

**SONG OF  
HEROES  
TO PAINT**

**SONG LYRICS, LETTERFORMS AND ORIGINALITY: A PERSONAL  
ENQUIRY THROUGH ARTISTIC PRACTICE (PAINTING, COLLAGE AND  
MONTAGE)**

by

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## Abstract

Sixty percent lyrics in the song "Heroes" (© 1974 Shuna Shelley) have been copyright-infringed since 1977. The practice research investigates how via production of paintings inclusive (by re-appropriation of true authorial entitlement), of song lyric text from genesis – a new and positive affecting presence in sonic iconography could be made to resound.

As holder of intellectual property rights' entitlement on 1974 original written version of the song Heroes, and 60% lyrical content published without her permission, (all accreditation to the infringer/singer since 1977) the writer/painter visually returns her name onto her lyrics. Via this project Shuna Gough Taylor has displayed in new paintings her own invented refrain:

*Heroes // Don't go away // We // We can be Heroes // Just for our day /*

plus two verses:

*/ I // I will be king // And you // You will be my queen /*

*/ And I wish // I wish you could swim // Like the dolphins // Like dolphins can swim /.*

*/ Obliquely we advance // Have taken our stance /*

*/ We can be Heroes // Just for our day // What d'you say? // Heroes /*

The artist has researched through psychology and empirics of exposition of text by

promulgation in paintings. Other words by her also are seen in these paintings. It has been a practice research enveloped by the emotions of victimisation counterpointed with feelings of inspiration from, and empathy with, other (heroic) people and has developed in creativity an alternative, visual *chemain*; through utilization of colour, line, space, texture, montage and form with letters of word, in art-pieces that in re-appropriation, assert true copyright entitlement.

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\*All works by the author unless otherwise credited\*

## INTRODUCTION

### Historical Contextuality of the Research

Poetry, psychology, philosophy and predominantly painting praxis I exercise in the research. Visual appearances will show word and colour confrontations and symbioses of poetry and painting combined.

The context within which my practice research functions has an historical personal songwriting base in the third quarter of the twentieth century. The overarching research quest travels through the re-creation of lyrical words evolving in symbiotic syntheses with line, form and colour in new paintings: the groundwork was laid down in my own poetry and songwriting of 1974; and throughout life – the making of interior design and visual fine-art pieces in paint, ink, collage, assemblage and mounted or installed three-dimensional work.

Having shown David Robert Jones (Bowie) of Beckenham, Kent my lyrical work of Heroes, displayed within a poem called *The Heroes Epistle*<sup>1</sup> (hand-written), that my husband Peter had delivered by motorbike from Whyteleafe, Surrey, a promise had been made by a fellow flat-dweller<sup>2</sup> to Bowie, that he would 'make sure he gets it'; I telephoned the next day and spoke with this same man (another Peter) who

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<sup>1</sup> Epistle – a poem or other literary work in the form of a letter

<sup>2</sup> Peter Adams Flat 3: David Jones Flat 7, 42 Southend Road, Beckenham, Kent [Bromley & Beckenham Electoral Roll 1972-1973]

ascertained that Bowie had opened the envelope and read the contents, straightaway. Three and a half years later in 1977 this work of mine was copyright-infringed by being published (with 60% appropriated lyrical content mine), without my permission: my name removed.

This new, painterly stance in research practice, continues the same:

We

We can be Heroes

Just for our day

The thesis rationale (in the what, why and how?) I am re-creating in new representational, abstract and expressionistic pieces, unfolds without genealogical sequence as we do not hear music nor see visual art in chronological order from creation: nor do I create in chronological order – as the pieces are made in decisive ongoing praxis throughout the enquiry, on a continuous round of each of them being brought to me to work on (as a fatigued-disabled postgraduate).

In SONG OF HEROES TO PAINT I have reviewed other literature and practice *oeuvres*; contemplated, analysed and critiqued similar praxis, in definition of the individual imperative of my own Practice Research.

Empirics around created constructions are manifest in analyses from the paintings-made, from the matrix always in mind: / We// We Can Be Heroes// Just for our day/.



Many interpretations, analyses and reflections (subjective and objective) are dealt with on a continuum.

What I have gained in personal learning and knowledge exchange I recreate in complicity with the reader or viewer. In argument I show challenges worked through, toward satisfactory and successful thinking and emitting, and discuss my positioning in the domain known as the public; wherein the fruit of my mind at the then age of thirty is continuously played, paid (to others), and heard again and again and again.

### **The True Genesis Of The Song Heroes**

Aspirationally, in 1973 and with a strong sense of will to power (we position ourselves), as I was intellectually directly aiming to interest David Bowie in my songwriting, I wrote down by February 1974: I will sing your songs// I will sing them back to front// Again and again and again// But they'd be words writ ten at night// In my name/. I wrote poems and lyrics after the makings of big dinners for six, and when the children were in bed. I did not show that part in writing to Bowie, but still it displays my directional intent of will.

Prince Rogers Nelson was recorded singing at piano in performance Atlanta, Georgia [Prince: Microphone and Piano], one week before he died in April 2016: / We can be Heroes// Again and again and again/. David Bowie's distortion to "Just for one day", from my "Just for our day", he would not sing (does not stand up at all).

Wider exposition of myself as author and painter now becomes essential.

## **METHODOLOGIES**

For methodologies used in argument and discussed in constructive analyses, I found research responses built from my readings in:

- Exigency
- Philosophy & Psychology
- Mythology
- Memory & Biography
- Personal Ethos

- Exigency;

The artistic productions represent a personally-important visual examination of the iconic letterforms and lyrics of Heroes © (infringed) 1977. The art pieces produced concretely display my necessary interrogation of argument surrounding originality and appropriation, and heroism, in visual art and music.

- Philosophy & Psychology;

I have made work from reading Immanuel Kant [1724 – 1804] and Thomas Carlyle [1795 – 1881]: this concentrates on the personal and the otherly. The psychology underlying my research practice has been delineated. From investigations I made in 1998 (and now in memory) I discovered that there were definite psychological reasons why, three and a half years after receiving The Heroes Epistle, the infringer realized that the right time had come for him to record it: (with the removal of my name): he needed a hit for his new record company [RCA] being the number one factor.

Whilst recording with Brian Eno their album of music called Low [1977], Eno had produced a box of cards called Oblique Strategies – to advance with their compositions by randomly selecting a card then from the words written on it, translating as from instruction, into new music-making.

I had written in The Epistle / Obliquely we advance//;

Elvis Presley – ‘The King’ – had just died in the previous month of August (I, I will be King);

Bowie/Jones just that year had attended a symposium for whales and dolphins; I presume he had had nothing relevant to sing on the subject, and that must have made him think about my two double-dolphins verses.

Wish You Were Here © 1976 Pink Floyd; the song of the title had the words ‘Oh how I wish// How I wish you were here . . . two lost souls swimming in a fish bowl’ – I had written ‘Here/Hear – swim swim’, etc.

Even though the single of “Heroes” was not a top 20 hit in 1977, it gained instantaneous globalization in 1997 when my key words (chorus) recorded by Bowie/Jones were licensed to Microsoft advertising executives: and that re-fired Bowie’s career. By 2008 he had permitted and licensed the same to the Chinese government (for £1.5 million) to open their Olympic Games’ televised broadcast transmissions from China, with those words of my refrain and: /And I wish// I wish you could swim// Like the dolphins// Like dolphins can swim/.

**Carlyle’s ideas on poetics underpin my approach to word and letterforms in my paintings**

Moral Support From Mystical Intertextuality: Thomas Carlyle [1795 – 1881]

bolded Philosophical Thinker/Writer; Historian; Philosopher; Teacher; Lecturer; Essayist

Thomas Carlyle – ON HEROES, HERO-WORSHIP, AND THE HEROIC IN HISTORY  
LECTURE III

THE HERO AS POET: [FIRST PART] DANTE [p.43] [Lecture May 12<sup>th</sup> 1840]

Thomas Carlyle built a reputation [The Poetry Foundation<sup>3</sup>] as having established, during his long (85) years, his own pivotally heroic place in, and now

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<sup>3</sup> The Poetry Foundation [est. 2003] evolved from the Modern Poetry Association which was founded in 1941 to support the publication of Poetry Magazine: 61, West Superior Street, Chicago, ILLINOIS 60654. The Poetry Foundation is in the middle of repositioning the importance of Carlyle’s work. A total of 60 volumes (Duke University Press), edited by Charles Richard Sanders and others, is planned.

from, his times: emerging from neglect and obscurity as an innovator and survivor.

After reading LECTURES ON HEROES [1840] by Thomas Carlyle, jointly published with SARTOR RESTARTUS [1831], in 1864 [LONDON: CHAPMAN & HALL, 190 PICCADILLY], I found greatly inspirational, congruent passion, in Carlyle's moral and mystical conviction – (for my own research painting praxis: with lyrical poetry in painting) – from his philosophical and psychological postulations.

Referring to Dante's epic poem The Divine Comedy (Divina Commedia) [pub. 1472], Carlyle describes ' . . . this mystic Song, at once of one of the greatest human souls, and of the highest thing that Europe had hitherto realized for itself.'

