations in visibly marked fields (as in the paintings of Johns, Rothenberg, Jenney and Zucker) required similar integrations.³² These pictorial and painted integrations allowed the visibility of the material construction of painting to once again become part of its meaning.

In the paintings I make the material ideas of process determine the abstraction as a unit and the abstraction in turn determines how the material construction is developed. This affects the integrations of pictorial and painted structure. These ideas might initially exist as nothing more than a set of constraints for experiments in painted studies. Further limitations are imposed on how subjects as referents are seen and/or transformed into representational forms as the studies are developed. These studies determine how representations become part of the studies' material construction; how pictorial and painted structures are integrated. The idea must be given a painted form in order to, first be made and secondly be seen before it can be considered and judged as holding

³¹ A lot of the painting of the late 1970's went on to be described as 'Bad Painting' following the lead set by Philip Guston's Marlborough Gallery exhibition in New York in 1970. See Hilton Kramer, "A Mandarin Pretending to Be a Stumblebum," *New York Times*, October 25, 1970. This exhibition and the review by Kramer is still discussed in the literature, most recently by Robert Storr, "Philip Guston: Hilarious and Horrifying," *New York Review of Books*, May 8, 2015. See also Richard Marshall, *New Image Painting* (New York: Whitney Museum of Art, 1978). The *New Image Painting* exhibition featured works by Jenny, Rosenberg and Zucker. Rosenberg, Zucker and Jenney are practicing painters today.

³² Marshall, *New Image Painting*.

possibilities to be further extended and developed.³³ Which ‘rules’ I choose to apply can develop from study to study as material ideas are adjusted via abductive reasoning.³⁴ Abductive reasoning infers possibilities from hypotheses or probabilities. There are no absolute responses, only probable responses within the hypothesis or hunch. Paintings further confirm, oppose or unravel the idea after they are made.

To make paintings that reveal the nature of their own material construction I establish how a painted abstraction is delivered as process. This inquiry is however, provisional to the abstraction retaining the visible traces of its painted delivery as similar painted units are used to construct a depicted representation through how the dimensionality of the referent relates to the integrations of the constructed painted surface. This is fundamental as the depictions of referents are a vital part of this integrated research project and the core problem of making representational paintings. The similarities in the painted unit making the painted surface or field and the making of the representation or depicted image (from similar repeated units) integrates the pictorial and painted structures that condition the visibility of the material construction.

I describe my initial experimentations in Chapter One where imagery is transformed into silhouetted representations before differing pictorial and painted structures integrate the material construction of painting in small studies. Chapter Two onwards describes how large-scale paintings with life-sized figures were made and how drawings of the paintings themselves (as the subject) further my investigations. Chapters Three and Four extend and elaborate developments of the visual and material problems as the pictorial and painted structures that determine composition and facture are both opened in speculations in paintings on paper and resolved in subsequent large scale paintings. In Chapter Five I discuss how the contest of the recognitions of referents as depicted three dimensional representations engage with the material evidences of painted structures to both gain complexity and defer to one another as I develop the visual and material problems of the research towards the perceptual models of painting I am currently engaged with.

³³ See Conrad Fiedler’s treatise *On Judging Works of Visual Art* (1876) *Nineteenth-Century Theories of Art*, ed by Joshua c. Taylor, 514-529.

³⁴ Charles S. Peirce, *Philosophical Writings of Peirce* (New York: Dover Publications, 1955). ed. Justus Buchler. See *Abduction and Induction*, 151 *Perceptual Judgements*, 304.

Chapter One: Initial experimentation

In my dissertation I analyse how the structural innovations of Cézanne and Seurat's paintings were predicated on the models of the painted study and the *ébauche* in particular. The painted abstractions of their languages, the diagonal hatch and dot or oblong blob, were however, developed from their unique practices of drawing. Neither painter spuriously invented an abstraction to make paintings. Instead, each investigated how the depictions of subjects were integrated within materially specific uses of watercolour and *conté* (respectively). The abstraction as a painted unit or painted touch became a material necessity in order to redefine the figure ground relationships which were historically separated by linear circumscriptions in the practices of drawing that conventionally underpinned painting. The two painters each subsequently altered the form of modelling in painting. This in turn altered the illusory presentations of volume that were predicated on the conventions of academic drawing. They replaced the invisibility of painted actions with visibly discrete practiced applications of painted touch that integrated figure and ground. These 'abstractions' could be read as pictorial space, painted surface or depicted representation, separately or contiguously depending on the reflexive shifts mentioned above.

In order to emphasize the role of the abstraction in the material construction of painting I began with a set of material propositions in drawings and studies in order to contain the abstraction within the boundaries of a discrete form. An abstraction as a discrete form could then be repeated as a painted unit. It could operate equally within the purposes of figure and ground in order to integrate the painted surface with the depicted representation. Without a determined unit the painted applications would have no boundary and painted forms would become indecisive; this would lead to an indistinct painterliness, which would negate the integration of the visual and material problem.

Realising the unit was straightforward. I made numerous drawn and painted studies on paper to see what might result when a mark or form was repeatedly applied to make a representation contained in a similarly constructed surface. The question – is there a shape which could be repeated that a) held a discrete boundary, b) could be varied in size (for differently sized paintings), c) would allow the manipulations of the craft of paint to contribute to representational form (in viscosities of paint, colour, opacity and transparency) within its boundary while d) contributing equally to the construction of

surface and representational form – led to choices of pure abstract shapes. Initial trials of repeated painterly marks were unsuitable and inappropriately insecure in delivery. Painterly marks created too many variables to the questions posed.

Rectangular, triangular and polygon shapes proved problematic at the edges of representational forms. Straight-edged linearly defined borders were too crisp. The rectangular edges' impressions dominated and suppressed the representations. The edges did not allow figure ground transitions to establish differences in the passage between representation and surface or within the elements themselves. Squares and triangles (additionally) refer too explicitly to the technical means of squaring up images with horizontal, vertical and diagonal lines (bisecting rectangles into triangles), not to mention their association to the ubiquitous field of pixelated imagery.

A circular disc form provided more possibility as a unit. A circular form relates unequivocally to two-dimensional surfaces. It is also a neutral geometrical shape like a square or triangle, a universally familiar shape. A circular form of paint could be discretely applied in various sizes and it would not fracture the integration of representational imagery nor rupture a representations' edge as the unit could easily be internally modulated with differing paint applications and still be recognized.³⁵

The next problem was how to deliver painted discs to a painting. I decided to make each mark independently using a filbert brush.³⁶ Each circular painted mark was made of two marks: one for the left hand semicircle, another mirroring it on the right hand edge closed the unit. Marks from the filbert could be discrete yet each imprint could deliver specific qualities and properties of paint within similar shaped repetitions of painted applications. However, considerable practice was required to avoid the circular forms becoming misshapen or distorted.

For the purpose of the studies, drawn outlines presented the contour boundaries of represented figures and objects for expedient purposes. Representations were built from the discretely applied units. I then integrated the representational forms and surface areas

³⁵ Representations are nominally seen *within* paintings while surface and facture are understood in two-dimensional terms and refer to what is seen *on* a painting.

³⁶ A filbert brush has a semi circular top edge.

by employing the circular mark unit across the paper's surface. The role and purpose of drawing was not problematic at this stage as the intention in making the studies was simply to determine a viable unit to integrate representation and field in one constructed surface.

Leon Battista Alberti describes elements of painting in *On Painting, Book I*. He analyses line's relation to surface through outline with "...one property of a surface is bound up with an outline." previously explained with "The circular line is one which encloses a complete circle."³⁷ Until he reaches the topic of position and lighting "related to the power of vision" all of Alberti's concepts are underpinned by *designo avanti colore* principles.³⁸ *Book III* opens with "The function of the painter is to draw with lines and paint with colours on a surface..."³⁹ Alberti is describing the stratified method of making paintings that dominated for centuries where point, line and mass are beneath the surface with "the other property of surface... is like a skin stretched over the whole extent of the surface."⁴⁰

One of the first questions to be addressed with the paintings made shortly after my initial studies concerned the role and purpose of drawing related to the depicted subjects. Any concurrence with Alberti's direction that one draws an outline and fills it in with paint would uncouple the integration of a visual and material problem. This idea of drawing underpinning painting within these simplified terms would result in no more than a series of stages in the production of a painted image. The idea of underdrawing is antithetical to the pictorial and painted integrations of structure in painting. Underdrawing begins the procedural sequence in a stratified painted methodology as a linear scaffolding, which is ornamented or embellished with painterly or illusory characteristics. Ideas of drawing would become problematic in larger paintings because at the core of the problem was how the pictorial and painted means (of the construction) of a painted entity were revealed and visibly maintained in its ends. This could only occur if the pictorial structures of composition and the material structures of surface collapsed or were pressured together in one directly made organisational purpose in facture.

³⁷ Alberti, *On Painting*, the first quotation is on pg 39, the second on pg 38.

³⁸ Ibid, 39.

³⁹ Ibid, 87.

⁴⁰ Ibid, 39.

The subjects for the paintings at the start of the research consisted of seated figures, most holding open books. The practical problems of painting figures mean that someone either has to be available to hold one position, for more or less the duration of the painting, or the painting has to be made from an image of a figure. The figures represented in the paintings were sourced from photographs of my partner, friends and myself. I occasionally asked for a foot to be moved or a head to be inclined to reveal necessary information. The subjects were not otherwise directed. I only indicated my interest in seeing seated figures holding books. I did not suggest how a particular person sat, held a book, or indeed, what they might do with the adjacent objects such as buckets and empty chairs. No attempt was made to organise or compose a tableau. My objective was to concentrate on what I saw, to be attentive to how the figures presented themselves in space. There were no intentions of narrative meaning.⁴¹ The figures were simply three-dimensional referents.⁴² The figures were photographed in neutral light. Most were similarly clothed in black garments, black boots and a large brimmed black hat. The purpose of these choices at this point was to see the subject(s) as a visual referent and present them as much as possible as a 'neutral' but recognizable shape to be re-constructed and re-configured in the painting. I wanted to detach individual particularities, narratives or other associations in building a representation.⁴³

Spatial cues established the information to recognize the orientation of the figures. The angles of the figures' heads were tilted to present an elliptical shape in the hat's brim.⁴⁴ Boots were not obscured by clothing or other objects. The boots' contact to receding ground planes were spatially significant. Three quarter views, side-on views and views

⁴¹ See my comment re Sol le Witt above and footnote #21.

⁴² If the historical representations of figures were not central to religious and mythological narratives or directed differently in portrait genres, their depictions would be released from the historical weighting of such narratives. They could or might then be considered more directly in the spatial and pictorial organisations that determine their representations.

⁴³ The only manner I know to confirm an idea is to try it and compare it to an opposing idea and see how the two ideas compare. This can define or eliminate one or the other which might require a third suggestion. For that reason I photographed one figure without a hat and wearing white clothing in directional sunlight.

⁴⁴ The relationship of circular form to its elliptical representation is a fundamental of depiction. This also forms one of the key tropes of cubist painting.

from behind the figure presented the clearest sets of information that could a) be recognized as a seated figure and b) be transformed into a representation after a photograph was selected.

The problem of how to represent the information of the figure for the painting was initiated by transforming the figures in the photographic images into the form of a silhouette. The silhouettes were either drawn on paper or quickly traced onto glassine or film. This not only refers to the origin of painting according to Pliny the Elder, it echoes the transformation of depicted forms in the drawings and paintings of Seurat and in the more recent paintings of Gérard Fromanger.⁴⁵ In Fromanger's paintings however, the silhouetted figure fractures the integration of the painted and depicted space: it appears as a projection across urban scenes. His paintings are in fact, painted from projections and this lessens the role of thought in the making of the paintings as the material execution in process depends on tracing and filling in the contours of the projection.

The dimensional properties of the silhouette as a subject present considerably more flexibility to examine ideas of modelled form, to query the recognitions of representations and explore the transitions of the passage from shape and figure to surface and ground in painting. The black clothing allowed the figures to be 'lifted' out of the photograph as a two-dimensional shape retaining three dimensional spatial cues. This silhouetted form presented the information for the representation. It determined what was paint-able. This enabled me to not only see the representation as a silhouetted shape but to consider that shape in the terms of the constructed paint surface.

The first painted studies

Painted studies measuring 30 x 35 cm followed. These allowed me to a) establish familiarity with silhouettes as the representational element and b) to fully integrate that representation within a constructed surface made of small painted discs.⁴⁶ A painted field of discs and the representational imagery was constructed concurrently. If elements of either component went astray or there were mistakes in the application of the paint (and

⁴⁵ See Victor L. Stoichita, *A Short History of the Shadow* (London: Reaktion Books, 1997), 7, 11, 14. See also Gilles Deleuze, Foucault, Michel *Gérard Fromanger Photogenic Painting* (United Arab Emirates: Editions Gallimard/Black Dog Publishing, 1999).

⁴⁶ These discs were approximately the size of an Australian five cent coin.

there were) the surface was scraped or wiped down and repainted. As with the intentions of the nineteenth century French painted study, the *ébauche*, the intention was to establish a painted form in response to the material and visual problem, which further paintings could realize more completely. Some of these studies presented possibilities for larger paintings. Those that didn't allowed one off experiments to alter the contestations of the silhouette and surface. There were several studies that presented variations on the hatted and seated figures. On one of these studies (See Fig. 7 below) I painted a grid of orange discs across the surface re-iterating the form of the abstraction in its direct relations to the support. The represented figure and field had been painted in the same 'unit' (from filbert brushes) in contrasting dark blues and pale greens. On another I painted a more or less evenly spaced grid across the depicted figure. The fall of light across the figure in this study was explained more fully than in the other variations.⁴⁷ These particular studies were two of four variations of the same idea.⁴⁸ Eventually, I compared these studies, with and without imposed grids. The pictorial information on two of the studies was deferred by the imposition of the grid of discs. As the most startling two-dimensional component of the study this grid system drew attention to how the rest of the painted surface was made and what was seen within it. The longer I compared these studies (the time spent just looking at paintings in a studio is time not necessarily evident in the final work) the more discontented I became with the studies without the grid.

As the representations at this stage were made from transformed silhouetted images of figures derived from photographs, colour operated as a painting problem rather than in descriptive terms. Colour was based on its optical weight, chromatic intensity, tone and value in the figures against the tones of the colours in grounds that opposed them. The ground colours were chosen to present differences in each study, lighter, mid tone and darker in value. If a silhouette were envisaged as a tonally darker form it would have to present against a ground of lighter valued colour. If the tonal weight of the silhouette were considered in a reversed form as a tonally lighter shape it would have to be contrasted against a tonally darker coloured ground. Colour decisions affected how additional elements presented, as they had to create spatial/pictorial distinctions in colour contrasts.