'Nothing so endures as the truly spoken word' says Carlyle [p.247]: 'True souls, in all generations of the world who look upon this Dante, will find a brotherhood in him; the deep sincerity of his thoughts, his woes and hopes will speak likewise to their sincerity; they will feel that this Dante too was a brother, as the oldest Hebrew Prophet, because he speaks to the heart of man, speaks to all men's hearts.' Carlyle describes this positioning (in continuous poetic heroism) as the one and only 'sole secret', thus continuing, long memorable. He calls Dante, for the depth of his sincerity, as like an Antique Prophet too, because his words, like those of the Prophets, come from his very heart, made from his own biography. Carlyle shows that it is in musical thought that the poet thinks – ' . . . thought turning on power of intellect; it is sincerity and depth of vision that makes a poet.' [p.247].

Dante Alighieri [1265 – 1321] suffered the anguish of great mental pain after his banishment from Florence where he had had an argumentative career at the public courts: Dante was told he could come back to Firenze if he apologized; Dante stayed away. From 1308 – energized by his despairing mental agony, love of God, devotion to his former close friend of youth Beatrice, who had married someone else (and died young), and for mankind – he spent 12 years creating his (still world-received) epic song that would enter the hearts of millions. In Carlyle’s opinion, that greatness of heroism would probably last for thousands of years, until it would no longer say anything contemporaneous to anybody. The *Divina Commedia* was published in, and is of, its own time – steeped in 13<sup>th</sup> century Roman Catholicism.

In our day, songs do not have to be long (nor epic), but played over and over again via recordings emitted from radio stations around the world. During my time of despair (about our then-housing situation) I was, also, an urgent and passionate songwriter. We worked and worked for decades towards establishing ourselves in this current situation of functioning in our formerly-aspirational haven, for 14 years to date: but *Heroes* was written from my truth of soul, toward all peoples, for all time but from my visionary position during 1973-74 in the then-dire state of England<sup>4</sup>. Dante never found his worldly haven, as he died within a year of completing his *Comedy*, in Ravenna, aged 56: Florence demanded that his body be brought back home, but Ravenna refused. Dante was laid to rest in a Roman marble Sarcophagus outside the church of San Pier Maggiore, Ravenna.

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<sup>4</sup> See *State of Emergency: Britain 1970 – 1974* by Sandbrook, Dominic [pub. Penguin Books LTD 2010 Allen Lane ISBN – 10] 14

When I wrote Heroes (inside The Heroes Epistle) I hoped for it to reach other sincere souls 'Just for our day', for it to be a representation for, and of, our day: and I read that there is no greater nor more poignant overview, of what was going on at the time, and this about the composition from real-time 1973-74, about the 1977 "Heroes".

Bowie changed 'our day' to 'one day' – so meaningless. My vision was towards singing out to inspire others, as I had been inspired by Bob Dylan and Leonard Cohen , 'to penetrate into the divine mystery' [Carlyle p.249]. Carlyle stipulated that all deep things are Song. The very essence of us, Song; ' . . . as if all the rest were but wrappings and hulls! The primal element of us: of us, and of all things.'

As a mother of four young sons, I knew I would not be able to tour if I were to interest a record company, so I decided to approach Bowie/Jones as I had a strong feeling (I foresaw in these words/ . . . your songs// But they would be words writ ten at night/ In my name/[SGT 1973] that he would be interested in my writing. Little did anyone know at the time that videos-only presentation was quite close, just around the corner (Pet Shop Boys) for singer-songwriters such as myself.

Many songs are brilliant, shiny, wondrous things, but empty of soulful (true) content in meaningful message – Bowie's Ziggy Stardust and the Spiders from Mars [1972], is regularly described as being an all-time top album but with no

message: however, American artist of Americana Roy Lichtenstein<sup>5</sup> [1923 – 1997] said that he had no message to give out, in his visual appropriative-art oeuvre; but the fact that Lichtenstein wanted only to discourse from his artworks how we see first of all, how we view our culture, and how we look at our ordinary surroundings – I interpret this as a *de facto* sending-out of message, in a non-idiomatic way.

My words in “Heroes” [1977] cast doubt on other words in the song, lightly wrought from the infringer’s ‘Dilettantism, Scepticism, Triviality’ [Carlyle, p.250]. The word dilettante in this case I deploy as dipping feet and fingers into all different places, and (treading-down) people – himself boasting of his 3,000 lovers. From a conversation my brother had in London at luncheon with a deceased friend’s son, DB’s London lawyers receive many claims from individuals against this particular client of theirs, ‘that we have to dismiss’. My brother said to me ‘not real claims, Shuna, like yours’ – and I said to my husband Peter ‘of course they are real claims – they are all real claims, nobody *robbed* can spend one thousand pounds just to talk initially (with a top Drury Lane music litigation lawyer) for only one and a half hours.’

DB said in a radio interview that the quotation marks around the title of “Heroes” were there to indicate irony – this is belied by his strutting around the stage, screaming out the chorus into the microphone over to the audience, during his Serious Moonlight tour [1983]. Some wondered where he had got it

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<sup>5</sup> Lichtenstein redefined the meaning of fine, art. He said that high culture had no monopoly on refinement and he re-evaluated what was to be considered art [p.39]. Lichtenstein’s artistic territory was the adoption, or better still, adaptation of printed subject matter: from small advertisements, illustrations of items in mail order catalogues, and romance and war comics [p.23] [Hendrickson, Janis, Lichtenstein, 2000]



from, and others were frustrated, in books about him, that nobody knew where he had got it from (this song that he had made his anthem, and had revived his career twice): on the rear sleeve of an anthems' compilation album from 2000, is a statement that "Heroes" 'was tailor-made for him'.

Dante was intense, Carlyle was intense, as am I – intense, intense.

- Mythology;

In our language the expression 'Flying too close to the Sun' is understood to reference the Ancient Greek myth of Daedalus and his son Icarus: I expound allegorically, metaphorically, and by analogy, upon these characters and their stories, theoretically and in practice. We often witness the deathly fall from a great height – Jackson Pollock; Jimi Hendrix; Jim Morrison of The Doors, and so many more.

- Memory & Biography;

Responses to the research statement use memory and contextual biography – essentially making both theory and paintings. For responses to the research subjects and topics arising, memory and biography are used throughout

(and rounded by explication in)

- Personal Ethos.

(Still the same): this ethos continues throughout, and now within the longhaul fight for moral and legal rights: as someone who likes to concentrate on, and act within, life in as ethically-correct a mode as possible, I critically approach the makings of the artistic practice through this question of ethics.

Obliquely we advance  
Have taken our stance  
We can be Heroes (the repeated refrain)  
Just for our day  
What d'you say?  
Heroes

From The Heroes Epistle © 1974 Shuna Shelley

The question mark on / What d'you say?/, is the only punctuation I used in The Heroes Epistle. Bowie did not answer this question I asked him in 1974. In 1976, I told lyricist and singer John Lydon 'I sent Bowie some words to look at. Lyrics called Heroes. I didn't get anything back from him.' But then in 1998, after I engaged a music rights lawyer to approach Bowie, he denied that he had seen what had been witnessed being read, in his hands. In 1977 Bowie recorded and had published "Heroes", with his own name accredited to my lyrics.

In this practice research therefore, with correct appropriation I am placing my name on my 1974 lyrical work of Heroes, in self-created, new paintings: inclusive of their double-dated copyrighted content – the words, and the paintings.

## **Earlier influences in my practice**

### Gillian Ayres [b. 1930 – d. 2018]

In my research in thought from my own praxis to date, I noticed strongly my development away from the (Gillian Ayres' influenced), more static imagery emanating from an earlier pair of paintings of mine [fig. 2 Ayres Rocks]. Gillian Ayres (British painter) had herself been influenced by Hans Hofmann [German-American painter and theoretician, 1880 – 1966], after seeing his show at the Space Gallery in New York in 1951: from then on she was inspired to make great abstract expressionist pieces in colourism.



**Figure 1:** Gillian Ayres (1930-2018) HONEY BLUES No. 5, 2003  
Hand-painting in acrylic on paper with carborundum printing  
122.5 cm x 121.0 cm  
Alan Cristea Gallery 2004

I was influenced towards freer, expressive composition also, by the representative-abstract paintings of Patrick Heron [1920-1999] and Howard Hodgkin [1932-2017]. In witnessing the colourism of these three painters, I strongly felt the deep satisfaction in colourism they created for themselves, and viewers.

I painted in realization that there was a place for me too, as I became forwardly energised out of mainly representational fine art mark-making, into my own variegating styles, of the latter three decades. In 2002 in homage to Heron, Ayres and Hodgkin, I painted a pair of canvases called AYRES ROCKS (2002) [fig. 2], a canvas called SWEET LILACS AND GREEN (2003) (fig. 3) (homage to Patrick Heron); and AFTER EASTER (2004) [fig. 4].



**Figure 2:** AYRES ROCKS, 2002 – a pair of paintings by the author in homage to Gillian Ayres and Howard Hodgkin

Acrylic on canvas

50 cm x 60 cm and 41 cm x 51 cm



**Figure 3:** SWEET LILACS AND GREEN, 2003

Acrylic on canvas

53 cm x 43 cm



**Figure 4:** AFTER EASTER, 2004

Acrylic on canvas

60 cm x 80 cm

Personally, I have utilized numerals in, and letters of words within, earlier art pieces.



**Figure 5:** VOLUNTARY UNDERPASS PAINTINGS FOR WORTHING BOROUGH COUNCIL AND SOUTHERN WATER FOR MAKING VISUAL TOWN IMPROVEMENTS TO CELEBRATE THE SECOND MILLENIUM, 2000 anno domini

Acrylic oil based paints

127 cm x 168 cm for each piece



With the abstract underpass mural – within Figure 5 above – I had intended to include the words BLUE AND GREEN SHOULD ALWAYS BE SEEN IN WORTHING, however this did not materialize as in the year 2000 I did not possess the nouse to amalgamate words within abstract painting – that through the practice research I have self-generated.

## **The Cut-Up, and Appropriation in the Visual Arts**

**My practice is informed by the methods of montage and image-appropriation developed by Rauschenberg**



**Figure 6** SIGNS 1970

Screen-print

Robert Rauschenberg

In reference to the making of my media art and design research art pieces: readings in Robert Rauschenberg [1925 – 2008] and Roy Lichtenstein [1923 – 1997] have led me to analysis of Robert Rauschenberg's uses of cut-up; montage; and words: inclusive of POP-ART – in association with the author's work.

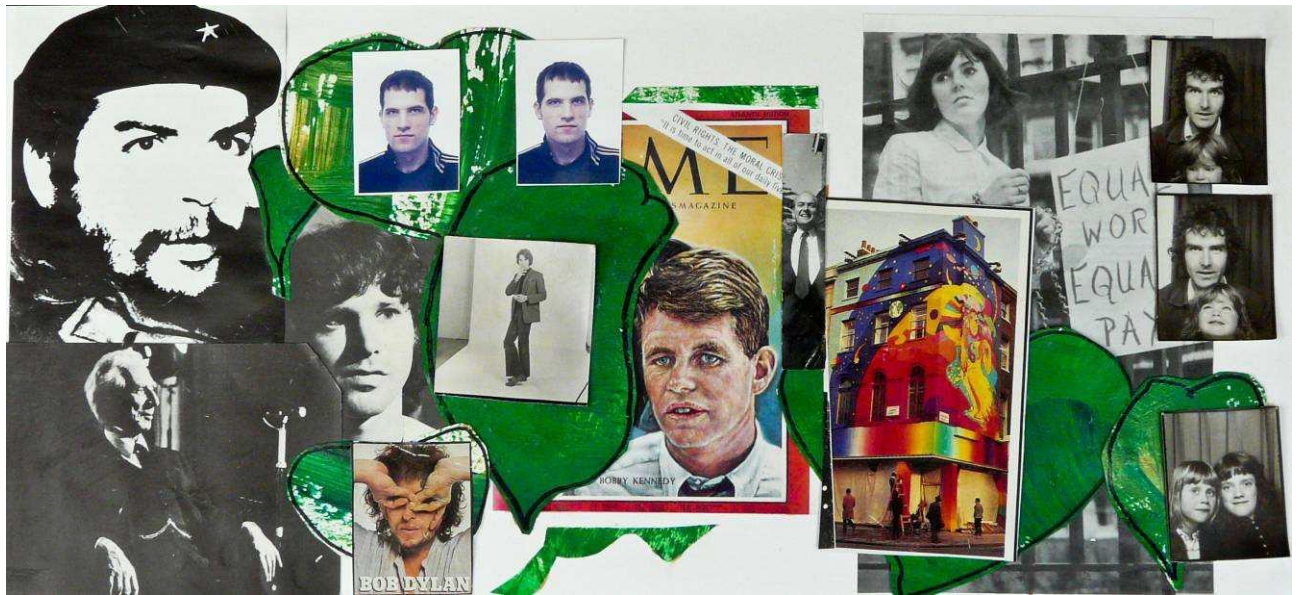
## Cut-outs and Found Objects in the visual artistry of: ROBERT RAUSCHENBERG

While I was collating images appropriated from the public domain – journals, photographic supplements and general sources during the 1960s and 1970s (and of course beyond to this present day) Robert Rauschenberg had been asked in 1969 to create a Time magazine front cover in celebration of the passing decade. Instead the resulting multi-faceted image [fig. 6 Signs 1970] was Rauschenberg's (now famed) collage of important-to-him collated images, summarising in visual art the decade of the 1960s; commissioned but not used: Rauschenberg's piece was considered too political for publication. Looking at it, I see that the collaged depictions from his choices out of thousands of options – do heroically slant in directions that could have been annoying or upsetting for disparate factions of American society; especially the Nixon government.

I had never seen Signs 1970 [fig. 6 p.24] until this research enquiry, and in correlative analysis I compare his collated collage pieces and presentation with my own EverGreen Leaves overleaf, that were not montaged until our children were grown. Robert Rauschenberg depicts that decade in images that represented the importance of the happenings, to him: America's involvement in the war against Vietnam and the student protests against it; Janis Joplin, who soon after was to die in 1970; Dr Martin Luther King in his coffin, positioned like a footnote to the whole decade; the two assassinated Kennedy brothers in separated depictions.

In my piece EverGreen Leaves [2004] [fig. 7, p.27] also are placed people and events that affected me in the 1960s and 70s: Bertrand, Lord Russell, the original peacenik in the UK – my parents had taken me to hear speak in the 1950s at the Royal Albert Hall; Jim Morrison of The Doors who died aged 27 when I was 27; members of my family when young; the assassinated Che Guevara I have shown in an image dissimilar from the most-recognisable portrait in so many people's posters; the iconic newly-painted exterior headquarters in Baker Street London of The Beatles' Apple Corps productions' establishment; the holding up of a placard stating Equal Work/Equal Pay – a plea for gender equality that has little changed to this day; Bob Dylan, making a hands-and-face photographic impact, himself still performing and now multi-honoured own-words singing man of music; the secondly assassinated Kennedy brother Robert Fitzgerald. The corner band mitred across Robert F K says THE MORAL CRISIS, and quotes him 'It is time to act in all of our daily lives'. As we endure living in our own time of post-morality, I send out a message to the soul of Robert F K, that not only has nothing changed, but moral crises are worse.

I cut out my painted black-edged green leaves to include in the arrangement. Signs by Rauschenberg has greens dotted around in background and reds juxtaposed – I have two instances of reds side by side, and Time magazine edged in red with only ME visible; strange.



**Figure 7:** EVERGREEN LEAVES, 2004

Paper montage,

22 cm x 47 cm

Intrinsic letters and words in individual but juxtaposed imagery, and each letter is meaningful

### **Robert Rauschenberg [1925-2008] Innovator – Pop-Art**

Paintings related to both 'Art and Life'.

Rauschenberg merged the realms of kitsch and fine art, employing both traditional media and found objects within his 'Combines' [from the 1950s] by inserting appropriated photographs and urban detritus amidst standard wall paintings.

Rauschenberg believed that painting related to 'both art and life'.

Art, life and photographic images I built into EverGreen Leaves [fig. 7 p.27], inclusive of small photographs of my own family members. My research praxis places seen and heard, felt, believed, witnessed and sought/bought, stored and remembered – life, into wall art pieces: made using variegated media and sometimes, with otherly found images and items: see Moonlit Sculptor – EL ANGELO [fig. 33, p.89] and Slave Released – Prince [fig. 24 p.74].

In the face of once-steep scepticism from the curatorial and critical communities of New York [H S ARTNEWS], Rauschenberg initiated the advance of experimental techniques, collage work, and his Combines (painting-sculptures and sculpture-paintings), and he pre-dated Warhol's use of (then-silk) screen printing by his revolutionary and novel in fine art methods, (previously known exclusively as for use industrially): thus Rauschenberg iconically ignored the archaic restrictions of disciplinary, medium specificity. So much in individualism he showed personal uniqueness through multiple novel ways – that noted collectors and museums instantaneously reversed-face upon seeing Rauschenberg's power, in the new form he had pioneered – and this artist's value drastically increased via their patronage, and paved the way to sanctioning these (his) new ways of visual thinking.

'After Robert Rauschenberg, the dialectic between the two- and three-dimensional work, plus the distinction between the everyday and the artwork itself, would never

be the same.’ [Mike Barber, 1994, for Hamilton Selway] [hamiltonselway.com/artist-highlight-robot-rauschenberg/].

In 1966, upon a pair of landscape-rectangular, smooth-sided, primed hardboard, I made applications of three-dimensional, freely-shaped, half-inch lines in a squeezed-out flow, from a tube of household filler that hardened. From research I know now that what I thought at the time was my own idea, actually was originated by and from (the major 1950s at firstly-condemned visual-art-arriviste) Robert Rauschenberg’s ideas in practice, directly lodged in my sub-psyche by his masterly materialistic-paradigm-shifting art practice in the USA.

Rauschenberg, during a long period of close friendship, worked alongside Jasper Johns; Andy Warhol had already copied Robert Rauschenberg’s silk-screen printing methods, and after Johns had many-times witnessed [p.116] Rauschenberg’s invigorated, positive way of working his materials into the manufacture of his paintings, Johns, too, copied his close friend’s style. Off The Wall: Robert Rauschenberg and the Art World of Our Time [Calvin Tompkins Penguin Books Ltd<sup>6</sup>].

This later led to Johns’ destruction of all those inorganic works as truly he, Jasper, was a cerebral painter [p.117]. Unlike Rauschenberg, who was the brilliant action art-man of any materials, Johns was a long-time-thinking artist – he sat for hours working out mentally what he was going to perform on the support. Robert’s work was so new and unusual/unexpected that people would come into his studio, where there would

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<sup>6</sup> By arrangement with Doubleday & Company, Inc. 1981

be a thing there (floor-standing and maybe, as a Combine, quadruply-angled) that they would hang their coats on, but which was in fact was destined for the saleroom.