⁴⁷ The figure in the photograph was minus a hat and dressed in white to test out the black clothing idea.

⁴⁸ Each variation was on a 35 x 40 cm canvas. The figure in two studies was located in a 30 cm square, the back set against the right hand vertical edge. Two of the variations had an imposed grid of discs, two did not.



Fig. 7. Four Painted Studies, oil on linen, each 30 x 35 cm

Coda

The significant result of these initial experiments was the determination of the painted unit (as a possibility). The drawings and painted studies presented visual models to pursue further. The only way to test the viability of the unit was to extrapolate its function in larger paintings. Given paintings I have made in the past, I felt it important to devise a new methodology for making paintings in the project. Without this, the likelihood of repeating past successes (and failures) increased. My intention in making paintings is not to create an idea or form of painting as a style or brand, but to question what is possible from a set of problems within limitations. The problems contained in the studies illustrated (above) needed to be unravelled and rebuilt. Larger paintings would provide not only a larger canvas to investigate the problems; they would accentuate discrepancies or problems that smaller paintings obscure. The disadvantage in making larger paintings is purely of time, they take longer to accomplish and the time spent mixing, applying and removing paint and *watching* the painting increases exponentially. The opportunity to develop a sense of how pictorial and painted structures in facture could operate in an increased size lay ahead.

Chapter Two: Process and representation

The first large studio paintings

I decided on two sizes for large paintings, a 1.6 metre square and a 1.6 x 1.4 metre vertical rectangle. Linen supports were prepared. The two main concerns at this point were: the integration of pictorial and painted structures in the visibility of process to reveal the painting's material construction and the life sized representations of the figures within the painting's 'folded' presentations.

The painted unit

The painted unit would have to be proportionally enlarged from that of the studies. Given the labour and time necessary for larger paintings other options needed investigating. Drawings I had made from other paintings had used a cd as a template for circular marks. The proportions of the cd were appropriate to 1.6 metre high paintings and the cd provided a readymade and consistent indexical template for painted deliveries.⁴⁹

In order to present all the elements of the painting's making (grounds, representations etc) I wondered if more of the ground colour could be seen. I was curious as to how much of a painting's making could be seen at its resolution and if what was seen could be integrated in the terms of one similarly painted unit.

I first covered each support with a painted blue field. The only way to reveal more of the coloured ground would be if it participated in an organised presentation, for example (and owing to the earlier studies), in a grid.⁵⁰ I wondered if a coloured ground for the large paintings could be made visible in the painting's painted structure from the beginning? Could the grid participate in relation to the ideas of the cartoon, conditioning the painted rather than pictorial structures? I also wanted to see if a second ground as a field for the representation could be applied in such a manner as to also not completely obscure the first coloured ground, but instead increase their structural manifestations with one (white) covering yet simultaneously revealing the other. Therefore, the ground colour had to present enough density to interrupt and affect the second white ground while offering

⁴⁹ Peirce, *Philosophical Writings of Peirce*. See *Logic As Semiotic: The Theory of Sign.*, 108-109.

⁵⁰ Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: M.I.T. Press, 1999) 8-22. See - Grids.

enough tonal weight to make sure that the grid would be revealed in the second field. High key ground colours were immediately dismissed and this left possibilities within the blue, green and violet (or mixtures of) end of colour at this stage. In order to make some sense out of the first two paintings I decided on a mixture of cobalt and ultramarine and ultramarine and cerulean for the two ground colours. From past experience, I could trust that these colours would affect other transparent colours (white grounds) and have an affect on how the paintings would be seen. This selection would also encourage the simultaneous contrast of colour with the more tonal arrangements of the depicted figure if I made the figure in gradations of a mixed black comprising of ultramarine, burnt and raw umber and zinc and titanium white.

A grid of cd-sized discs was calculated for the square format. Thirty discs were plotted on a drawing. For the vertical rectangle a grid of 25 discs reflected the proportions of the rectangle while maintaining the distances between the holes as per the square. Surface areas for the representations of figures also had to be factored as part of the grids' proportions. So, the vertical gaps were greater than the horizontal. As the visibility of the constructed process was part of the problem it seemed appropriate that making every stage of the painting's construction visible should be attempted, to at least see what could be done with the idea.⁵¹

The visibility of the constructed process

Was it possible to present the ground colour as a grid of holes in the second field of transparent whites? This was complicated. A hole the size of a cd would have to be painted around while transparent whites discs (painted in the same circular form) of the second ground were applied. The blue hole had to remain both visible and untouched.

⁵¹ In considering the historical paradigms of the visual and material problem in Cézanne and Seurat's nineteenth century paintings it is necessary to recall the participations of perfunctorily painted and unfinished passages of painting and other areas of surface which were entirely un-painted making the canvas part of the material construction. The nature of these components in their paintings related (in their historical contexts) to the finished and unfinished debates, which in turn related to the appearances of Impressionist painting and the methodologies of accepted academic practices in the sequences of painted sketches and finished paintings with (respective) roughly painted and finessed surfaces. These ideas nonetheless had an important impact in Cubist painting and affected aesthetic decisions throughout the modernist period. Indeed, the visible material construction of Pollock's paintings include bare and thinly painted areas of canvas.

The simplest way to accomplish this was to cut a stencil from a piece of film (film would allow excess paint to be wiped away between applications) and apply paint through the hole while the cut out disc from the stencil could be employed as a mask or resist to be painted around or over. The painted unit was then, not only circular, but also an indexical dicent sign.⁵²

The haptic variables of the filbert receded as the paintings' white grounds were determined by a consistent unit of paint application (the hole in the stencil the size of the cd).⁵³ The use of the film meant larger brushes could be employed to apply paint across the hole. As each application of paint was discrete I was able to exploit painterly qualities and properties of transparency, tactility, and texture in directional applications to vary the delivery of paint.

To describe the application of the second field in stages: I measured out where the holes of the grid (for the coloured ground) were meant to be located. Then I located where the first white disc could be applied as the next painted disc was considered. The first white painted discs had to establish where the coloured holes (of the grid in the blue ground colour) were – these coloured holes had to be painted around so that they would be apparent as the painting continued. The transparent white field was brought together over time as the holes were consolidated and as the white field was evened out covering the imprimatur.

Representing life sized figures

Deciding how to integrate the representation of the figures (one per painting) into the existing field had to be worked out. It was, retrospectively, an advantage to have made the form of the figure's image into a silhouette before making the smaller painted studies. A drafting film layout of the square painting's grid of holes was proportionately re-

⁵² See Jasper Johns painting *Gray Alphabet*, 1956 the Menil Collection, Houston. Johns' alphabet and number stencils are both indexical and readymade devices for the statements of his paintings. The alphabet stencils present indexically dicent signs in that they are signs of the letters' actual (stencilled) existence. See also Peirce, *Philosophical Writings of Peirce., Logic as Semiotic: The Theory of Signs*, 102-3.

⁵³ At an early stage of making paintings considerations of how they are meant to be seen are necessary i.e. towards their exhibition or installation. The horizontal lines in the grids of these two paintings' blue holes (the blue ground formed a positive presence in white ground) would, I thought, further emphasize their making when seen next to one another, for example in an installation/exhibition. (See Figs. 9 & 10)

configured on top of its silhouetted image in a drawing. This indicated how the silhouette would align to the canvas' surface related to its grid of holes. Compositional decisions such as how large the silhouette of the figure appeared in the rectangle, where it was placed according to the frames' edges etc. were made in these drawings.

The representations of the figures were to be life sized within these frames. How to indicate the representation of the figure in the large canvases had to be solved. Particular white discs on the surface where the figures' contour edges were to be located could contain a portion of field and a particular area of the representations' contour. For example, a portion of the hat brim or edge of the shoe might be located in one disc with another portion located in an adjacent disc. The only way to haptically and/or manually present the representations' information in proportion, in relation to the system of white discs of the surface (proportional to the entire figure) was to use the systematic method of how measured drawings are made: the silhouette was measured using an internal part, for example the length of a foot, and this unit of measure was plotted into the height, width and other elements of the figure.⁵⁴ These measurements were plotted to the painting in small touches of paint based on the proportional increase necessary to present a life-sized figure (the boot was a key indication of scale). As the measurements continued from study and drawing to painting small 'points' or touches of paint indicated the location of the hat brim and crown's edge, the contour edge of the back of the figure etc.

Two different qualities of paint were used, one in another degree of transparent white to continue the painted field and a second gray mixture from a mixed black to distinguish where the represented figure's contour edge began. Where painted discs contained both field and representation each portion needed to be addressed separately - paint was applied differently to separate the surface of the representation from the surface of the field. The discs around the periphery of the figure contained elements of figure, ground and their passage from one to the other. These particular painted discs addressed similar problems of *passage* present in Cézanne and Seurat's painted surfaces where a turning edge at a representations' contour met another adjacent painted space.

⁵⁴ This systematic manner of making drawings has several origins, but is perhaps first seen in the form I am referring to in the drawings and paintings of William Coldstream (1908-1987) or particularly Euan Uglow (1932-2000).

A specific portion of a contour edge was studied and the division of the internal area of the disc was indicated (in the previous measured touches) as two variations of paint were applied through the stencil. The painted edge where representation and field elements met was realized and/or adjusted. Once I had established sufficient parts of the outside edges of the representation, the discs that connected the surface spaces of the interior of the represented figure were applied.

Judgements concerning the formal balances and painted distributions of the white and gray discs began in earnest at this point. With the representation established I could detach from the silhouetted description of the figure and concentrate on the painted field and vice versa before addressing the whole painting. Specific areas required repainting in differently toned grays to increase contrasts and encourage spatial readings in the elements of the figure, chair etc. Surrounding areas of the white field also needed addressing as a consequence of changes to the gray discs. This could affect a ‘domino theory’, where other disparate areas of the painting were affected. On several occasions during this stage the overall display of the painted units needed to be re-balanced when individual painted discs became too strident or assertive beyond adjoining painted discs.

Painting as risk

The longer I looked at each painting as they progressed the more I considered something further was necessary. The silhouetted figure form appeared to have enough of a balance between how it was made and the information it presented. It revealed its painted construction as a representational form and the painted field was activated by variations of white paint within the similarly sized discs. Representation and field were similarly ‘thought out’ in fused pictorial and painted structures. I can only describe my response to the work at this point in an abductive sense in that there are occasions when a (calculated) risk has to be taken to resolve a painting beyond its present form. This is a necessary part of making paintings. If what is seen *seems* provisional, incomplete or inert, the only choice is to continue.⁵⁵ And there are times when the painter isn’t exactly sure what is required. It could be that a particular colour needs boosting or intensifying or that some

⁵⁵ The decision to resolve a painting in these contexts is in opposition to the current contemporary vogue of provisional painting or in the affectations of the more fashionably driven ideas of de-skilled painting. See Provisional painting Sharon Butler Brooklyn Rail and Art in America.

feature of a piece of pictorial information needs attention. One has to watch the painting, follow a hunch and see the result.

One of the key distinctions in the paintings of Cézanne and Seurat was the question of their finish, which in conservative nineteenth century terms meant an adherence to traditionally academic conventions in finessing surfaces or details. The painted form of the abstraction determined the construction of Cézanne and Seurat's paintings and this governed their idea of resolution, more than that of finish.⁵⁶

With this in mind, any further work on the paintings had to be included within the idea of painted form the painting was built in at that point. Finessing the paint or presenting details of the representation by articulating particular information, for example hands, profiles or transitions of light across volumes were, at this stage, irrelevant. Any additions to the painting, which diverted from the ethic already presented would rupture the continuity and integrity of the marked surface. (See Fig. 8)

Several weeks after the canvases were prepared I had two paintings on the studio wall. Both paintings contained additional coloured painted discs applied to the support. The considered and spaced out applications of these additional coloured discs contested the grid of (blue) coloured holes visible under the second white ground/field in the painting and drew attention to the figure's spatial orientation. These coloured discs crossed over the representation and the ground but not the blue holes of the grid. The added coloured discs provided an optical pressure onto the painting equal to the structural pressures occurring from the blue ground up. (See Figs. 9 & 10) The placement of the coloured discs was not random. They 'lined up' across each painting's composition. Considering Alberti's "Points joined continuously in a row constitute a line." made me think of the effects of each decision of where points joined as a line.⁵⁷ The decision of where each 'line' began, how many (points) discs it contained and how they were distributed had to be

⁵⁶ A distinction must be drawn between the two painters ideas related to how surface structures were finessed. Seurat certainly considered the resolution of a painting in terms of finessing differently than Cézanne did. Seurat followed the drawing, study, finished painting model from his academic education at *L'Ecole des Beaux-Arts*. Cézanne's more direct early *coulliard* paintings eliminated such sequenced methodologies and he tended to work directly from the subject over numerous sessions to complete a work.