As now I look at my piece EverGreen Leaves, and having read Calvin Tomkins, the collective content in the artwork remains as meaningful, but more so, as from the time of my selection; from new knowledge I note more relevance in meanings – correlating with Robert Rauschenberg’s similar work. In fact, Rauschenberg made 13 montage featuring images of the two assassinated Kennedy brothers, who were his friends; deceased. Then this photomontage practice of my own, that I first exercised as a child in the 1950s, eventually developed into the making of 3-D pieces.

## **A Parallel Infringement and De-Accreditation**

American Folk/Blues singer-songwriter/guitarist Elizabeth Cotten [1892-1987] – original creator and composer of the classic folk song Freight Train began her career in music at 67 years of age: Cotten, known as “Libba” by the folksinging SEEGER family who discovered her talents, performed live in concert for the first time in 1960 (/literature-and-arts/performing-arts/music-popular-jazz/folk-song/). ‘For These Youngsters, Life Begins At 80’. EBONY, February 1981, p. 62.

Although Libba Cotten did not become a professional musician until she was 67, she had composed folk songs and played the guitar and banjo as a child; lyrically writing, and musically singing and playing guitar on, Freight Train, in her early teens: prompted



by the sounds of trains going past close to where she grew up. Copyrights to the song, however, were not secured to her until 1957; 50 years after the original composition.

Krispin Baggelaar and Donald Milton remarked in Folk Music ([/literature-and-arts/performing-arts/music-popular-and-jazz/folk-music/](#)): More Than A Song, Crowell 1976, “Libba Cotten’s base runs are used frequently by other guitarists, and her basic picking styles have become standard patterns for folk guitar”.

Cotton’s Freight Train, which had lain dormant in her repertoire for many decades, became the subject of a legal dispute in the 1950s. After Peggy Seeger had gone to England and performed the song, it was heard and recorded by Nancy Whiskey: Seeger had recorded the song for Paul James and Fred Williams who then *accredited* Whiskey’s version *to themselves* – and that became a number-5 hit in the United Kingdom of Great Britain and Northern Ireland ([history/modern-europe/british-and-irish-history/united-kingdom-great-britain-and-northern-ireland](#)). When the song, as recorded by Charles McDevitt, hit the top 40 in the U.S.A., Cotten heard it on the radio and began to wonder what was going on. Exactly as I did myself, a few years before the end of the 20<sup>th</sup> century – when I heard my refrain from Heroes, repeatedly emanating from a 1997 Microsoft television advertisement.

With the help of Pete Seeger ([people/literature-and-arts/music-popular-and-jazz-biographies/pete-seeger](#)) and after numerous court cases, Cotton was granted one-third of the credits for the song in 1957. In her early sixties, Mike Seeger having persuaded Cotten – she performed her songs (including Freight Train) on a reel-to-reel

tape. In 1974, I did the same thing – with a guitarist-friend, recording myself singing for the first time 21 self-penned songs, in 31 minutes, aged 31, inclusive of my double-dolphins original lyrical idea. This master-tape is the first ever made in the UK by a female singer, lyricist and composer, entirely of her own original lyrics.

Vocalists ever perform and record other people's songs, however under the differing but universal intellectual property infringement laws – the right of the creator to have her name on her work is paramount. Fortunately for Elizabeth Cotten, due to growing enforcement of copyright laws in the U.S.A. since the 1950s, she was eventually rightfully credited with the composition of her classic song. Many singers and bands have recorded Freight Train. Singers seem to desire to record my song Heroes © 1974 before they die: Nico; Lemmy Kilmister of Motorhead; Prince Rogers Nelson, (in performance within days of his own demise).

I have not been able to secure my own copyright entitlements; by now, 42 years beyond the time of its primary infringement, via recording and publishing in 1977, (without my permission).

In the U.K., since the High Court case against music-copyright-theft, of Matthew Fisher, co-organist and co-composer of A Whiter Shade of Pale © 1967 (Procul Harum), was won by Fisher, the copyright law for songwriters seeking retributive entitlements was changed – from having a statute time limitation of 6 years: infringed composers and lyric writers now may bring a suit against stolen accreditation at any time. This new diktat also installed the right of the Estate of an infringed song-creator

to make the claim during the 70 years beyond death of the originator, with only retroactive compensation limited to the previous 6 years.

My own prospective suit was freed-up by this last diktat of the Law Lords before they left the Houses of Westminster for good in 2009. In my case the previous 6 annual earnings of these lyrics of mine alone, (now-being-painted by me, self-owned, word-compositions) have been estimated to potentially cover solicitors' costs of approximately £500,000. But (unlike Cotten who was helped by her benefactors) I have to find the first £100k for the lawyers actually to make the claim on my behalf.

I voluntarily spent many years executing familial domestic tasks that Elizabeth Cotten performed domestically (bread-baking and ironing) by paid live-in employment, after divorcing Frank Cotten once their daughter had grown. However, because she was employed by the Seeger family of musicians, Cotten was able to spend these years honing her musical skills. Therefore it was because Cotten was well-known by folk musicians, that her rights were awarded to her eventually. The milieu of professional recording and publishing, as yet I have not entered: I plan to do so at the age of 85. Some think that a songwriting career was stolen from me, as one only needs a single success to become established.

D. Jones/Bowie won the New Musical Express songwriter of the year 1977, for "Heroes". My song Heroes continues to earn an evergreen song royalty; remuneration from my self-ownershiped copyrighted, infringed work in the song – is

paid into the hoard of \$100+ millions owned under the name of Iman Bowie, widow of the de-attributer.

## Cut-up Technique in the Arts

The cut-up technique (in French, *découpé*) is an aleatory (by chance), literary technique in which a written text is cut up and rearranged to create a new text. A technique used in the 1920s, but popularised in the late 1950s and 1960s by writer William S. Burroughs [1914-1997] and since used in wide contexts.

### The Technique

The **cut-up**, and the closely affiliated **fold-in**, are the two main techniques:

- First of all the **cut-up** is a practice-performance of cutting into pieces of completed linear text. With one, two, or multiple words on each piece, rearranged into a new text; such as in poems by Tristan Tzara [1896-1963] – as described in his short text, TO MAKE A DADAIST POEM.
- **Fold-in** is the technique of taking two sheets of linear text (with the same line spacing), folding each sheet in half vertically and combing it with the other, then reading across the resulting page, such as in *The Third Mind* [1977] a joint development by Burroughs and Brion Gysin.

In the 1950s, painter and writer Brion Gysin [1916-1986] more fully developed the cut-up method – upon (accidentally) cutting through newspapers that were protecting a table, (underneath pre-determined cutting work he was doing). Gysin saw that the non-deliberated but (from this way) sliced layers, facilitated novel juxtapositions of text and image: he cut newspaper articles into sections that he then rearranged.

Gysin introduced William Burroughs to the cut-up technique at the Beat Hotel, New York. Burroughs suggested that the cut-up technique may be effective as a form of divination – saying “when you cut into the present the future leaps out”: in my case, as does the past.

Burroughs had further developed the folding ‘fold-in’ technique; then in 1977 he and Gysin published *The Third Mind*, a collection of cut-up writings and essays on the then-still-radical form.

### **The Cut-Up in Literature**

In 1969, poet Howard W. Bergerson and J.A. Lindon developed a cut-up technique known as vocabularyclept poetry, in which a poem is formed by taking all the words of an existing poem and rearranging them; keeping to original line length and metre. [Word Ways magazine 1969, proposed by editor Howard Bergeson using his own 1944 poem *Winter Retrospect*; accepted by J. A. Lindon who produced from it his own *Winter Retrospect*].

## **Influence of the Cut-Up in Music**

From the early 1970s, David Bowie used the cut-up technique to create some of his lyrics. Bowie had had a meeting with William Burroughs: for this encounter Burroughs styled himself in a totally yellow ensemble, including shoes. Years later, Bowie engineered a meeting with Brett Anderson of the band Suede: the former arrived in a totally yellow suit of apparel including matching footwear. I call this one of the cut-out techniques: Burroughs may have spent years developing this idea in which to clothe himself totally in yellows: by some small and easily-made decision Bowie/Jones cut-out (extrapolated) the personage of Burroughs – stepping into that particular and personal idea of grouping clothes in shades of a single, and singularly extraordinarily unusual a total hue for a man to wear – as his own.

## **Cut-and-Shut**

The cut-and-shut is a term that came out of the Second World War, meaning the joining-together (by Spivs<sup>7</sup>) of two crashed cars: a new one was made from the front of one car and the end-half of another (today there are 30,000 dangerous cut-and-shut vehicles on our roads in the UK). In my 15,000 word explication/testimony dated 1999, addressed to Bowie's London Lawyers, I wrote that ' . . . your client is well-known for using the cut-up method, but in this case (of mine) he used the cut-and-shut, and hit,

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<sup>7</sup> Spiv – a man . . . who makes a living by disreputable dealings [Oxford Languages]

and run and run'. At that time I also composed: /I thought him a wide minded narrow boy// Not this narrow minded wide boy/.

A cut-and-shut poem is one consisting of two separate cuts of poems put together in a clumsy way. It has been noted during a lawyer and self meeting that there would be no need for a report from a musicologist.

Tony Defries (pronounced Defreeze) has made public, podcasts detailing the times he had in managementship of Bowie/Jones: in Mainman podcast episode 9 he divulges how the singer cut out words from other people's known (and unknown!) lyrics to make up a supposedly new song *written by* him: he for instance turned around some of the words of Summertime © 1934 by George Gershwin [1898 – 1937] from Porgy and Bess, into another song he was building. Bowie plundered the words when he simply could have tagged himself along into the 25,000 recordings of Summertime by other people – (and it the most covered song in recorded music history). *Snitching*<sup>8</sup> from Gershwin proves to me even more, a paucity in lyrically creative ideas.

### **Use of text in paintings**

The white canvas speaks

Out of colours in colours

Lexicon loquacious

---

<sup>8</sup> Snitching - to steal, or take without permission (informal) [Cambridge Dictionary]

Shuna Gough Taylor; TAY17158106 -

Sings at us from the vision

To Hear Here Sings in sight

Sited speaking

(Filling the space as the image over would not fit).

### Looking at other Twentieth Century artists: use of text in paintings

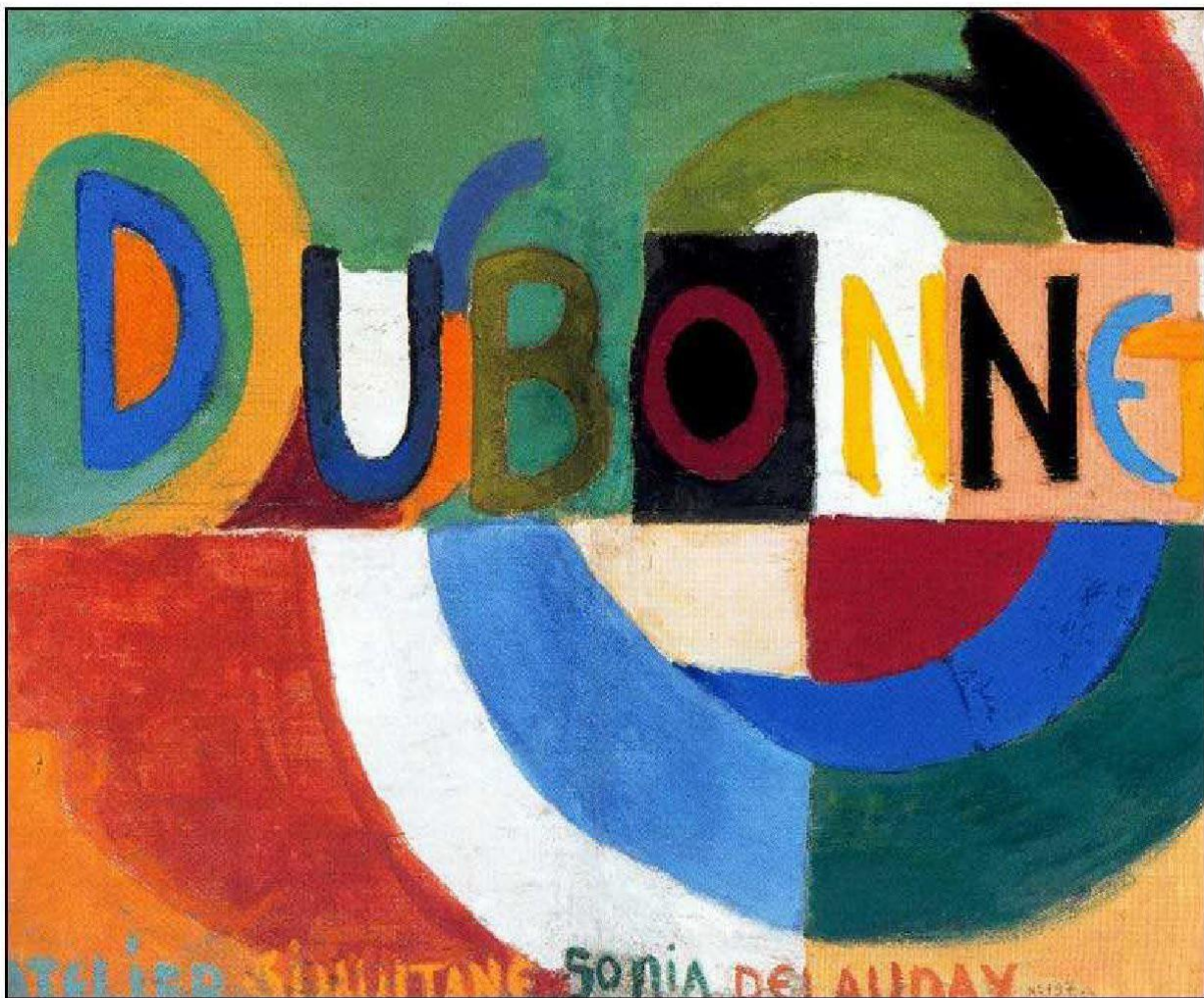


Figure 8: Sonia Delaunay [1885 – 1979]

Dubonnet, 1914

Water-based paint on canvas (dimensions unknown) Museo Nacional Centro de Arte Reina, Sofia



This striking painting was made for a Dubonnet advertisement. I find in it an underlying message from the artist that features the word *dubonne* – that extracts the idea of goodness, away from the idea of the alcoholic drink; in an analytical point I have to say my analysis there is a very good thing, because the Dubonnet company did not commission her painting. The ‘T’ in the painting is dropped down into a background of similar colour and shade; the cross at the top of the ‘T’ is truncated to the right edge and tucks into, and is lower than, the ‘E’. The balanced centralisation of all letters ending with the ‘E’ manufactures a good, painterly iconographic vision, with the positive semiological punch advertisers seek from commissions, (but they did not want it).



**Figure 9:** Cy Twombly (b.1928 – d.2011)

Note I, 2004-2007

(cited in Beech and Harrison, 2009, p.274-5)

Any viewer, upon scrutiny of this image, might see that the (supposed) drips of paint actually deliberately are painted into, and from, the letters, in unvarying-width of line, via superimposition.



**Figure 10:** Jean-Michel Basquiat

(b.1960 - d.1988) Title and details of work unknown

Mugrabi Collection, Chiostro Del Bramante Gallery (2017)

In this image of Basquiat's painting that centralises a large red 'D', smaller letters are featured on the left and tiny letters that upon scrutiny spell out two lists of the Earth's animals, feature on the right. I deduce that the 'D' might represent death; that there is a ladder to heaven for cows; and that animals listed by him are

respected by the artist. Possibly Jean-Michel Basquiat was a moral-vegetarian, and this piece, an artist's manifesto.

## **Backgrounding for words**

As I worked on my paintings with words, for satisfactory (even delightful) collusions in letterwork, line, form, texture and colour, I found that white (in one shade of itself or another) is a reliable receiving ground, in paintings as in printed media, for words or letters, but without exclusivity of course. White lettering itself, has proved to be the most effective for imposition upon the many stronger hues of colours: because of this I have also used it on lighter colours to diffuse semiological first impact on the viewer – who might like to seek-out exactly which words are more subtly inclusive.

## **Exigencies**

This self-generated Masters by Practice Research stemmed from an organic, ethical and moral need: to put my name back onto my lyrics (60% in the song) of Heroes; via the discipline of Fine Art practice research - concretely producing apparent and fully realised, new paintings, inclusive of the lyrics.

Immanuel Kant's theory of the moral imperative (cited in Beck, 1989) suggests that people's actions should be taken as if they were made according to a 'universal law

of nature' (p.436), towards minding ourselves first, then (by being the best selves we can be) minding the welfare of others. This then helps to ignite my feelings of moral obligation; to tell and show and paint my own truth: thereby morally supporting claims from others, against IP theft.

There was a need, I felt, (also from private listeners to my songs) for a British woman's songs to be sounding forth publicly, in the vein of Bob Dylan and Leonard Cohen. My belief decided me to show some lyrical work, (possibly a duet) to David Bowie. I knew I would not have been able to tour, but I hoped that something could happen: actually soon enough videos-only presentation arrived and took off.

My work was (mis-) appropriated, and by the year 2000 this story of intellectual property theft, via Rosie Boycott then editor of *The Daily Express*, nationally and *en suite* internationally (after Rolling Stone magazine too – even in China) was promulgated. Ms Boycott had read my fourteen-thousand worded explication and testimony, that Bowie had read via his British lawyer; I had made that work in 1999, as my third (rejected) request for amicable rapprochement, for recognition and rightful entitlement.

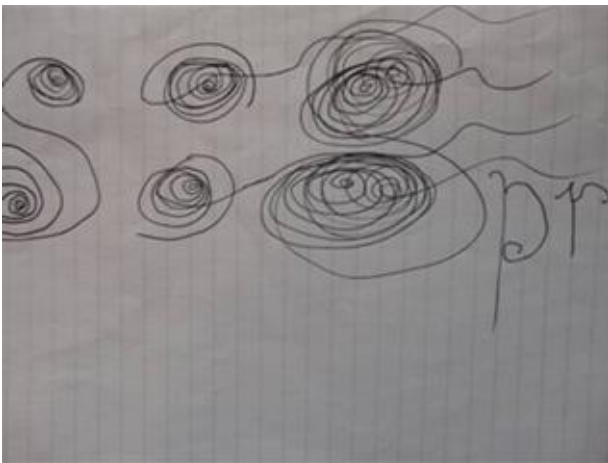
Latterly I aspired to make this Higher Education post-graduate research praxis; within fine art. I sought to learn from the questing stance of how could gaining new knowledge in art production support me, and how could I support even one other, by working through to Media Art and Design, fine art specific, mastership? Would the resulting artworks have any import?

I entered the empirics with concentration on forms of one letter.