⁵⁷ Alberti, *On Painting*, 37.

judged by what each potential discs' placement on a 'line' might obscure or draw attention to in those components of the painting already present (in the spacing of each painted disc and the spaces between each disc). Each coloured disc added at this stage of the painting was directed to one space and only after the first had been decided could I plot the potential of its companions. The question of their locations was as important as the colour they were presented in. The qualities of paint and the tonal value of colours were considered in relation to what colour or tone already occupied the area and the optical space the final disc would occupy. Paint could be opaque or transparent depending on what painted qualities existed on a specific area of the support. Discs of differing colours drew attention to the optical spaces of the white field, as opposed to the contrasting darker tones the figures or ground were presented in. For example, if the area that was determined to receive a line of evenly spaced coloured discs was dominantly white with flecks of the ground colour here and there, then the colour would have a different result if it was tonally similar to the whites (i.e. pale or light in tone) than if it was tonally contrasting (i.e. darker in value). (These principles apply to ideas in aerial perspectives used by painters, before and after Cézanne and Seurat. They determine the optically recessive pictorial spaces of painting.) Similarly toned colours confirm an imagined depth in pictorial space and contrastingly toned colours draw attention to distinctions in how pictorial spaces are visually penetrated.⁵⁸

This can only be realistically described as a series of sequenced, somewhat experiential, but guesstimated trial and error decisions. If a colour proved successful in contributing to the existing painted terms of the canvas after its placement had been determined, then further similar discs of the same colour could be plotted and geometries could be indicated which contributed to composition, representation and formal properties. If a specific colour didn't contribute in these terms it had to be removed and an alternative attempted until a form of completion had been attained. (See Figs. 8, 9 & 10) As the colour was not descriptively oriented but weighted chromatically, colour added to the paintings would have one of two effects within the mark system affecting the structural role of the painted abstractions - it could create a potentially antagonised spatial reading in the painted field or it could stimulate an uncertainty at its particular juncture in the pictorially read spaces if it appeared spatially similar. If the latter, colour would have to

⁵⁸ The additional contribution of changes in scale, of mark, area, depiction, did not as readily apply to these paintings as in historical models as the uniformity of the painted discs prevented recessive readings.

co-operate with the warm and cool tones realizing the transformed silhouette's presence in the material construction. As mentioned above at the beginning of this chapter, the participation of the value and chromatic density of the blue field (in the case of these two paintings) was also a consideration; how the grid that reasserted the ground colour disrupted the pictorial reading of the depiction would have to be considered within how the ground colour participated as a specific value presenting a chromatic weight. If the painting's ground colour were lighter, mid toned (cadmium red for example) or darker, the tonal values of the depicted figures would have to adjust depending on whether more or lack of contrast was required. To determine which colours were added to the painting, I would 'watch' the painting as opposed to simply look at it. I would consider possible variations of colour and tone within the terms of their warm and cool effects on what was pictorially present in the painting at that point and think about how colour of higher and/or lower key might affect the painting. This requires the reflexive shifts of thought and sight mentioned above as one considers the painting problem and the representational problem successively. I can only explain these considerations by referring to making landscape paintings three decades ago and to those experiences, which affected an understanding of the role of colour in painting as tone to stimulate pictorially similar spatial readings and how injections of contrasting colour as tone can affect spatial readings. The experiential effects of having used warm and cool colours of similar tone to maintain pictorially similar recessive depth and the impact of contrasting tones to spatially detonate antagonistic pictorial depth between one painted component and another informed the decisions of colour at this stage. In a practice of painting, even one directed towards specific research questions, it is not entirely possible to detach from the experience of paintings one has previously made. Paintings are made with the experiences of previously made paintings in mind. An experiential intelligence results from working daily with paint, one can experientially judge viscosity by how paint moves on a palette, how it resists a paint mixing knife or moves under a brush and this extends and is carried into my idea of the practiced actions of painting where a similar kind of experiential knowledge is conveyed. Once a decision was made to mix, for example a rusty orange, a brighter mid tone red or a pale but high key green, the colour itself, as it was considered in thought still had to be mixed on the palette within its material vehicle before being applied to a specific location on the support. I consider these questions of colour as directly and intrinsically related to the problems of craft in painting. The material vehicle of paint carries colour to the support of painting and questions of viscosity, opacity and transparency are key considerations in the craft of painting. The craft of paint is separate

from the process of delivery but they can each only be evaluated against what colour exists on a support prior to additions being applied. The painted colour in its operations as a chromatic weight can only truly be evaluated when applied to a specific location on the support. Only then could I make any evaluation as to whether it might participate in advancing the problems of the painting. Each decision with colour requires, what I can only describe as a stepping outside of the continuum of making, even if only momentarily, to ask the deliberate question, what colour can operate here, at this stage in the painting, now and how could that colour's tone affect what it is juxtaposed next to or what it covers.



Fig. 8 Detail of figure 10 (The Reading VII)

Coda

Whether these two paintings were entirely successful was irrelevant at this stage. They provided painted responses to the visual and material problem that I could a) see b) consider and c) develop. An idea of painted structure was formed in/as painted facture. The two contesting ideas (pictorial and painted) were integrated in one pictorial *and* painted structure within the visibility of process. Traditional notions of pictorial structure as under drawn designs sequentially covered in stratified developments of an image were unnecessary. This not only inverted pictorial structure's place in painting, from invisibility beneath facture to creating a more complex visibility of facture, it made the visibility of the process identifiable as 'thoughts' held in facture. Decisions to place *that* element *there* identified discretely painted discs, half discs etc and made it possible for the painting to be constructed from abstractions towards a representation.

Grootenboer's arguments in *The Rhetoric of Perspective* pivot on an analysis of the shallow illusory depth of 17th century Dutch still life painting. Her analyses of perspective's structural presentations into the imagined spaces of *prospectiva pingendi* (perspective for painting) have implications for painting beyond the models she chose to dissect.⁵⁹ In her analysis "painting is a kind of thinking and that perspective serves as the rhetoric of the image."⁶⁰ Grootenboer looks "at perspective's hidden face, to discover how it can give meaning rather than mean something."⁶¹ while acknowledging that "perspective's paradox resides in the double function of its structure."⁶² She concludes with *The Look of Painting* and ends with "The pictorial space is plural. It lays in the work conditions of the visible according to historical modalities – and not conditions of the reproduction of the real – and therefore it is never fully and uniquely figurative.[T]he pictorial space is never a part of space: it is a mode of emerging..."⁶³ A painting must look back.

There are differences between a system holding figures, spaces and signs from a fixed point and a structure that pictorially organizes figures, spaces and signs against the complexities of vision. The latter is understood in how sight and thought reconfigures or recognizes what is seen rather than accepting the methods of the system in the former (of perspective for example). However, if the system which organizes the actual and fictive spaces of painting is seen, (rather than stipulates how things are pictorially held or determined in an imaginary viewing position as in perspectival systems), then the system itself can so be analysed and understood from the visible traces of its construction; rather than merely be traced.⁶⁴

⁵⁹ Da Prospectiva Pingendi is Peiro Della Francesca's book written around 1480.

⁶⁰ Grootenboer, *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting*, 10.

⁶¹ Ibid, 133.

⁶² Ibid, 171.

⁶³ Ibid.

⁶⁴ Eugene Delacroix, *The Journal of Eugene Delacroix*, trans. Lucy Norton (Oxford: Phaidon, 1951), 25. Perspective is analysed by tracing the web of orthogonals against other measures of lines. Delacroix wrote Friday 20, February 1824 - "Every time I look at the engravings of *Faust* I am seized with longing to use an entirely new style of painting that would consist, so to speak, in making a literal tracing of nature."



Fig. 9 (view page horizontally). The Reading VIII, oil on linen, 167 x 137 cm



Fig. 10 (view page horizontally). The Reading VII, oil on linen, 167 x 167 cm

Chapter Three: The practice of drawing related to the paintings and studies

Drawing from painting

Any enterprise of painting that ignores the question of drawing neglects drawing's direct connection to seeing and thinking and its role as the means of how paintings are made. I make drawings for paintings but also from paintings, either upon their completion or during their making. Drawings for paintings fulfil a variety of intentions from testing out material propositions to teasing ideas into suggested or understood forms. My intention in drawing a painting as a subject is never to draw the painting per se but to draw what I see in the painting, or what I think I see in particular terms.

When I first began this practice it was to generate ideas from the painting being drawn. It was a way of taking risks and trying things in a drawing that I might not have tried on the painting at that time or as an attempt to see something different in the painting by altering my attention or emphases by how it was drawn etc. I could follow a hunch through in a drawing to see what would occur if I changed something (in the painting) and given the nature of drawing's immediacy and transparency, I could change it back as a comparison.⁶⁵ I applied this use in drawing some of the smaller studies mentioned above. On occasion this resulted in other painted studies.

Drawing: the white field

The majority of the drawings I have made from paintings have been made on archival black paper.⁶⁶ This meant drawing with materials of white pigments and I would often

⁶⁵ For a period of several years I began each day in the studio with a drawing of the painting I was currently working on. This practice enabled me to clarify any problems that I thought needed addressing prior to embarking on the painted surface. A by-product of those paintings that were destroyed or unsuccessful would be a small folio of drawings which related to their making. I became wary when the drawings started to appear more interesting than the paintings or when a large number of drawings were being made. The drawings from the more successful paintings were often more straightforward in comparison.

⁶⁶ This material choice followed on from an earlier practice of using blackboards to make drawings on when I was a student. Blackboard paint and card or board were cheaper than decent paper and more robust if one drew and re-drew studies etc.

begin by making a white field or portions of a white field as a first stage.⁶⁷ Accretions of white drawing materials usually allow residual paper tone to show through. The monochromatic surface had to be (in a sense) suppressed, before a representation could be realized. These experiences of making drawings and studies contributed to enable me to make a painting without beginning with an outlined drawn form. The materials of drawing also will accrete differently to a surface than paint will. There is a different pace of making, often with an immediacy, connecting eye and hand to thinking.

The materials of drawing are also more malleable; the elements of a drawing can be quickly moved around. Using oil pastels, charcoal and chalk, I can encourage this mutability using erasers and razor blades to remove or scrape away a shape, mark or form if a tonal change is necessary. Most of the drawings I make are two-handed in the sense that one hand holds the drawing material and the other holds erasers, rags, stumps, blades and templates etc which can be brought to affect the drawn surface. The decisions are framed by ideas of consolidation or risk related to the problems set. And so, I made drawings from the studies and the larger paintings. Fig. 11 below was drawn from the large square painting discussed in Chapter two.

One of the curiosities I had about drawing this particular painting was what would or might happen if the black ground of the paper participated in the field. Would the drawing require more tonal contrast to create the integration of the constructed surface? Although there is a limit to the tonal subtlety or detonation that one can encourage from white oil pastels, the nature of the oil pastel's transparent vehicle did participate. I also had experiences of drawing with pigment before, both borne in size and mediums and dusted across other materials while making drawings. This gave me a few options to investigate how the tonal weights of the applied discs co-operated and antagonized one another. My curiosities about the role of the paper ground did prepare for some of the decisions I later made when the chromatic contributions of the coloured grounds were becoming understood. As mentioned above, my intention with making paintings is not merely to establish a set of ideas and then produce paintings, but rather to continually

⁶⁷ I had previously used the untouched black surface to present silhouetted representations which were somewhat claustrophobically surrounded by textured white fields. This practice informed some of the compositional drawings mentioned above. See Fig 12.

reset the parameters of the visual and material problems to be investigated. Darker and mid coloured grounds became a consideration.

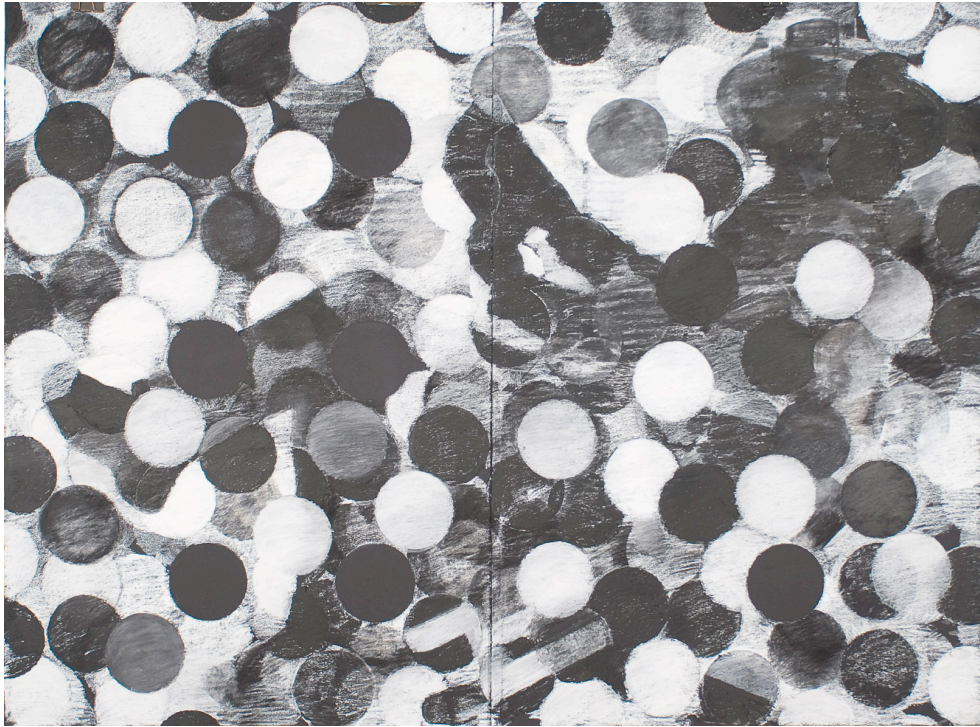


Fig. 11. Study XI: The Reading, oil pastel, chalk, pigment on paper, 113 x 151 cm

Speculations

I decided to make further studies using acrylic paint on paper. As an extension, I wondered about the organisational implications of including two figures. This involved collaging images of two silhouetted figures. The two images had to be brought together to occupy the same pictorial space. To do this, I returned to the stock of photographs and selected images of standing and crouching figures (dressed in the same black boots, black hats etc) to juxtapose with seated figures.⁶⁸ I collaged an image of a crouching figure with a

⁶⁸ These particular images resulted from the participant's mischievousness with a bucket and stuffed animal. These objects were some of the random props at the initial photographic sessions. The person helping me took the stuffed animal and leaning over, put it into the bucket without letting go. As I had a digital camera set up on a tripod I continued to take photographs, as it looked interesting. Although one cannot ignore the implications of a figure doing something in an image, any narrative associations were not part of the problems. The images were only selected for their visual qualities and not in any attempt to further some possibility of a narrative.

seated figure behind. (See Fig. 12) Another seated figure and a standing figure were aligned; the latter positioned behind the former. (See Fig. 13) The first stage entailed transforming the photographic information into silhouettes using black gouache or acrylic. To encourage as much flexibility as possible at these early stages these black acrylic studies were painted on paper and film. With the latter support I could quickly trace off the images to try other permutations. These acrylic studies were more speculative in approach. The nature of acrylic also contributed to being able to paint quickly.



Fig. 12. Study of two figures, acrylic on film, 30 x 30 cm



Fig. 13. The Reading; two figure study, acrylic on paper, 66 x 66 cm

I prepared a number of paper supports proportional to the previously made large canvases. The size for the painted unit was proportionally adjusted. Rather than over complicate the painted studies and compromise their expediency, I decided in advance that the final element to be added to some of these studies would be opaquely painted coloured or white discs (these were intended to re-assert the paper's white surface as an idea to perhaps be resolved in larger paintings.)⁶⁹ To contest this, the white discs were left out on some single figures studies. New images were selected from the set of photographs for each painted study. (See Figs. 13, 14, 15 & 16). As an opposition to the selection of tonally contrasting colours in the first set of studies, I made a decision to see what would occur with tonally similar colours in the second set of studies. The more acidic nature of some acrylic colours was also a consideration in selecting red green oppositions. Each study was made with several reds, several greens and variations of whites through which I could attain a range of tones and colours. This idea extended to simple cold warm oppositions as the studies progressed bearing in mind colour's role as discussed.



Fig. 14. Study (the reading, office chair - green), acrylic on paper, 66 x 54 cm

Fig. 15. Study (the reading, office chair - red), acrylic on paper, 66 x 54 cm

⁶⁹ To maintain the pristine paper surface as holes in these quickly painted studies would have required a more tempered approach and this would have hampered the open ended and experimental intentions not to mention the pace of their making. It was far more expedient to just paint the 'holes' at some stage near the end.