## Painting Praxis

Having chosen the letter S for a multi-variated exercise in re-creating one letter, I entered an interesting start to my practice research: I have been very involved with the letter S my entire life, inclusive of my chosen nom-de-plume Shuna Shelley for songwriting; that being the name on my original lyrical 1974 composition of Heroes (within *The Heroes Epistle*), published without my permission in 1977, and my name removed from that work: but now that very name to become re-instated, beside my Heroes lyrics, on painted canvases. The numerous self-created investigations in depiction of the letter S, I painted on the underside of two small plywood boxes; also their slide-out lids later to be utilized: for mounting onto Moonlit Sculptor EL ANGELO [fig. 33, p.89].

The knowledge I gained from the exercise is that in the creation of each shaped and coloured letter I made, I was predominantly concentrating on building a whole picture in a composition, and with balancing negative spaces for the composition of the vertical (portrait) piece. Also I exercised a springing out of the letter S, (that I have not used in this practice's paintings).



**Figure 11: SUSPENDED ESSES**

## **ENSUING PRACTICE**

My aim was to make some of the paintings to be in memorial to, and around the subject of sonic icons - also in statement of Intellectual Property in my celebrated chorus and verses in Heroes (described as a pivotal song in the history of Rock and Roll and capturing the zeitgeist - three and a half years after its composition).

**Sonic**

**sOnic SOUNDS**

**ICONS VISIONS**

**Icons**

**C**

Mentally combining the refrain: / We // We can be Heroes// Just for our day/ with the names of some of the sound heroes of my own life, in paintings, I learned that fair academic (non-exploitative) use of names is fully permitted. In the construction of my painted compositions, the question became of how well (respectfully and satisfactorily) I could laud in painted memorial, these chosen sound heroes; their artistic donations having been made directly to my own receptivity during (similar and differing) times in experiential periods of my life. In reference to heroism in performance I have worked in memorial of, and in the mystic with, the spirits of:

Dusty Springfield

Bob Marley

Buddy Holly

Prince Rogers Nelson

As the music of these artists continue to be emitted by radio stations' programme producers, I have not shaped a chronological order. As for anyone who tunes in, the ether pops into ears timeless and classic sounds (amongst other noises).

During reflection upon actual names, I entered a wider opening of investigation towards discovery from the matrix of predominantly my own combinations of poetic text, in the syllables and words of Heroes, in the new paintings. Also I concentrated upon illustrating the name and spirit of (the predominantly) visual artist Michelangelo di Lodovico Buonarroti Simoni (1475 – 1564) - whose presentations in oeuvre continue, after 400 years, to seem heroic.

## **On transference to canvas**

A woman's ideas became self-donated to a man, inclusive of all that successful



intellectual property returns: and this now a widely and easily-accepted notion that a man would have written the well-known king and queen verse. It was a revolutionary idea of mine to write / I // I will be king // And you // You will be my queen / - from my own feminine-androgynous artistic perspective: or, I say, gynandrous.

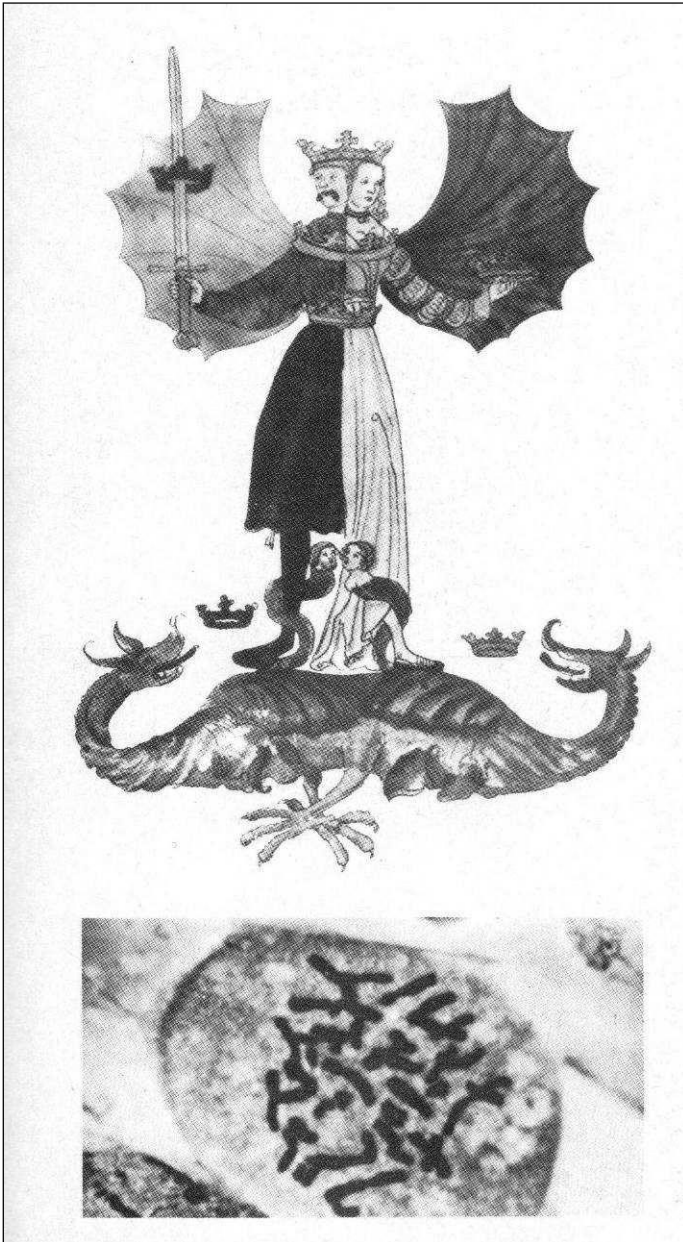
Poets subvert the cliché: I had taken, and displayed, my very personal stance. If I had composed I // I will be queen // - that would have been heteronormative therefore, for me, not worth writing. By the activity of the infringer, my radical word-work became, via recuperation, part of the dominant mainstream discourse: hetero- typical (only my words used in the masculinist Microsoft advertisement) and patriarchal-/binary-normative. There was even literary argument in the USA that women should be called “sheroes”. However, latterly there has been a pronounced shift, since my song, away from ‘heroine’ and toward ‘hero’ to describe a woman.

From my research reading in psychology I found that David Robert Jones was far from being the first well-known person publically to mention the word ‘bisexuality’. My researches in published writing on psychology, biology and genetic evolution, of Carl Gustav Jung (1964), found much on the subject of androgyny within humanity.

## Lessons from Carl Gustav Jung

Women should feel at ease with their masculinity within; men to feel at ease with their femininity within: each individual should celebrate the wholeness of the person of self or others and the true biological and psychological situation of individuals in mind and body. Jung teaches us that as we all are conceived with X and Y chromosomes, there is an hermaphroditic conceptual continuum.

Jung explains that the “anima” is the female element in the male unconscious, and that the “animus” is the male element in the female unconscious. He calls this the hidden woman in a man and the hidden man in a woman. ‘This inner duality is often symbolised by an hermaphroditic figure, like the crowned hermaphrodite from a seventeenth-century alchemical manuscript [fig. 12 below]’ (Jung, 1964, pp 30-31).



**Figure 12:** Illustration from seventeenth century manuscript - a crowned hermaphrodite and figure of a human cell showing co-existence of X and Y chromosomes

(cited in Jung, 1964, p.31).

In the paintings with my name beside the words I transfer back via paint the revolutionary original meanings that became neutralised. The diffusing recuperation

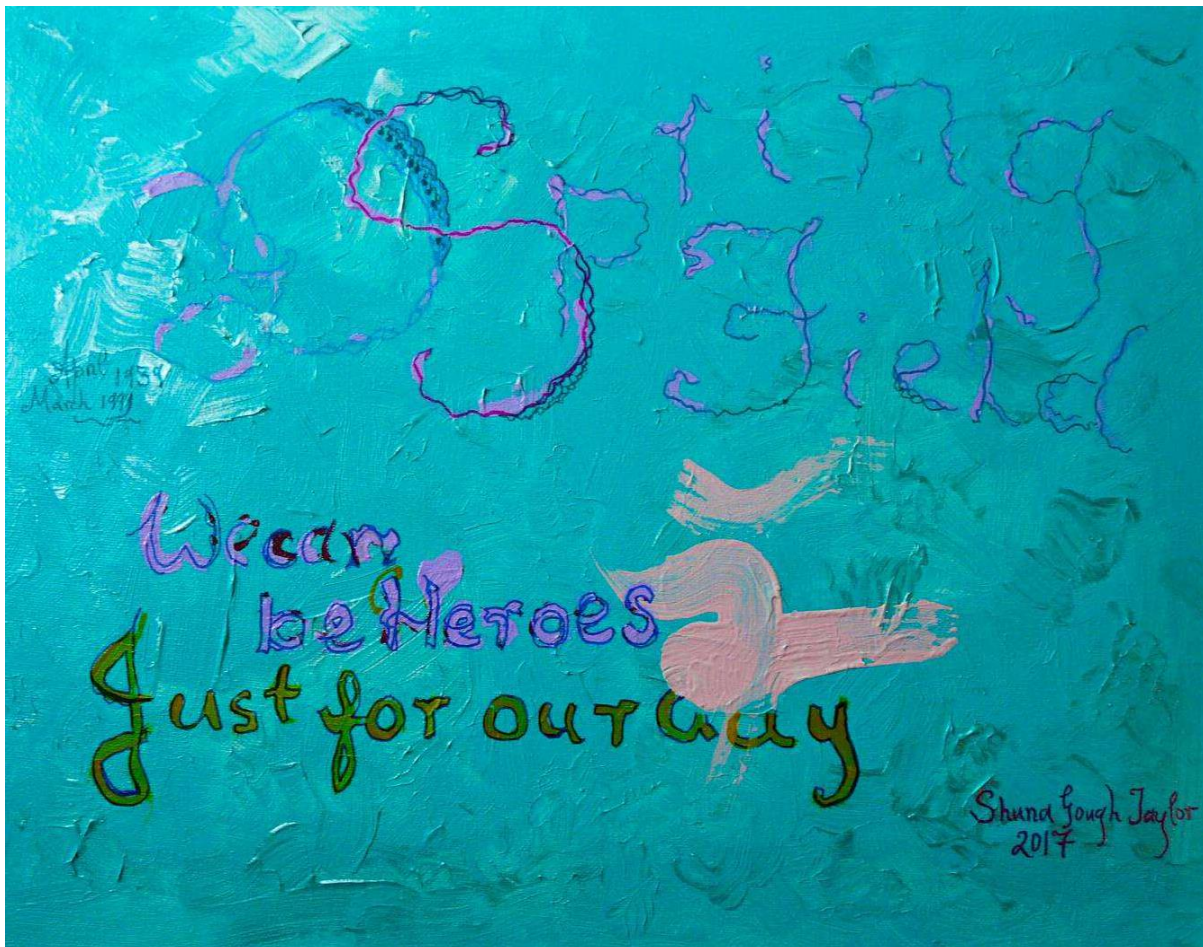
from the mendacious obfuscation continues to repress my true artistic expression in Heroes.