Fig. 16. Study (the reading - green), acrylic on paper, 66 x 54 cm

The second set of large paintings

Stretchers for two 1.6 metre square and for two 1.6 x 1.4 metre canvases were built. I stretched loom state linen on one square and one vertical stretcher. To experiment with the painting support I used polyester canvas on the other square and vertical canvas.⁷⁰

Monochromatic ground colours followed. A thickly painted orange ground colour was applied to the polyester square. A large flat brush loaded with paint was dragged horizontally across the support leaving directional textures. The other square received thinner applications of two different blues (in two tones) whose (striped) vertical boundaries met where the vertical diameters of the 'holes' would appear (See Figs. 17, 18 and 19). Following the methodology of the previous paintings, each canvas received its second white ground. The orange and blue fields became optically active as the transparent whites conceded to and covered the colours beneath. The grid of holes were introduced with the second white ground in keeping with the methodology from before.

⁷⁰ Polyester canvas has no discernible texture once primed unlike the #999 linen which has a medium grain texture. The grain can become more pronounced with thin paint.

Beyond how the ground colour participated in the visible construction of the painting I wanted to see how much and how far the role of the coloured holes could be developed as an optical element. How much could they simultaneously confirm and/or defer the representational aspects in the recognitions of the work while presenting visible evidences of process in the methodology of the paintings?⁷¹



Fig. 17. Photograph of studio showing blue and orange grounds and white grounds, oil on linen and polyester canvas, 167 x 167 cm each

The two vertical canvases each received ground colours of similarly toned bright reds: mixtures of real vermilion and cadmium red. As with the orange and blue ground paintings the intention in applying such vivid colours was to see if they would increase the grounds' effect in deferring the representations while also revealing the work's visible material construction in facture. The selection for the ground colours followed on from the simple warm cold oppositions in the ideas of the studies. Each vertical rectangle then received the second white field and one represented figure (the figures were introduced in various complimentary greens to the red ground paintings following the studies). One figure was seated in an office chair on castors, the other in a rocking chair.

⁷¹ Seurat described his paintings as *peintures optiques*. It should also be mentioned that the basis of Seurat's judgement of his *peintures optiques* is not what is seen in the paintings today. There has been considerable corruption of the colours over time, due both their oxidization and chemical reactions. One can therefore, only imagine how startling his paintings looked in 1880's Paris.



Fig. 18. Detail of orange ground and second white ground



Fig.19. Detail of blue ground and second white ground

The two square canvases also received representations of figures. Two figures were introduced to the orange ground's second (white) field and one seated figure (slightly reclining) was introduced to the other (blue ground painting). The two figured composition followed the procedure above: two separate images were collaged together. (See Fig. 13 above)

The methodology of these four paintings followed the previous description. At the last stage, however, I varied the applications of the final coloured discs. This was intended to further complicate (and in a sense aggravate) the readings of the representations. For example, with the striped blue ground some of the final coloured discs were also split in half, horizontally against the ground colours' vertical seams. There were also coloured discs which did not necessarily link to others in the composition. Some of the orange ground painting's final additions re-iterated the vertical orientations of the grid of holes in complimentary colours. Other coloured discs were singular and individually located.

The two vertical rectangles were dealt with in a more reserved manner. Fewer colours were employed and the coloured discs were located in the painting after lengthy deliberations. The evenness of the red holes, representations and final coloured discs were consciously considered at every stage; no one element was allowed to dominate. In the square canvases I was curious whether the mark system and its coloured units could significantly interfere with and almost overwhelm the representation. With the two vertical rectangles the final coloured discs were intended to enhance the depiction of the figures in a considered and sympathetic relation to the other elements of the painting, particularly the red grid of holes. These four paintings took several months to resolve to a point where I was satisfied.

Coda

Unsurprisingly the orange square painting involved more complex spatial relationships than the paintings with one figure. The blue square painting was as perplexing as its orange counterpart as random coloured discs presented optical interferences to the recognition of the figures, but the grid did not participate in the entire painting. Its prominence and disappearance fluctuated across the surface. The vertical painting with the rocking chair was also more successful than its counterpart. Although the painting with the office chair had areas that were compelling, the red grid was also overwhelmed by the acidity of the green used for the figure and in its contrast with the white ground.

This problem with the grid of holes meant half of this group of paintings had diverted from my intentions. This had been a speculative exploration as to how much of a role the ground colour/grid of holes could play in effectively interfering with or undercutting recognitions of the paintings' representational components. This was obviously an unpredictable objective and required a considerable investment in time with only a 50% return.

The integration of the pictorial and painted structures of the paintings were fundamental to presenting the fictive and actual spaces as a dialectic to be configured and understood. My attempt to interfere with the balance of the coloured ground and white field detached the painting's representational function from the structural concerns.

Could drawing a painting solve this disconnect? I didn't think this could be effectively evaluated given the role of the colour in antagonising the reading of the representation. Was there another way of integrating the structures by adjusting the nature of the grounds? Could I propose another possibility in a drawing of a painting?



Fig. 20. The Reading IX, oil on linen, 167 x 137 cm



Fig. 21. The Reading X, oil on polyester canvas, 167 x 137 cm

Fig. 22. The Reading XI, oil on linen, 167 x 167 cm



Fig. 23. The Reading XII, oil on polyester canvas, 167 x 167 cm

Chapter Four: Perceptually based paintings

Drawing: a tactile field

Most of the paintings didn't contain the anatomical particularities of a figure, the particularities witnessed in the position of a hand and the splay of fingers or in the dimensional orientation of the profile of a face. These elements were, however, beginning to present in the large paintings discussed in Chapter Three: notice the figure wearing socks rather than boots (Fig. 21) and the hand in the nearest space of the painting above (Fig. 23). The silhouettes generally distilled such information into a shape driven by the painted unit. The articulation of the 'particular' became a question I needed to address.

After considering the disruptions to the representations from the grid of holes in the last set of large paintings, I decided to make a drawing from one of the four paintings. In thinking about the built nature of the paintings I wondered how a tactile collaged ground would operate in a drawing and if it could be applied to a painting. I ripped black paper into circular shapes until I had enough paper discs to cover two AO sheets of black paper butted together as a vertical rectangle. After gluing the paper discs in a grid arrangement to the two sheets, I drew the painting with the representation of the figure in the rocking chair in white pastel, charcoal and chalk.

I hadn't taken on problems of describing the 'particular' in the project. The particular position and shaping of hands and the particularities of boots were added to the silhouetted form drawn from the painting. Expanses of volume across the drawn figure were depicted in dimensional terms. It had been some time since I had considered the subjects for the paintings. The paintings had been propelled from one set of ideas concerning the representational form in the silhouette and as a result I hadn't considered particularized pictorial information. It raised questions of finish and pictorial detail.

The visual and material dialectic in Cézanne and Seurat's paintings was instigated in how their watercolours and drawings (respectively) were realized from perceptual encounters with subjects. In Chapter Three and Four of my dissertation I elaborate my interrogations of the *application* of Cézanne and Seurat's watercolours and drawings to their mature paintings (respectively). Making drawings, studies and paintings directly from a referent were integral to their paintings. This is where they developed the specific application in how the abstractions contributed to painted forms in their paintings.

As the studio project progressed, the paintings had less to do with a visual/perceptual encounter related to the observation, examination and/or analysis of a referent. As the intention of the project was more than merely developing a method for producing paintings, it was necessary to see what I could do with the set of painting problems and a three dimensional referent. Compositional ideas correspondingly needed rethinking. Spatial problems in the paintings were adjusted from the ‘visual elisions’ of the silhouettes. Composition essentially organizes spatial problems and paintings make sense when such structural concerns hold representations (and signs) in pictorial spaces.⁷²

The perceptual model

As I considering taking on the complexities of representing three-dimensional forms, I decided in advance that a three dimensional referent wouldn’t alter the material problem, the form of the abstraction or the idea of process as delivery in the paintings. The referent had to contribute to the complexities of the visual problem in the sense that the selections and emphases of painted applications would be directly governed by what I saw in and around the referent. Describing the referent wasn’t the objective. What and how I thought about specific observations had to be considered in relation to the problems I had set for the paintings. I wondered if this would activate different responses with regard to the information of representational elements or merely uncouple the paintings ahead from the integrations described above?

I decided to make drawings and studies to sort out the change. A painted unit would still drive applications of material in process. The properties, qualities and residues of the painted units employed would continue to determine the visible evidence of the representations’ material construction within the integration of the painting’s pictorial and material structures. Material choices were limited to watercolour, gouache and ink, which provided a broad range of tone and colour that I could quickly change. Initial limitations set the watercolour palette.⁷³ The character of the subject and the qualities it presented

⁷² David Sweet, "The Decline of Composition," *Artscribe* No. 28, March 31, 1981. David Sweet described composition as ‘to consider and organize forms in space’. He argued that Florentine space was “not an iconographic medium...the Florentine system had the advantages of mobility and toughness ..to a new sort of non-narrative arrangement [in comparison to Byzantine systems]....by exploiting eclipsed entities painters could create compound forms whose added substance and gravity fitted well with the material means (hand and pigment) of the painting process itself.”

⁷³ At first the restrictions were to work in two blues, two umbers and two whites.

initially determined the decisions for the colours in these first drawn studies. Warm and cooler blacks and warm and cooler mixtures from the colours making the blacks could provide the modulations of colour and tone. However, I soon added other variations to the palette of colours to stretch the range of warm and cool tones to avoid an entirely flattened out pictorial space before attempting to reduce the selection to variations of one colour. I had to decide how to deliver the watercolour. A proportional circumference of unit also needed determining related to support size and to the dimensions of the depicted subject.

As mentioned above, the subjects for the paintings I make are deliberately selected. Some years ago I made a few rough drawings of a manual typewriter. The drawings were filed away. There is often a gap between when I consider something as interesting, and when it is considered for inclusion in a painting. Besides the physical presentations of its solidity and architectonic construction my interests in how systems are organised attracted me to the typewriter and how its design has affected written communication. Its function didn't alter the thinking of the user or writer, if anything the machine required a more considered clarity of language, but its use required a distinct set of haptic practiced actions. For several weeks I made ink and watercolour drawings of this subject. The object was positioned on a surface in front of me just below eye level. The painted unit was changed to the same size as the shift key on the typewriter.

I initially continued with the methodologies described above, but watercolour rolled off and spilled under film stencils. I tried various substitute materials for stencils before I returned to use filbert brushes to apply watercolour. As before, the two halves of the disc were made separately. I needed several drawings to work out how to transform specific observations and depict the object without merely tracing outlines and filling them in. Observing how the typewriter's architectonic complexities occupied space and how to transform those decisions to the transparent properties of ink and watercolour took some time. Employing the paper as a traditional 'reserve' helped make use of watercolours' possibilities.⁷⁴ Damping a paper's surface with a brush or sponge prior to applying the watercolour with a filbert meant that the brush could be gently rotated or spun. A circular mark resulted.

⁷⁴ Traditionally, the reserve is both the surface ground colour and an area that can (temporarily) hold moisture and/or a wash colour to disperse applied watercolour.

As soon as I had made a couple of watercolour drawings I began to construct the representation of the typewriter within the ethic of the paintings. Any gains made in speeding up the watercolours by employing the reserve were quickly reversed as much more time was needed to gauge the architectonic considerations of the typewriter: in presenting how it occupied a physical space and how those complex relationships could make sense in a pictorial space within a constructed ethic of making without under drawn guidelines. (See Figs. 24, 25, and 26 below)



Fig. 24. Study II: Typewriter, watercolour, ink on paper, 55 x 76 cm

I should stress that a description of the typewriter was not my end objective. My objective in making these drawings was to see if having a three-dimensional referent could develop, more than simply alter, the visual and material problems of the previous large paintings. The complexity of the information was problematic. Attempts to find the 'right' abstraction for the keys and various spaces using similar painted marks as a unit was extremely challenging and time consuming.

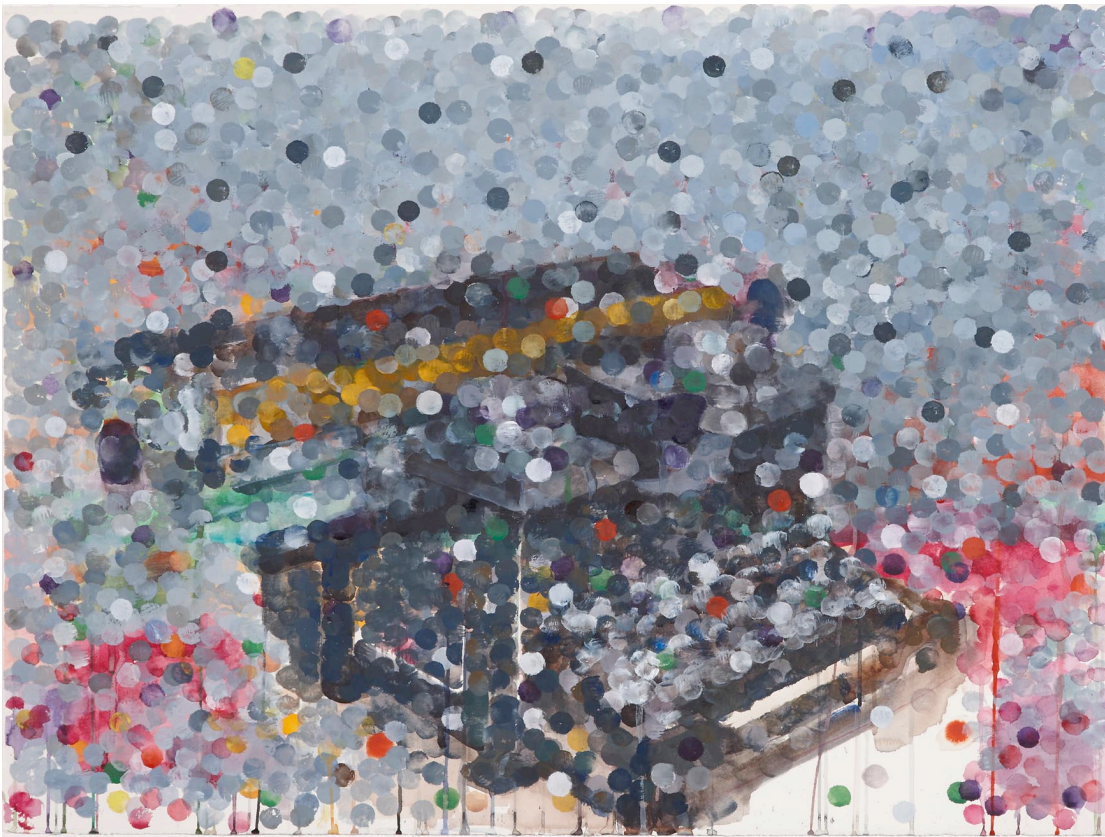


Fig. 25. Study IX: Typewriter, watercolour on paper, 55 x 76 cm



Fig. 26. Study XI: Typewriter (yellow), watercolour on paper, 55 x 76 cm

I wondered if (to further speed things up) I could push the watercolour through something to form the painted unit. I picked up a cardboard tube. After experimenting, I found I could place one end of the tube on a specific location on the sheet and push a brush loaded with watercolour down the tube to swish and swirl it around the circumference of its opening in its contact with the paper. This could be accomplished carefully and slowly or rapidly with varying results. This idea allowed some manipulation of the watercoloured mark in terms of scale etc. How long it took me to decide where the next application might be located dictated the working pace. (See Fig. 27 below)



Fig. 27. Study VII: Typewriter, watercolour on paper, 55 x 76 cm

The first set of typewriter paintings

I considered what sizes, supports etc were necessary and if paintings could be made using the typewriter as a referent while maintaining the continuity of the research problems. I prepared three horizontal 81 x 101.6 cm. supports and began each painting with a different primary coloured ground. In continuing the problems of the research, each painting's constructed painted field would contain a similarly constructed representation

of the typewriter. The painted means (the abstractions) would be consistent and maintain a visibility of process across the entire surface, in the representation and painted field. It would be preferable if no drawn outlines were included as ideas of drawn form differed from the painted form (and the drawn lines would be covered up). Other than the three primary ground colours each painting would be made in two blues, two umbers and two whites in various mixtures. This palette would allow me to modulate tonal variations and colour vibrations in the paintings. As above, this palette allowed a number of warm cool variations with extensions of colour from the components of the mixed blacks.

I made these three paintings over the next nine months. They were not the only paintings I made as during that time as I also began four 1.6 metre square canvases containing a representation of one seated figure each and five paintings approximately one metre square that followed on from the acrylic studies made in 2010.

The making of the typewriter paintings were exacting and time consuming. The need for brevity curtails a complete description of their making. Specific spaces on either the typewriter or painting had to be examined. I continuously referred back and forth between the typewriter and surrounding spaces and whatever stage its constructed representation presented before mixing a tone and/or colour to continue.

The illustrations above in the watercolour drawings might indicate what these various stages might look like. (See Figs. 27, 26, 24 and 25) Each mixture of paint was applied as a discrete application based on a discrete observation, the relation of two points, one seen, one painted. Constant recalibrations of colour, tone and paint quality were required as the paintings progressed. The contour edges of the representations and the internal divisions of the typewriter's components required similar solutions to how the figure's contours in the initial large paintings were organized, delivered and resolved. The 'collapsed' idea of painted and pictorial structure meant that adjustments and repainting across the surface were a constant over the duration of their making. Each mark on the surface was considered in its tactile, optical and compositional effects to adjacent marks, how the representation was affected and with regard to the entire surface. (See Figs. 28, 29 and 30 below)



Figs 28. Blue ground: typewriter, oil on linen, 81 x 101.6 cm



Fig. 29. Red ground: typewriter, oil on linen, 81 x 101.6 cm



Fig. 30. Yellow ground: typewriter, oil on linen, 81 x 101.6 cm

The one-metre paintings mentioned above followed on from the ideas of re-asserting opaque white discs at the end of the acrylic studies. Oil-primed linen was stretched for two paintings; raw loom state linen for two and acrylic (black) primed linen for the fifth. The support's given characteristics formed the first ground, i.e. the white (or black) primed linen or the raw linen. The referents for these five paintings (four with two figures) were their own painted studies. I only referred to the pinned up studies on the wall and used the red green colour oppositions of the studies as the basis for the paintings. The less acidic reds and greens of oil paint reduced some of the more startling and vibrant colour seen in the acrylic studies. This was compounded by the slower pace these particular paintings had to be made at to avoid the colour overlays becoming too dense and similar and thus cancel the necessary optical fluctuations from the surface. There was the additional problem of arranging how to paint around the white ground to retain its participation in the material construction given that the white overlays in the studies were added towards the acrylic studies' conclusions.



Fig. 31. Studio photograph showing preparation of grounds with raw linen holes



Fig. 32. The Reading (two figures, raw ground), oil on linen, 81 x 86 cm



Fig. 33. The Reading (two figures, white ground) oil on linen, 81 x 86 cm

The third set of large paintings

With the four 1.6 metre and five one metre paintings I wanted to see if further variations were possible from the first set of problems, to see what elements of painting could be made visible in process, within the methodology of making the paintings, but from the raw support up as it were. (See Figs. 31, 32 & 33) I felt it important to continue these ideas in the same large format and size to be able to compare paintings and judge outcomes.

I stretched loom-state linen on three of the four 1.6 metre square painting frames. If I considered the visibility of process in an extended sense then each stage of the support's preparation could become part of the painted surface. On two of the squares I applied the primer, as above, around the cd size of the painted unit. This presented the (glued) loom state linen grid of holes within the primed white support.

Each 1.6 m canvas had an individual set of rules/limitations. In the painting that began with raw linen holes in the white primed ground, the palette was two umbers, two blues, one red, yellow and white. I reused the figure from the vertical striped blue ground painting for this painting. Other than transparent and opaque variations of warm and cool blacks and dark grays to realize the tonal contrast for the representation of the figure, I

intended the field to simulate the colour of the raw linen. I wanted to see as complete an optical integration (as possible) of the painting's support and materially constructed field. Tonal contrasts (the flaw of the first vertical painting) were resuscitated to deliver the representations' distinction from the support and field. (See Fig. 34)

A second square canvas began with the grid of raw linen holes released through a white primed ground. A figure was introduced concurrently with the application of a field of blue discs from a palette of four blues, two umbers and two whites. The representation in this canvas was also from a previous painting. The intention in this painting was simply to see what result a more direct methodology would have.

The third square, with primer applied across the entire support received a heavy vertically textured blue ground colour. A second field of white discs presented a horizontally textured ground in the 30-hole grid. The palette was three blues, two umbers, two yellows and two whites. The imagery for this painting was from one of the first studies. Tactile qualities of paint were emphasized in the amalgamation of the pictorial representation and painted field of the material construction.

The fourth square had pre-primed black linen as a support. This was then covered with a field of cold and warm transparent white discs. The grid of holes was established through the unpainted black support. A repeat of the figure in a rocking chair was used for this painting. The palette was two umbers, two blues, two yellow and two whites. The function of the black acrylic ground in this example would be determined by the densities and transparencies of the white and tonal areas paint qualities. (See Fig. 35)

The colour selections for these paintings were reduced to a set of tonal variations dependent on whether the ground was dark or mid tone in value. The figures were uniformly determined from a range of mixed blacks made of ultramarine and indigo and burnt and raw umber with two whites. With this set of colours I could create warm and cool fluctuations in the areas the figures were depicted in. Using transparent whites and adjusting the viscosities of the blacks would create the tonal variations necessary to determine the spatial readings within the depictions of the figures. As mentioned above, the optical fluctuations in the warm and cool variations created by the mixed blacks had to be considered with the overall tonality.

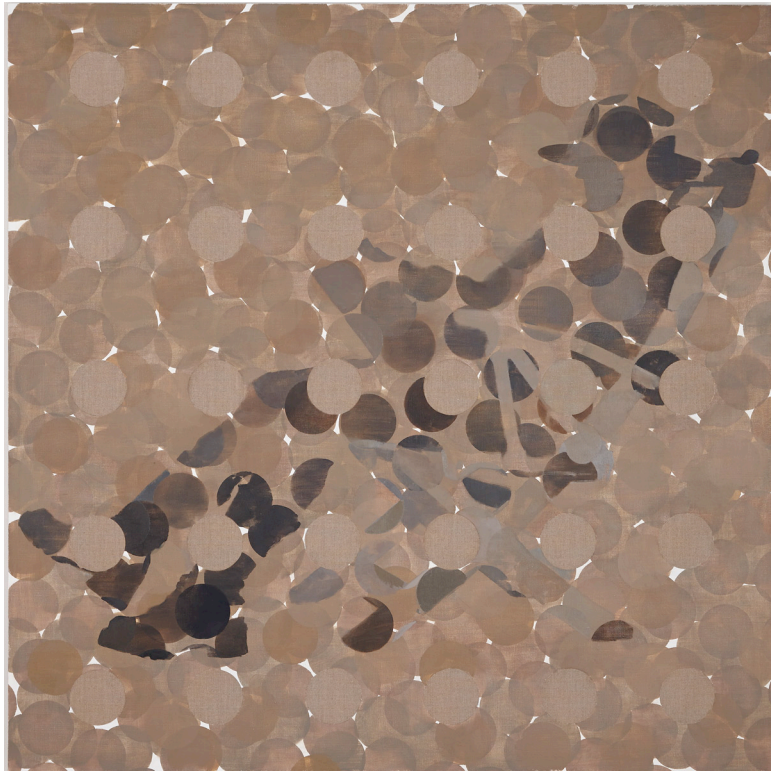


Fig. 34. The Reading XIII, oil on linen, 167 x 167 cm

Coda

The particularities of the figures were now starting to present. This information differentiated these paintings to those initially made where much of the ‘particular’ information was eliminated.

The painted unit’s integration of both represented figure and field/ground held one space while the grid of holes firmly declared the support. The tonal contrasts, which had been problematic in the first set of large paintings, were less problematic. The represented figures appeared as if they were behind the support, ‘inside the painting’, even with the more dramatic contrasts of figure. The grids consistently held optical spaces across the entire painted field in both the one-meter and third set of large paintings.



Fig. 35. The Reading XIV, oil on linen, 167 x 167 cm

The typewriter paintings also contained life-sized representations. The representation of the typewriter and painted field were similarly and simultaneously constructed. Each painted mark or unit left a visible trace indicating how the surfaces were made (in spite of considerable reworking). The compression of the painted surface in the typewriter paintings was more successful and the haptic quality (each mark was made from a filbert) allowed a different access to the thoughts of their making. The painted form in the typewriter paintings was realized without the interference of the grid of holes. This removed the extra perceptual shift and directed emphasis to the constructed nature of the painted field and the perceptually derived representation. However, this also lessened the idea of painting as an object. The relationship between a painting idea and a representational idea was important to prevent the paintings becoming ‘just pictures’. The compositions of the typewriter paintings had to be reconsidered.

Chapter Five: The final paintings

Drawing as inquiry

I returned to making drawings and studies on paper and card prepared with hand made gesso. I tried a number of approaches in depicting the typewriter using white oil pastel and chalk on black paper, charcoal on white and cream paper, ink, acrylic and oil paint on card with gesso and acrylic grounds. These drawings and painted studies varied the sizes and relationship of the ground and field components from the methods described above.

With the first drawings, the compositions were set in vertical AO sheets divided by two equal horizontal rectangles and two narrow bands. Following the typewriter paintings' absence of grids of holes, I wanted to speculate whether that 'painting' idea could be replaced with an entire field of bare paper and perhaps colour. The paper's lower rectangle contained the typewriter's representation and the entire upper rectangle was untouched. The two narrow horizontal bands formed the top and bottom of the sheet. As with the works previously made, one size and shape of mark determined the drawn representational form and the textures and marks of the field/ground.

After completing the drawings I wondered: what role could the field now play in the paintings in accompanying the depictions of the subject? Could the grid of holes participate? This led me to contrasting approaches in further drawings with variations in how the representations and grids were related. Further paintings were necessary.

The second set of typewriter paintings

I prepared several 101.6 x 81 cm vertical rectangles. Following the compositional ideas of the drawings, the primed surface of the linen support was divided in two with a divided colour field in mind.⁷⁵ The upper half of each rectangle would contain a primary coloured field made in the same terms as the representation and the surrounding painted field in the support's bottom half. A base palette was selected: two umbers, two blues and two whites. Each painting had additions to the palette, one had one more blue, another three reds and the third three yellows.

⁷⁵ The narrow bands of the drawing were dismissed.

I set the typewriter just below eye level so that the space I saw it in would present when the painting was hung on a wall. Each typewriter would be depicted as life size. Alberti encourages “I would have you get used to making large pictures, which are as near as possible to the size to the actual object you wish to represent”⁷⁶ and “we must investigate how it is that, with change of position, the properties inherent in a surface appear to alter. These matters are related to the powers of vision: for with a change of position surfaces will appear larger or diminished in colour.”⁷⁷ Each painting was made without moving the typewriter. In order to maintain stability for a sequence of paintings it was necessary to keep my positional change to the minimum. I made one painting, then a second, then a third. (See Figs. 36, 37 & 38) The repeated interrogations realized a more solid depiction in a recessive space/painted field. Familiarity with the referent’s structure, elements and proportions obviously contributed to this development. Variations from the standard palette used to depict the figures were employed to depict the typewriter. The warm and cool tonal adjustments took on an additional role from that mentioned above as they were necessary to represent it as a more solidly depicted form. The tonal fluctuations mentioned above became more securely attached to the clarity of the spatial observation at that particular level of recessive (pictorial) space. Tonal contrasts were also increased to enable the depictions to present more recessive spatial depth in the consistently shallow pictorial field and to pronounce an understood forward space. The role of the warm and cool blacks and their manipulations towards warm and cool colours and a range of tonal grays increased in importance as I became more familiar with the object observed and its depiction. Although the solidity of the depiction became increasingly prominent, the objective of the paintings (particularly with the coloured field above) was to encourage the relationships to a metaphysical plane where optical and ocular fluctuations became pronounced. To see is to know, to know is to understand....

⁷⁶ Alberti, *On Painting*, 91.

⁷⁷ *Ibid*, 39.