## **Paintings in Memorial**

### DUSTY SPRINGFIELD - POWER TO SOUND

The name Dusty Springfield [1939-1999] conjures to me the sound and personality of a soulful, expressive singer whose command of her art strongly featured as brilliant entertainment during particularly the 1960s. I have made a painting for her; this recorded singer's name can be found by the viewer, displayed across the top half of the painting, as D. Spring Field – which at first glance is not her name, but similar.

(Every creative holds free passes in artistic licence: to transform, distort, augment, magnify or diminish, et alia).



**Figure 13:** POWER TO SOUND, 2017 Intrinsic word-work

Acrylic on canvas, 36cm x 46cm

By the author

There is not any direct correlation between the esses I formed in the multiple S exercise and the S for the word Spring: this is due to space and colour connectivity with line of letter on backgrounds created. Each time, I form these letters organically from mental visualisation of the whole shape of the full painting.

I made a higher case S that floats in the air, leaning into and architecturally dependent upon, the higher case D; this letter S heralds the word Spring I freely formed integrally into my painted background, in between the capital D and the lower case p which tucks in behind the lower and largest curve of the S. Visually I have embellished in enhancement the first shaping of the letter S, in situ: this is a trope of mine that flags up my own philosophical understanding that it is better, in exchange, to resolve some artistic practice challenges within inclusivity of an engagement with the viewer.

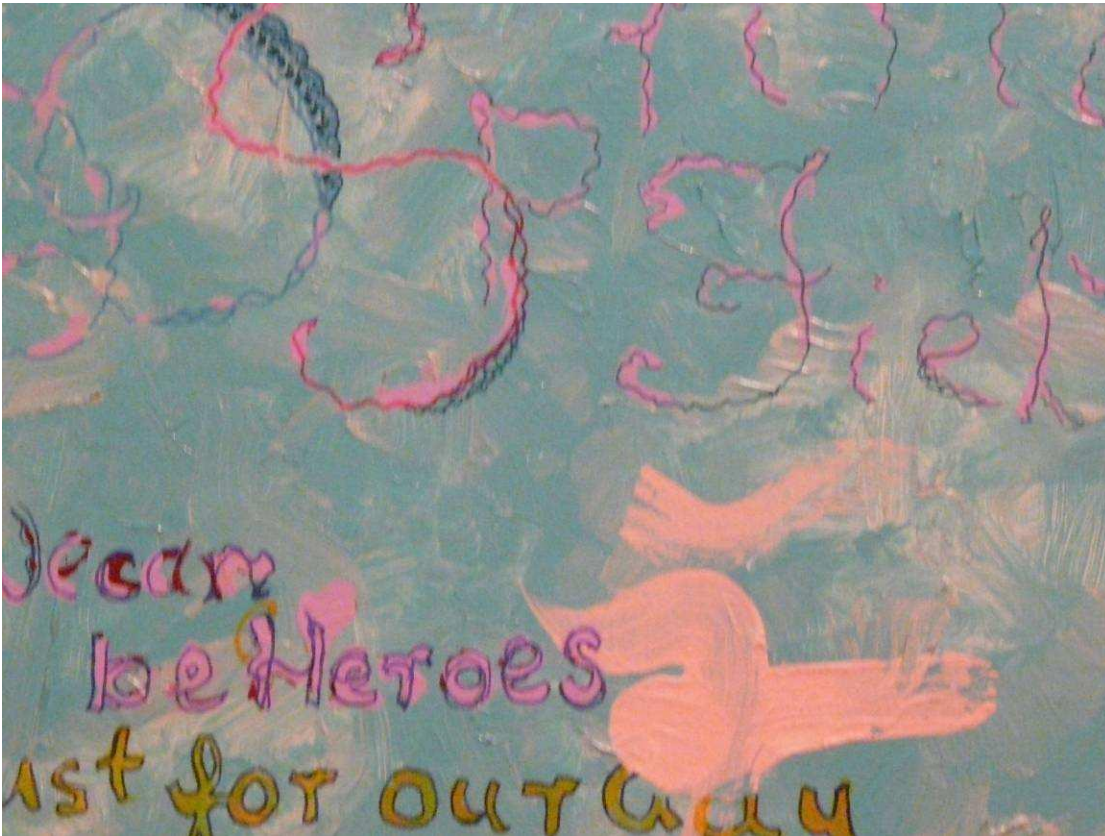
In reflective analysis I see the high S seems ready to roll forward (leaning backward, appearing ready-poised) to become sprung into the breeze or out of the ground – as is the dynamism from played recordings of Springfield's voice, and as eruptions within all nature that move into ante-Springtime empty space.

In this painting I have for the first time incorporated some of my copyrighted lyrical work in Heroes: We can be Heroes// Just for our day.

Dusty Springfield was an heroic singer by presentation of her recorded voice: my point here again (and in the original), that //Heroes// Don't go away.

The letters I have made to depict Ms Springfield's name do not carry the density of weight that would make her name the immediate visual receiver of notice, semiologically, from first-sight viewer impact: I have, by using this technique,

offered the viewer an object of art to scrutinise – something within to discover, in fact after showing this work to its first viewer, initial received connotation was as a Spring Field of war, and its second viewer said that it completely conjures up the vibe of Dusty Springfield.



**Figure 14:** Close-up of gestural arm and hand movements of Ms. Springfield Acrylic on canvas

In the picture I have a double pink, gestural shape depicting the birdlike (darting and held) movements of Dusty's hands in performance, plus evocation of gently coloured and fluttering flowers that spring up in that season. I have known longtime that the singer and I both were born in the third quarter of April, when pinks and paler pinks, lilacs and blues join yellows in natural imagery, and in human apparel.

Dusty Springfield died before she reached the age of 60: but her artistic stature grows in the lives of her appreciators – Elton John has called her the greatest ever British Soul Singer. Heroes don't go away//. In the Heroes Epistle, that I had dedicated to David Bowie, before him in his hands he read / We need our// Heroes// Don't go away.

In previous lines of the *endroit* I had written/ Yes – Keep your space voice close// To Here Hear/. I had made the word Heroes from looking at those two words, Here Hear, I already had/ We can . . . and I was working out what 'we can' *be*, after creating those two HH words together; and 'we can' had come from the end of previously written lines – Dolphins hear sounds// Ten times Higher than we can – I saw that the predicate 'we can' was very weak at the end of a verse line, and changed it to - And dolphins hear Sounds// So much Higher// Than humans // If you were a dolphin // You'd hear my screaming/singing. The second dolphin's verse written underneath the first in original manuscript was split away by the infringer, and remains unknown.

'We can' belongs on a beginning I had thought, writing that down. I saw from Here Hear the perfect word – Heroes – but did I dare (to include myself)? As friends had come back asking to hear my songs again, *I dared*. I composed // Just for our day// immediately to complete the aphorism.

All shades of aqua and blue paint I use, represent the sea. Mythological Icarus and other (historical) creatives *drowned* (in disparate ways); ergo/ And I wish// I wish



you could swim// Like the dolphins// Like dolphins can swim/. David Jones changed the first line to just/ I//: completely throwing out the onomatopoeic sound effects of the double 'wish' words I composed by shwishing swimming noises to be heard in the reader or listener's brain, from those words.



**Figure 15:** Close-up of the complete original double dolphin's verse

Supplementary (to the paint-marks) word-work

## **METHODS**

### **Researching use in fluorescent, iridescent and pearlescent acrylic paints**

Using pink and orange dayglo acrylic paints, and lime-yellow and aqua-blue iridescent paints, I spread floating, curving and looping shapes across a rectangular canvas. It was imperative for me regularly to contemplate the work so far, as from that stage I needed to line design, mentally, (after using further colourism), where painted words by letter would start, spread over and finish.

To complete this background for words, I decided to continue covering the canvas surface with pearlescent and iridescent further colour movements. The idea being that delicately drawn, flowing letters, would not leap out of the painting visually, but the stronger depiction to be received from the outstandingly coloured, massed and linear background formations; over which the words would be made using artists' painting pens and liquid paints.