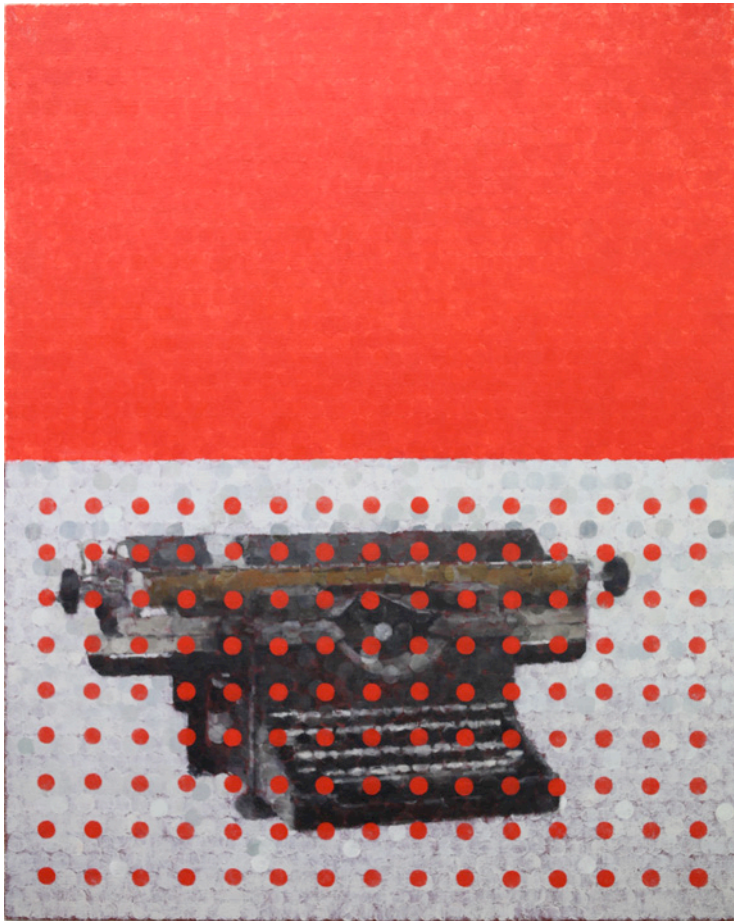


Fig. 36. Red field, red screen: typewriter, oil on linen, 101.6 x 81 cm

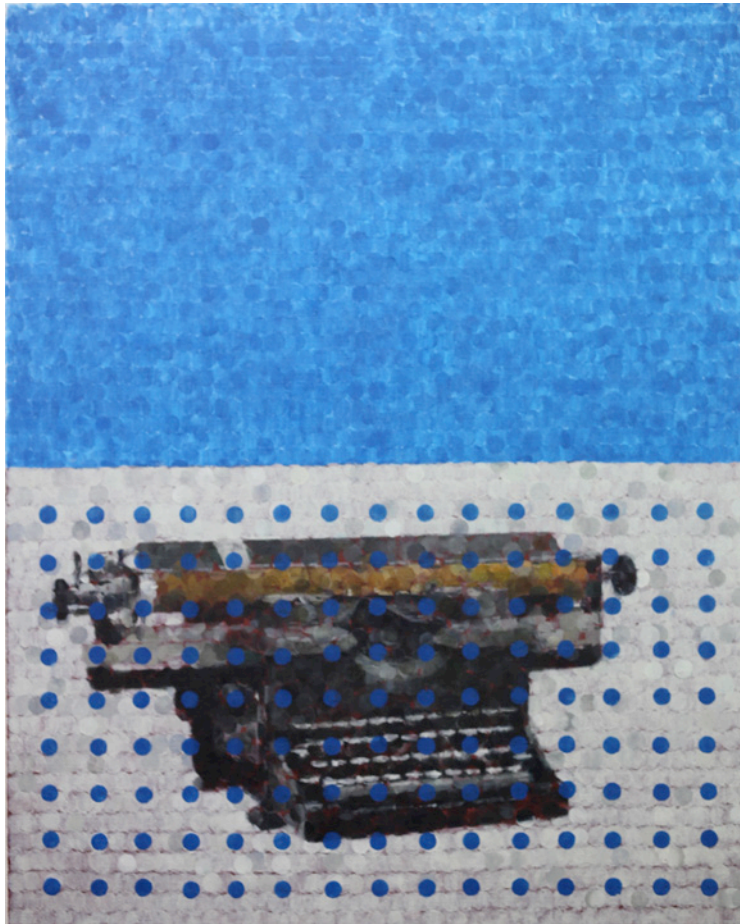


Fig. 37. Blue field, blue screen: typewriter, oil on linen, 101.6 x 81 cm

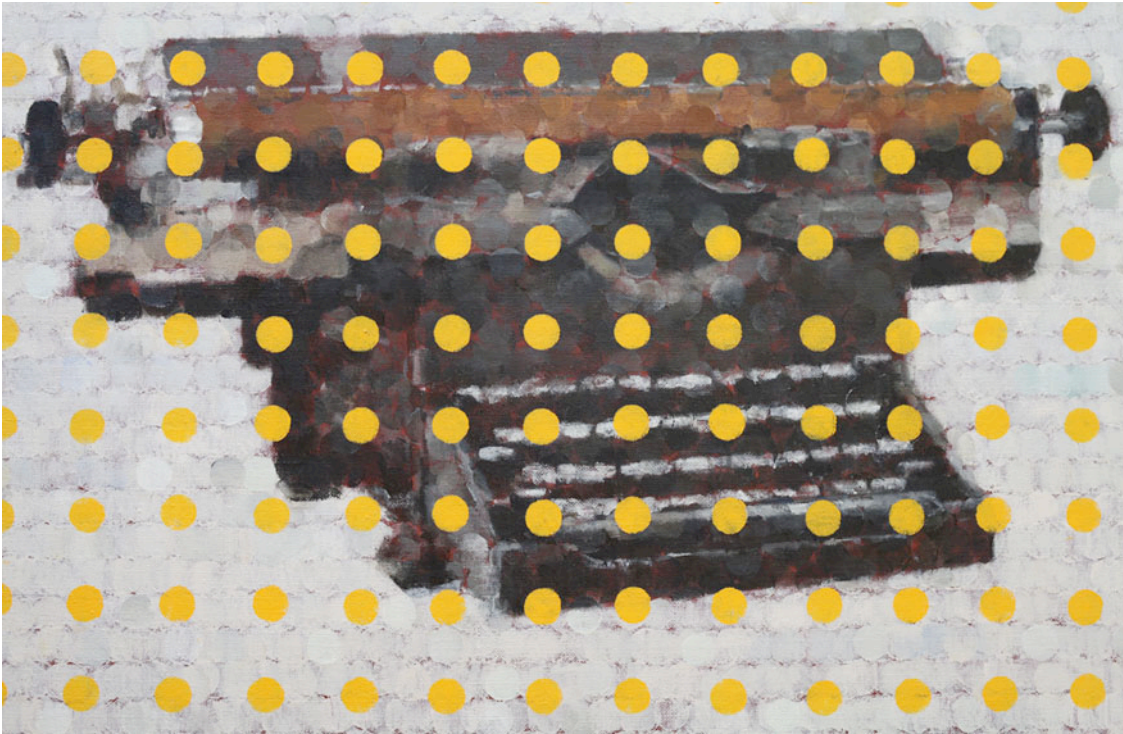


Fig. 38. (detail) Yellow field, yellow screen: typewriter, oil on linen, 101.6 x 81 cm

These paintings took a considerable time to make. Eventually the representations of three typewriters were established. I kept looking at the divided colour field's compositional format. Could the painting be further unified, connected or integrated? The earlier coloured grids presented part of the solution to amalgamate the painted field and the representational field. Each representation received a screen of similar sized painted units laid across the representational section of the surface in the colours of the primary coloured field above.⁷⁸ The coloured grids deferred the representation to the abstractions. This deferral was increased beyond the initial studies due to the increased solidity of these paintings' depictions. As noticeable were the contributions of directional light in the representations, this further contested the flat imposed screen of painted units creating visual spasms or oscillations to occur.

Since beginning the typewriter paintings I had been consistently looking at and considering other objects as subjects for making paintings, particularly a plaster cast of two ears on a curved surface.⁷⁹ I had hung the cast on the studio wall where shifting qualities of directional light could be observed, as light was cast across the object's surface from left to right over the course of the day. Could the problems of the paintings made thus far additionally account for shifting and transient, directional light? If so, how could a transient element be accounted for in the visual and material problems of the paintings?

Painted studies as speculations of light and time

I stretched up a number of 25 x 40 cm linen supports in single frame and diptych formats. I thought I would be involved in nothing more than a short-lived experiment

⁷⁸ Each primary field contained at least three pigments i.e. three different red paints, three different yellow paints and three different blue paints.

⁷⁹ The ideas related to plaster casts as subjects for paintings were consciously considered. As well as being drawn to their visual qualities and presentations in space, the cast carries, amongst many things I would suggest, the presumed division between of conservative and progressive pedagogical attitudes in nineteenth century. It is hard to imagine that at one stage one would not be allowed to draw a live figure if one had not presented expected mastery of drawing both models de dessin (copies of engravings and other images) and drawing a la bosse (from plaster casts and statuary). The rejection of this pedagogical practice was due to the lack of verisimilitude in drawing and the ramifications of idealized imagery, amongst other factors. For example, the imagery of Ingres' paintings, amongst others, frequently betrays the imposition of classical proportions in idealized figures that resulted directly from such pedagogical conventions where life's imperfections were 'ironed out' of proportional relationships.

while completing the typewriter paintings. The first studies were certainly nothing more than experiments to develop the terms to depict a bas-relief like object in a shallow space in a field of painted abstractions.

However, once I had made one or two studies I began to realise how much the particularities of time of day (and reflected light) altered what I observed. The object appeared as if physically transformed. This was exacerbated by its shallow projection as it picked up changes in the directional light with exaggerated effects. This was particularly noticeable once I became familiar with this subject after making the first few painted studies. The rims and edges of the ears' projection from the plaster base became sharply illuminated or indistinct as the light shifted. Could I continue making paintings in such transient conditions? I prepared another ten linen canvases in diptych formats: each panel measured 25 x 20 cm. Following the first painted studies, the left ear would be painted on the left panel and the right hand ear on the right panel. (See Fig. 39)

In contrast to the repeated methodological procedures of German painter Peter Dreher, or the differently produced (but repeated) painted works of Francis Alys I wondered how I could set rules related to time and shifting light? I decided that each diptych would account for one hour of the day.

I decided I would only work on each diptych within that hour on the clock over a five-hour period. Because of this restriction the palette of mixed paint and mediums had to be pre-arranged. There would be less time in one hour to mix paint, make observations, apply paint to the appropriate surface area etc. Each diptych was then addressed only in its specific hour. This both compressed the activity of making the paintings and adjusted the perceptual encounter.

How I observed the subject related directly to how the painting was addressed and continued. Each observation was directed from a specific point on the subject to a specific point on the painting's surface. As with the typewriter paintings, there was, excepting the first attempt, no linear underdrawing, the representations were formed as the painted surface was constructed and reworked where necessary. The paintings reflected the studies made before the large figure paintings rather than the more thoughtful considerations of the typewriter paintings. Working rapidly compressed considerations concerning the visual and material problems. The nature of the abstractions' origins were

vividly encountered as each painted disc held a felt painted coloured mark as an equivalent for a single observation accounting for one specific point on the subject.



Fig. 39. studies for 24 Hours of Painting 1863-2014, oil on linen, panels 25 x 40, 20 x 28 cm

24 hours of painting 1863-2014

To extend the idea I stretched pre-primed linen for 24 diptychs, 48 canvases each measuring 25 x 20 cm., one diptych for each hour of the day. Each panel received a ground colour of thinned out Venetian red. The palette from the experiments continued - two umbers, two blues, three whites, two reds, five yellows and one black. Colour in these

paintings was moving towards a descriptive role. Each painting accounted for a one-hour period. There would be a painting for 6 – 7 a.m. and for each hour of the day until 5-6 a.m. The units of paint application were the same as the typewriter paintings, a disc delivered from a film stencil or a filbert, together or independently.

The mid line of the subject was hung at my eye height (my eye is 1.6 metres from the floor). The middle of each diptych was set on the easel at that height. I painted each diptych until 5 minutes before the hour before switching to the next hour's canvas. Visual and material problems were exacerbated by the time factor. I needed to initially suppress the ground colour, while allowing it to nonetheless contribute as I began to form the representation in the delivery of painted discs. It took several hour-long sessions on each painting to establish the representation before I could attend to specific indications of that hour. If I needed breaks to eat or attend to an errand I returned to the panel of that specific hour of the clock.

Initially each studio day began at dawn and continued until I couldn't paint further. As the piece progressed I began painting at midday and continued through to the late evening. I eventually had to arrange all night painting sessions, something I had never done. The paintings made through the night were based on the fixed lighting from the interior of the studio, as the transient effects of daylight were obviously not present through the night. The more consistent studio lighting did not significantly change the appearance of the subject over time, but each panel accounted for the fatigue and various dips in concentration and lack of focus that naturally occur during a painting night shift. My observations did alter through the night. Changes in colour were noticeable and it was difficult to know if these were due to the fluctuations of the fluorescent lighting or to fatigue.

The dawn daylight reflected sharply off a high white wall into the studio. The quality and intensity of reflected light changed as the sun moved east to west until the sun shone directly at the object as the sun went down. There was a period of transition when the daylight faded away as the strength of the studio lights increased before the studio lighting stabilized.

These changes were indicated in both the depictions and how the painted units' colours and tones varied as the shadows cast by the ears changed colour and direction. The rims

and edges of the plaster ears were highlighted or nearly eliminated as the light changed. I did not attend to the paintings outside of their appropriate hour. The subject could only be appraised in the specific light of a given hour (and even this was not static as light does not move in accordance with the clock). (See Figs. 40, 41, 42 & 43)

Coda

The variables in the perceptual components of the visual problems in previous paintings were solely dependent on my attentiveness and what I had learned observing a specific object repeatedly. These paintings added the transience of ephemeral light to those problems and this obviously meant that a degree of control was relinquished as a result. Whilst not intending to initiate painting as an endurance test or emblematic of a performance over time, the alterations of attentiveness and lapses in concentration contributed to each individual painting. Even if one sees to know and to therefore understand, time and other circumstances can alter the conditions of that seeing, knowing and understanding in the material construction of painting.



Fig. 40. 24 Hours of Painting 1863-2014, oil on linen, dimensions variable, 24 panels, each panel 25 x 40 cm.



Fig.41. detail of 24 Hours of Painting 1863-2014



Fig.42. detail of 24 Hours of Painting 1863-2014



Fig.43. detail of 24 Hours of Painting 1863-2014

Conclusion

If painting is an expression of a way of seeing, then a painting's surface is the medium of that expression of sight, thought and touch. The surface of painting also allows us access to painting's expression as a way of thinking in its making. The surface of painting in this sense relates to the interface of sight and thought in painted touch. The way something is seen *in* a painting depends on how representations are made. My position in making paintings remains predicated on revealing the visibility of painted means and how process impacts representations "to show how things become things, how the world becomes world."⁸⁰

Painting exists between the nameless and the named. The material construction of its surface can be thought of as pre-figural as painted information defines and prompts our recognitions from the expanse of space to the particular. This construction exists in the namelessness of sight and thought as the primitive materials of paint are configured in depicted representations re-imagined and understood as signs. It is only after representations are recognised from our experiences of the world that the construction of meaning can begin. The construction of meaning from paintings should not supplant or replace the experience of looking at paintings, for it is intrinsically linked to our experiences of the world. As Maurice Merleau Ponty pointed out

“...it is the painter to whom the things of the world give ...a coming-to itself of the visible. Ultimately the painting relates to nothing at all among experienced things unless it is first of all “autofigurative”. It is a spectacle of something only by being a “spectacle of nothing,” by breaking the ‘skin of things’ to show how the things become things, how the world becomes the world.”⁸¹

⁸⁰ Maurice Merleau-Ponty wrote “Pictorial depth (as well as painted height and width) comes “I know not whence” to alight upon, and take root in the sustaining support. The painter’s vision is not a view upon the *outside*, a merely “physical-optical” relation to the world. The world no longer stands before him through representation; rather, it is the painter to whom the things of the world give birth by a sort of concentration or coming-to-itself of the visible. Ultimately the painting relates to nothing at all among experienced things unless it is first “auto-figurative.” It is a spectacle of something only by being a “spectacle of nothing,” by breaking the “skin of things” to show how the things become things, how the world becomes world.”

Grootenboer, *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting*, 170.

⁸¹Ibid, 170.

The material propositions (the abstractions) that create the visibility of process in the project break ‘the skin of things’ to show how representations of figures and objects can be understood within the material construction of paintings.

The research has opened up a new dialogue with historical painting concerned with the contexts of the abstraction and in re-evaluating their pictorial function vis-a-vis representations. The studio project and dissertation formed the basis of an integrated research project concerned with an analysis of the material construction of painting and draws attention to the significance and importance of its role in painting. The unexpected nature of engaging with a perceptual model of painting opened ideas of making paintings that I could have not have encountered outside of the specific developments in the project. The particular encounter with light’s transience related to ‘clocked’ time in sequenced paintings holds possibilities beyond what the works in the project could exhaust. As St. Augustine explained ‘time is something that everyone understands yet no one can explain to another’. In one sense I have seen its explanation.

A perceptual model for the project was acknowledged in the paradigm paintings of Cézanne and Seurat. How these painted models are seen also partly determines my position as a painter, as paintings come from previous paintings. Interrogating how painted abstractions were used in the past created the fertile relationship of my dissertation and studio project. This developed the studio research in a dialogue with historical painting which is somewhat distanced from the appetites of a contemporary ‘ouroboros’. Paintings made now are made with the knowledge of the more distant and more recent past and this should be acknowledged in attempts to make new paintings.

Initially, I had no conscious intention of considering the abstraction in its original function as part of a perceptual model of painting. The paintings that resulted from using silhouetted images of figures and those resulting from the direct visual encounter with a subject do not require the abandoning of one for the other at this stage. However, in the making of paintings priorities are selected and interests are further developed as a result. These choices often depend on the successes, failures and unfinished business of paintings just completed or abandoned for one reason or another. The perceptual problems of the 24-hours of Painting have instigated my curiosity beyond the more discretely practiced methodologies of the larger paintings.

The optical and tactile elements of painting are embedded, compressed and revealed in its material construction. This duplicity creates picture/object models of painting. These models present painting as a visual and material dialectic that require perceptual and conceptual shifts as the two elements fold dependently in integrated material constructions. Both elements, of pictorial representation and painted facture can, however, be equally recognized and separately acknowledged.

The previous separation of the pictorial and painted structures of paintings was due to the historical obfuscation of one over the other: of painted facture covering circumscribed drawn outlines as an external structure, or painted skin. This maintained the methodological conventions of Renaissance picture/window ideas that adhered to painting as an Albertian “window”. The thinking that formed and delivered imagery was suppressed beneath smoothly painted skins. The thoughts of painting were equally invisible.

The visibility of thought can (only) exist in painting’s surface when its material construction reveals how the thinking of painted means forms representational ends. The visibility of thought depends on how specifically painted decisions are embedded in the material construction within the pictorial and painted structures of painting and in how these decisions of sight and touch are transformed through the craft of painting to acknowledge the intellectual and physical equipoise of practiced actions.

The practiced actions of painting are seen in the accretions, adjustments and removals of (discrete) applications of similarly painted marks. I have shown in this project that the visibility of painted means in representational ends can indeed be determined in constructed methodologies of making where the means of process create the terms of how representations are recognized in the material construction.

The idea of practiced actions separated craft from process in the delivery of specific painted units to supports. The drawings and studies in the research accomplished two related things: they tested material propositions and presented possible ideas of painted forms. The first series of large paintings interrogated how painted and pictorial structural problems could be collapsed as a painting idea within the visibility of process while simultaneously presenting a representational idea. The second set of large paintings contested their more considered integrations.

A certain amount of time was necessary to make studies and paintings from an object in order to begin to 'see' painting in a particular way. This eventually enabled that specific subject to be visually brought into being in the painting's form within the specific material problems set. The re-calibration of compositional formats in the second set of typewriter paintings deferred representations to the painted abstraction and vice-versa. The *24 hours of Painting* demanded repetitive analyses of the same object in different supports. This created different transient percepts from the same concrete source and resulted in a new perceptual organisation of painting related to practiced actions in the visibility of process and time.

As paintings come from paintings so the texts written about paintings build upon previous texts. My interests in the painted, pictorial and compositional structures of painting traced an arc to Alberti's *On Painting*. Although Alberti's analysis of painting is firmly located in picture/window models befitting Renaissance thinking, his treatise nonetheless secures painting from an analytical vantage. Erwin Panofsky's *Perspective as Symbolic Form* opened other avenues to the purpose of structure in painting. Hanneke Grootenboer's *The Rhetoric of Perspective* traces thought in the invisible structures of Dutch painting of the 17th century through Leonardo da Vinci reaching to Jan Dibbets' 1960s and 70s examination of pictorial structures in our visual fields through Nelson Goodman, Hubert Damisch and other writers. Ernst Gombrich's *Art and Illusion*, Richard Wollheim's *Art and its objects* and Michael Podro's *Depiction* were invaluable over the course of the research and my forays into the conversations between writers in *Richard Wollheim on the Art of Painting: Art as Representation and Expression* were as beneficial as my re-readings of *Painting as Model* by Yve-Alain Bois. Maurice Merleau-Ponty and Charles S. Peirce's dissections of perception were points of contact throughout the project.

My concerns with process and systems has often led to my interest in artists making non-representational forms of drawing and painting as well as those making representational paintings. This is more often than not stimulated by the relations of work made beyond the historical models provided by another. For example, as mentioned above Jasper Johns and Robert Rauschenberg provided platforms of interest in regard to rational ideas of process, but their work cannot exist without historical models from the early 20th century. However, my inquiries are also directed to painters whose repeated observational rigour results in a metaphysical 'weirdness' in the depictions of known objects as exemplified in the paintings of Vija Celmins or Peter Dreher. This pictorial weirdness is, I would suggest,

entirely the result of “seeing being forgetting the name of the thing seen.” This can only result, in the experience of my research, when something is looked at again and again until what is questioned are how the observations are accounted for within the material construction of a painting.

My attempts to ground the abstractions of painting in the visibility of process have, over the course of the research, turned towards how abstractions might function now as equivalents for the perceptual analysis of three dimensional subjects embedded in the specific relations of two dimensional painted touch. This is a somewhat unexpected outcome given the nature of my beginnings. I considered the painting outcomes however, as open-ended, entirely dependent on what eventuated from investigating painting within the terms of specific visual and material problems. Nonetheless, the paintings made in the studio research present the visibility of process in the practiced actions of painting within the specificities of their material construction. This reflects more than the idea that paintings come from paintings, it allows the terms for historical painting to enrich our understanding of the possibility of painting as a visual and material problem now.

Bibliography: Texts, articles cited in this paper

- Alberti, Leon Battista. *On Painting*. Translated by Cecil Grayson. London: Penguin Books, 1972.
- Batinaki, Katerina. "Picture Perception as Twofold Experience " In *Philosophical Perspectives on Depiction*, edited by Catherine and Batinaki Abell, Katerina. Oxford: Oxford University Press, 2010.
- Boime, Albert. *The Academy & French Painting in the Nineteenth Century*. London: Phaidon, 1971.
- Bois, Yve-Alain. *Painting as Model*. Cambridge, Massachusetts: Massachusetts Institute of Technology, 1990.
- Clark, John. "Philip Guston and Metaphysical Painting." *Artscribe* No. 30, August (1981): 22-25.
- Close, Chuck. *Vija Celmins*. New York: Art Resources Transfer Inc., 1992.
- Delacroix, Eugene. *The Journal of Eugene Delacroix*. Translated by Lucy Norton. Oxford: Phaidon, 1951.
- Deleuze, Gilles. Foucault, Michel *Gérard Fromanger Photogenic Painting*. United Arab Emirates: Editions Gallimard/Black Dog Publishing, 1999.
- Foster, Hal. *Vision and Visuality*. Seattle: DIA Foundation/Bay Press, 1998.
- Foster, Hal, Krauss, Rosalind, Bois, Yve-Alain, Buchloh Benjamin H. D. *Art since 1900: Modernism, Anti-Modernism, Postmodernism*. London: Thames & Hudson, 2004.
- Gombrich, E.H. *Art and Illusion*. Oxford, UK: Phaidon, 1959.
- Gregory, Richard L. *Eye and Brain the Psychology of Seeing*. Princeton: Princeton Science Library, 1997.
- Grootenboer, Hanneke. *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting* Chicago: University of Chicago Press, 2005.
- Hustvedt, Siri. *Mysteries of the Rectangle*. New York: Princeton Architectural Press, 2005.
- Kahn, Gustave. "Seurat (1891)." In *Nineteenth-Century Theories of Art*, edited by Joshua C Taylor. Berkeley: University of California, 1987.
- Kramer, Hilton. "A Mandarin Pretending to Be a Stumblebum." *New York Times*, October 25, 1970, 27.
- Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge: M.I.T. Press, 1999.
- Marshall, Richard. *New Image Painting*. New York: Whitney Museum of Art, 1978.
- Peirce, Charles S. *Philosophical Writings of Peirce*. New York: Dover Publications, 1955.
- Podro, Michael. *Depiction*. New Haven: Yale University Press, 1998.
- Rewald, John, ed. *Paul Cézanne Letters*. New York: Da Capo Press Inc, 1995.
- Richter, Gerhard. *The Daily Practice of Painting*. London: Thames & Hudson, 1995.
- Shiff, Richard. "Lucky Cézanne (Cézanne Tychique)." In *Cézanne and Beyond*, edited by Joseph J. Rishel, Sachs Katherine. New Haven: Philadelphia Museum of Art, 2009.
- Stoichita, Victor L. *A Short History of the Shadow*. London: Reaktion Books, 1997.
- Storr, Robert. "Philip Guston: Hilarious and Horrifying." *New York Review of Books*, May 8, 2015.
- Sweet, David. "The Decline of Composition." *Artscribe* No. 28, March 31, 1981 (1981): 18-23.
- Vasari, Giorgio. *Lives of the Artists*. Harmondsworth, Middlesex: Penguin, 1965.
- Witt, Sol le. "Paragraphs on Conceptual Art." *Art Forum* 5, no. #10 (1967): 79-83.

Wollheim, Richard. *Art and Its Objects*. Cambridge, UK: Cambridge University Press, 1980.

Bibliography: Complete

- Nineteenth-Century Theories of Art*. Edited by Taylor Joshua C. Berkeley: University of California Press, 1987.
- Alberti, Leon Battista. *On Painting*. Translated by Cecil Grayson. London: Penguin Books, 1972.
- Alpers, Svetlana. *The Vexations of Art: Velasquez and Others*. New Haven: Yale University Press, 2007.
- Bach, Freidrich Teja. "The Stake in the Pictorial Flesh: Disruptions in Cézanne's Oeuvre." In *Finished Unfinished Cézanne*, 63-83: Hatje Cantz, 2000.
- Barlow, Horace, Blakemore, Colin , Weston-Smith, Miranda. *Images and Understanding*. Cambridge: Cambridge University Press, 1990.
- Batinaki, Katerina. "Picture Perception as Twofold Experience " In *Philosophical Perspectives on Depiction*, edited by Catherine and Batinaki Abell, Katerina. Oxford: Oxford University Press, 2010.
- Baumann, Felix. "Beyond the Uniform Picture Surface." In *Finished Unfinished Cézanne*, 17-27. Ostfildern Ruit: Hatje Cantz, 2000.
- Benesch, Evelyn. "From the Incomplete to the Unfinished: Réalisation in the Work of Paul Cézanne." In *Finished Unfinished Cézanne*, 41-61. Ostfildern Ruit: Hatje Cantz, 2000.
- Bernstein, Roberta. "Seeing a Thing Can Sometimes Trigger The Mind to Make Another Thing." In Jasper *Johns, A Retrospective*, 39-92. New York: The Museum of Modern Art, 1996.
- Boehm, Gottfried. "Precarious Balance: Cézanne and the Unfinished." In *Finished Unfinished Cézanne*, 29-41. Ostfildern Ruit: Hatje Cantz, 2000.
- Boime, Albert. *The Academy & French Painting in the Nineteenth Century*. London: Phaidon, 1971.
- Bois, Yve-Alain. *Painting as Model*. Cambridge, Massachusetts: Massachusetts Institute of Technology, 1990.
- Butler, Sharon. "Abstract Painting: The New Casualists." *The Brooklyn Rail*, no. June 3, 2011.
- Clark, John. "Philip Guston and Metaphysical Painting." *Artscribe* No. 30, August (1981): 22-25.
- Close, Chuck. *Vija Celmins*. New York: Art Resources Transfer Inc., 1992.
- Crary, Jonathan. *Suspensions of Perception Attention, Spectacle and Modern Culture*. Cambridge: MIT Press, 2001.
- Crary, Jonathon. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge: M.I.T. Press, 1992.
- Damisch, Hubert. "Polka Dots and Moombeams " In *Georges Seurat: The Drawings*. New York: The Museum of Modern Art, 2007.
- Delacroix, Eugene. *The Journal of Eugene Delacroix*. Translated by Lucy Norton. Oxford: Phaidon, 1951.
- Deleuze, Gilles, Foucault, Michel. *Gérard Fromanger Photogenic Painting*. United Arab Emerites: Editions Gallimard/Black Dog Publishing, 1999.
- Dunkerton, Jill. *Giotto to Durer: Early Renaissance Painting in the National Gallery*. London: National Gallery Publications, 1991.
- Fielder, Conrad. "On Judging Works of Art (1876)." In *Nineteenth Century Theories of Art*, edited by Joshua C. Taylor, 514-29. Berkeley and Los Angeles: University of California, 1987.

- Foster, Hal, Krauss, Rosalind, Bois, Yve-Alain, Buchloh Benjamin H. D. *Art since 1900: Modernism, Anti-Modernism, Postmodernism*. London: Thames & Hudson, 2004.
- Foster, Hal. *Vision and Visuality*. Seattle: DIA Foundation/Bay Press, 1998.
- Gilles Deleuze, Michel Foucault. *Gérard Fromanger Photogenic Painting*. United Arab Emirates: Editions Gallimard/Black Dog Publishing, 1999.
- Gombrich, E.H. *Art and Illusion*. Oxford, UK: Phaidon, 1959.
- Gregory, Richard L. *Eye and Brain the Psychology of Seeing*. Princeton: Princeton Science Library, 1997.
- Grootenboer, Hanneke. *The Rhetoric of Perspective Realism and Illusionism in Seventeenth-Century Dutch Still-Life Painting* Chicago: University of Chicago Press, 2005.
- Herbert, Robert, L. *Seurat and the Making of La Grand Jatte*. Chicago: The Art Institute of Chicago, 2004.
- Hudson, Suzanne. *Robert Ryman used paint*. Cambridge: MIT Press, 2009.
- Hustvedt, Siri. *Mysteries of the Rectangle*. New York: Princeton Architectural Press, 2005.
- Jones, Jan Lloyd, Lamb, Julian. *Art & Authenticity* Edited by Jan Lloyd Jones, Lamb, Julian. Melbourne: Australian Scholarly Publishing, 2010.
- Kemp, Martin. *The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat*. New Haven: Yale University Press, 1990.
- Kahn, Gustave. "Seurat (1891)." In *Nineteenth-Century Theories of Art*, edited by Joshua C Taylor. Berkeley: University of California, 1987.
- Kramer, Hilton. "A Mandarin Pretending to Be a Stumblebum." *New York Times*, October 25, 1970, 27.
- Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge: M.I.T. Press, 1999.
- Marshall, Richard. *New Image Painting*. New York: Whitney Museum of Art, 1978.
- Menand, Louis. *The Metaphysical Club*. New York: Farrar, Straus and Giroux, 2001.
- Merleau-Ponty, Maurice. *The Visible and the Invisible*. Edited by Claude Lefort. Evanston: Northwestern University Press, 1968.
- Merleau-Ponty, Maurice. *Maurice Merleau-Ponty: Basic Writings*. Edited by Thomas Baldwin. London: Routledge, 2004.
- Panofsky, Erwin. *Perspective as Symbolic Form*. Translated by Christopher S. Wood. New York: Urzoneh Books, 1991.
- Peirce, Charles S. *Philosophical Writings of Peirce*. New York: Dover Publications, 1955.
- Peirce, Charles S. *The Essential Writings*. New York Harper Row, 1998.
- Podro, Michael. *Depiction*. New Haven: Yale University Press, 1998.
- Proust, Marcel. "Rembrandt." In *Marcel Proust on Art and Literature*, edited by Sylvia Townsend-Warner, 337. New York: Editions Gallimard/Carroll & Graf, 1869-1922, 1997.
- Rewald, John, ed. *Paul Cézanne Letters*. New York: Da Capo Press Inc, 1995.
- Richter, Gerhard. *The Daily Practice of Painting*. London: Thames & Hudson, 1995.
- Rippner, Samantha. *The Prints of Vija Celmins* Edited by John P. O'Neill. New York/New Haven: The Metropolitan Museum of Art/Yale University Press, 2002.
- Shiff, Richard. *Doubt*. Edited by James Elkins. Vol. 3, Theories of Modernism and Postmodernism in the Visual Arts. New York: Routledge/University College Cork, 2008.
- Shiff, Richard. "Lucky Cézanne (Cézanne Tychique)." In *Cézanne and Beyond*, edited by Joseph J. Rishel, Sachs Katherine. New Haven: Philadelphia Museum of Art, 2009.

- Shiff, Richard. "Realism of Low Resolution, Digitisation and Modern Painting." In *Impossible Presence, Surface and Screen in the Photogenic Era*, edited by Terry Smith. Sydney: The Power Institute: Foundation for Art and Visual Culture, 2001.
- Stoichita, Victor L. *A Short History of the Shadow*. London: Reaktion Books, 1997
- Sweet, David. "The Decline of Composition." *Artscribe* No. 28, March 31, 1981 (1981): 18-23.
- Varnedoe, Kirk. *Jasper Johns, A Retrospective*. New York: The Museum of Modern Art, 1996
- Vasari, Giorgio. *Lives of the Artists*. Harmondsworth, Middlesex: Penguin, 1965.
- Wollheim, Richard. *Art and Its Objects*. Cambridge, UK: Cambridge University Press, 1980.
- Witt, Sol le. "Paragraphs on Conceptual Art." *Art Forum* 5, no. #10 (1967): 79-83.

Curriculum vitae

Born	1956 Tacoma, Washington, USA. Dual national USA/Australia
Education	1979-1980 Chelsea School of Art, London, UK - MFA 1976-1979 Hull College of Art, UK- BFA (Hons - 2.1) 1974-1976 Ipswich School of Art, UK - Foundation Course in Art & Design
Biography	1991- present Lives and works in Sydney, Australia 1980-1990 Lived and worked in London, UK

Solo Exhibitions

2005	<i>Saccadic Spaces</i> - Annandale Galleries, Sydney, NSW
2003	<i>Untitled Spaces</i> - Annandale Galleries, Sydney, NSW
2000	<i>The Arc of Reading</i> - Annandale Galleries, Sydney, NSW
1999	<i>Chalk and Chairs</i> , Photospace - Canberra School of Art, ANU, ACT
1998	<i>Of Memory, Elision and Void</i> - Drawings, Tin Sheds Gallery, University of Sydney, Sydney, NSW Robert Steele Gallery, Adelaide, South Australia
1997	Wollongong City Gallery, Wollongong, NSW, <i>Transition: Absence/Presence</i> - Drawing/Painting Installation, Sherman Galleries, Hargrave, Sydney, NSW Artbox Installation
1996	<i>Poema</i> - Mary Place Gallery, Sydney, NSW
1990	Old Church Hall, London NW1 (studio show)
1988	Old Church Hall, London NW1 (studio show)
1987	Old Church Hall, London NW1 (studio show)
1982	Hull College Of Higher Education, Hull

Selected Group Exhibitions (and prize exhibitions)

2016	Ocular Fusion - Fox Jensen Gallery, Auckland, New Zealand
2012-13	Dobell Prize for Drawing - Art Gallery of NSW, Sydney
2010	Dobell Prize for Drawing - Art Gallery of NSW, Sydney
2009	Sulman Prize for Painting - Art Gallery of NSW, Sydney

- 2008 Dobell Prize for Drawing – Art Gallery of NSW, Sydney
- 2006 Dobell Prize for Drawing – Art Gallery of NSW, Sydney
- 2005 The Year in Art – S.H. Ervin Gallery, Sydney
- 2003 Australian and International Artists of the Gallery -
Works on Paper - Annandale Galleries, Sydney
Dobell Prize for Drawing – Art Gallery of NSW, Sydney
- 2002 Australian and International Artists of the Gallery -
Paintings - Annandale Galleries, Sydney
- 2001 Gallery SP, Sydney – Prints and Drawings
- 2000 The Hutchins Foundation Prize - Long Gallery, Hobart, TAS.
Melbourne Art Fair, Melbourne, VIC.
- 1999 *Primary Colours – Red* - Annandale Galleries, Sydney, NSW
Silver – Ivan Dougherty Gallery & College of Fine Arts, University of New South Wales
Jacaranda Drawing Award Exhibition & Tour - Tweed River Regional Gallery, Sunshine Coast University Gallery, Dubbo Regional Gallery, Manning Regional Gallery, Toowoomba Regional Gallery
The Hutchins Foundation Prize, Long Gallery, Hobart, Tasmania
- 1998 *A Contretemps* - Annandale Galleries, Sydney, NSW
Kedumba Drawing Award, Wentworth Falls, NSW
The Hutchins Foundation Prize – Long Gallery, Hobart, Tasmania
Jacaranda Drawing Award – Grafton Regional Gallery
- 1997 Dobell Drawing Prize – Art Gallery of New South Wales, Victorian Arts Centre, Melbourne VIC. & Solander Gallery, ACT
The Hutchins Foundation Prize – Long Gallery, Hobart, TAS
- 1996 The Cleveland International Drawing Biennale - Retrospective Of Prize-Winning Drawings – Limerick City Art Gallery, Limerick, Eire
- 1995 Dobell Drawing Prize – AGNSW, Sydney, NSW
- 1993 Sydney/Melbourne Print Folio – Australian Print Workshop, Melbourne, VIC
- 1992 *29 Ways* – Campbelltown City Art Gallery, Campbelltown, NSW
10th Cleveland Drawing Biennale Exhibition Tour - Third Eye Centre, Glasgow, Scotland and South London Gallery, London
- 1991 10th Cleveland International Drawing Biennale, Prizewinner, Cleveland Gallery & Dorman Museum, Middlesbrough
- 1987 Hull College of Higher Education, Hull

- 1980 Hull Open Print Exhibition - Ferens Gallery, Hull, Ikon Gallery, Birmingham, Mappin Gallery, Sheffield
- 1979 Drawings From Hull School of Fine Art - Manchester, Preston and Lancaster Polytechnic Galleries
- Ferens Winter Exhibition - Ferens Gallery, Hull

Collections

Victoria & Albert Museum, London

Cleveland County Museum Services, Middlesbrough

National Gallery of Australia, Canberra*

Art Gallery of NSW*

Victorian Print Workshop, Melbourne*

Piper Alderman Solicitors, Adelaide and Sydney

Artbank, Sydney

University of Hull, UK

Kedumba Drawing Collection

Her Majesty's Inspectors of Colleges, UK

Hull College of Higher Education

Chelsea School of Art

And private collections in UK, France, Korea, USA and Australia

* Sydney/Melbourne print folio

Selected bibliography

- 2003 Spectrum - *A Deja Viewing* - Visual Arts - Dr. Peter Hill, Sydney Morning Herald - November 22
- 2001 *The Material Is Immaterial* - by Kevin Malloy
- Art & Australia, Winter
- 2000 *New Spring Blooms at the Museum of Contemporary Art* - by Kevin Malloy, Art Monthly, Australia, October
- Painted From Memory* - Catalogue Essay - Armidale Regional Gallery & Campbelltown City Art Gallery - by Kevin Malloy
- Domain Magazine - The Source (w/illustration) - Melissa Penfold, Sydney Morning Herald, October 26 - November 1
- Metropolitan Weekend - Sydney Morning Herald, October 28
- Simon Marney's Weekend - ABC Radio (2 BL), November 4

- The Perfect Week - Ashley Hay, The Bulletin, November 8
- 1999 *Silver* - Exhibition catalogue - essay - Nick Waterlow OAM
- 1998 *On the Point of Drawing* - Art Monthly, Australia - August by Kevin Malloy
- Edible Pigment* - Adelaide Review, August - John Neylon
- Wondering Where To Draw the Line* - Sydney Morning Herald, Saturday Review, Spectrum - Bruce James - September 6
- Aye Kedumba* - Sydney Morning Herald, Metro - Sebastian Smee (with illustration)- September 11
- Kedumba Review* - Art Monthly, Artnotes, NSW - Courtney Kidd September
- The Art Of Space* - University of Sydney News - Debra McIntosh - August 31
- Kedumba Review* - Sydney Morning Herald - Peter Cochrane - August 31
- Arts Today - ABC Radio - Visual Arts Billboard - Bruce James - August 6
- 1997 Essay/Statement - exhibition catalogue - Wollongong City Gallery
- 1996 *Poima* - Essay/statement - exhibition catalogue
- Galleries Round Up - Sydney Morning Herald - Bruce James - August 9
- The Cleveland International Drawing Biennale - Retrospective of Prize-winning Drawings - Limerick City Art Gallery, Eire - catalogue
- 1992 *29 Ways* - Campbelltown City Art Gallery - catalogue
- 1991 10th Cleveland International Drawing Biennale, UK, catalogue
- Professional - Academic/teaching
- 2010 Part-time lecturer, Painting Workshop, Canberra School of Art, Australian National University, Canberra
- 1999-2007 Lecturer in Painting, Studio Theory, National Art School, Sydney
- 1998 (Acting) Head of Drawing, National Art School, Sydney
- 1997 Lecturer in Painting and Drawing, National Art School, Sydney
- 1996 Part time Lecturer in Painting and Drawing, National Art School, Sydney
- Part time Lecturer in Drawing, University of Sydney, Sydney College of the Arts
- Part time Lecturer in Painting, University of New South Wales College of Fine Arts, Sydney

- 1995 Visiting lecturer, University of Newcastle, Post Graduate Contextual Studies Program
- Part time Lecturer in Painting and Drawing, National Art School,
- Part time Lecturer in Drawing, University of Sydney, Sydney College of the Arts, Sydney
- Summer and winter schools in drawing and painting, University of New South Wales, College of Fine Arts, Sydney
- Part time Lecturer in Printmaking, University of Western Sydney, Faculty of Visual and Performing Arts, Nepean
- 1994 External Assessor, Post Graduate Studies, University of Newcastle, NSW
- Part time Lecturer in Painting, National Art School, Sydney
- Part time Lecturer in Foundation Drawing, University of Sydney, Sydney College of the Arts, Sydney
- Part time Lecturer in Drawing, University of New South Wales, College of Fine Arts, Sydney
- Visiting Lecturer, University of Melbourne, Victorian College of The Arts, Drawing
- Summer and winter schools in drawing and painting, University of New South Wales, College of Fine Arts, Sydney
- 1993 Part time Lecturer in Painting, National Art School, Sydney
- Part time Lecturer in Foundations studies, Drawing and Printmaking University of Sydney, Sydney College of the Arts, Sydney
- 1992 Part time Lecturer in Painting, National Art School, Sydney
- Part time Lecturer in Foundations studies, Drawing and Printmaking University of Sydney, Sydney College of the Arts, Sydney
- Part time Lecturer in Drawing, University of New South Wales College of Fine Arts, Sydney
- Part time Lecturer in Printmaking, University of Western Sydney
- 1991 Part time Lecturer in Drawing and Printmaking University of Sydney, Sydney College of the Arts, Sydney
- 1989 Part time Lecturer in Drawing, City Colleges of Chicago (London)
- 1986-87 Part time Lecturer, North East London Polytechnic (now the University of East London), London
- 1986 Visiting Lecturer, Byam Shaw School of Art, London
- Visiting Lecturer, London College of Printing
- 1982 Part time Lecturer, South Thames College, London
- 1981-2 Part time Lecturer in Drawing, City Colleges of Chicago (London)

Other professional positions

- 2009 Visiting Artist in residence in the Painting Workshop, Canberra School of Art, Australian National University, Canberra
- 2008 Visiting Artist in residence in the Painting Workshop, Canberra School of Art, Australian National University, Canberra
- 1999 Visiting Artist in residence in the Painting Workshop, Canberra School of Art, Australian National University, Canberra
- 1986-89 Freelance editioning printer, Hope Sufferance Studios, Pauper's Press, and for Editions Alecto on Banks Florilegium (all in London)
- 1985 Restoration of original copperplates of Audubon's Birds, published by Editions Alecto and American Museum of Natural History, New York.
- 1980-84 Restoration of original copperplates of Bank's Florilegium, published by Editions Alecto and The British Museum, Museum of Natural History, London.