**Figure 16:** GET / GIVE, 2018

Acrylic on canvas,  
45cm x 56cm

Complimentary word-work

I painted new words of an aphorism I had composed - / GET// OUT OF// The PAST/  
/GIVE // IN TO// The FUTURE/: after completing the furtherance of filling-in empty  
white canvas spaces using sea-blue, lilac, medium-blue, plus pearlescent and  
iridescent paints, I got to work on deciding upon solutions for visual balance in the

whole design, and within the lettering in word: to create, in the placement of each word and letter I displayed, the sympathetic and divergent meanings within the aphorism. Overall meaning within and from impetus is that of an encouragement to myself: to go ahead positively, to continue, giving this truth of authorship from the past, in to the future – by making a number of paintings inclusive of the well-known words.

Seeing where I should form the word GET, then underneath that, the words OUT OF// followed by the words THE PAST//, I visualised prominent position mainly on the darker blue, for the word / GIVE//; the words //IN TO// and // The FUTURE//, to swing over from lower left canvas across to lower right. The delineation of the words to give counter-line within the colours-covered canvas – in evolution to become part of the whole, but only *face- à-face* – this design aiming towards changing light-shafts to disappear and reappear the words, and to enhance or decrease order and weight of dayglo and iridescent display. I freely formed the letters in my own embellished, calligraphic handwriting. I then planned to make an echoing or contrasting second piece for GET/GIVE, with the words in neon or iridescent paints, by letters made upon a background created from non-iridescent, pearlescent or neon paints. I later enacted this idea in a large triptych THE REFRAIN OF THE SONG HEROES, 2019 [fig. 27, p.80].

In the painting – GET/GIVE – I devised that the letters in placements across the majority of the canvas should appear as, or conjure, flowing flicks and feathers. The letters in iridescent white not quite opaque, not quite transparent, and not quite

there to be read at first glance – the viewer might have a good look and notice that these are indeed letters, perhaps words, and the last word is painted in muted gold.

The word GET, appears as an imperative (like fetch or take); as in a meaning to be in receipt of; or as a verb of understanding in comprehension. Then there are the words OUT OF; the word OUT quite largely drawn. What we have to GET OUT OF, we read, is THE PAST: meaning we have to get, take, understand, or receive from the past by learning. Also that we have to stop thinking about (keeping our heads in), THE PAST. Why do I think we should do that? To/GIVE//IN TO//The FUTURE/: GIVE here meaning to give our hearts and heads IN TO future generations and ideas of acceptances that we can, or cannot, make desired changes or effects; to allow ourselves to relax about the future in a way that would reduce ongoing over-rumination, but keep us on guard to best prepare for, and on behalf of, future life.



**Figure 17:** Close-up of GET/GIVE showing the dullness in vision of the word "FUTURE"

I painted the word FUTURE in a retreating golden colour (darkly dull) that quite disappears the letters back into the mainly dark sea-blue upon which they were made; the FUTURE itself being only the-forever-unknown, never truly foreseen; as each personal future is only hoped-for or dreaded, and everything in-between, taking into account international, personal, familial, local or national situations, we make our positive plans, where lies the giving in, TO// The FUTURE. The hue and shade of the FUTURE, in its dull-green golden paint, in my awareness alludes to the position of the hands of the 'Doomsday Clock' (which in 2017 were standing at two and half minutes to midnight) that now in 2018 point to two minutes to midnight: Bulletin of the Atomic Scientists.

In the thick lines of the painting GET//GIVE I have created biomorphous<sup>9</sup> shapes, donating similarities with some of Gillian Ayres' work. In the left area a shape I made (and echoed) is reminiscent of what is known as 'foetal'; setting into my mind notions of the fecundity throughout Nature, that pre-curses, precures and predetermines, within (and without the intervention of) *humanitus*. Within humanity scientists and technologists have transgressed into Nature for better, no better, and worse, and so shall in times to come: it is continuously imperative for we artists to reflect upon and create in truth towards others - a more positively enhanced present towards a better future that could possibly prevail.

Going forward into the closing years (or the 'crown' [Cicero]) of my life, in deed of praxis I make paintings of my own past truth and current truth in thought and word.

How I am dealing artistically, with the fact that I created stanzas and chorus of lyrics in a well-known song of my work; shall be shown.

After investigating the use of dayglo paints in fine art oeuvres of other artists - I found that Andy Warhol predominantly led the way from the 1950s.

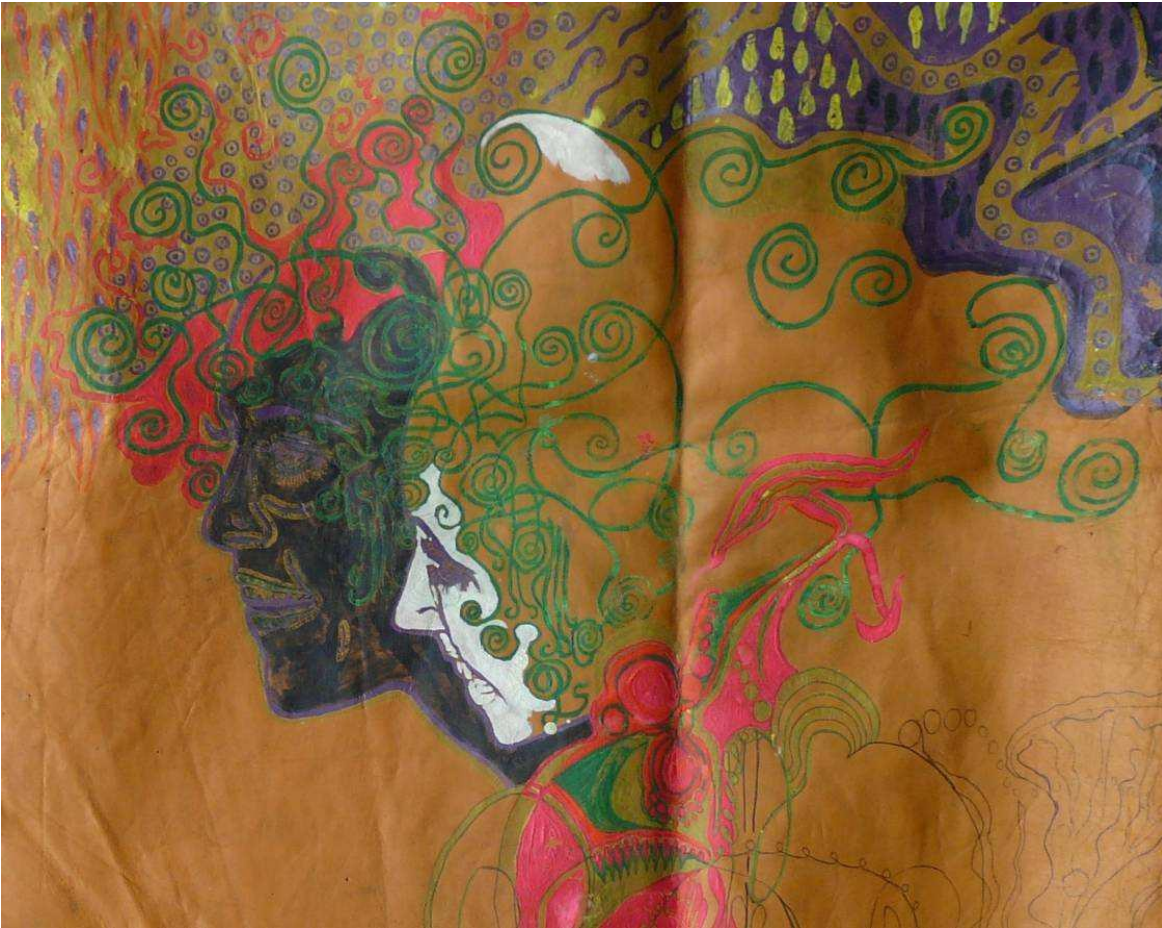
In 1969 I had painted two young women in close friendship: here is represented a photographic image of this unfinished piece of work I made on orange leather. Figure 18 below shows the first and previous last time I had used fluorescent paints

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<sup>9</sup> Biomorphous – shapes in artworks that remind the viewer of forms in nature generally and in humanity [MoMA glossary of artwords]

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in a painting: miniature pots of liquid “Dayglo” colours on loan from a factory, were collected from me after one day's use: this was fifty years ago.



**Figure 18:** GIRLFRIENDS, 1969

Acrylic on leather,  
63cm x 63cm



## Painting for Bob Marley [b.1945-d.1981]

We can be Heroes

Just for our day



**Figure 19:** MARLEY, 2018

Acrylic on canvas

40cm x 50 cm

INTRINSIC LETTERING

Details of the assassination (by slow-death) of 36-year-old Bob Marley, committed by the CIA, detailed in a death-bed confession of former Officer Bill Oxley, can be sourced from *The Zambian Observer* (2018).

In the memorial painting I made for Bob Marley, is depicted by colour, texture, shape, line and movement, Reggae Music that, most dominantly in brilliance, he brought to the world from one island in the West Indies: Jamaica.

Via promotion by Chris Blackwell of Island Records in the early 1970s, Marley's astonishing lyrics (atypical of the westernised Caribbean Calypso music), delighted and interested very many people. Soon we heard other great players in and of the genre; however to the fore was the incredible writing talent of genius Bob Marley.

In live performance and studio recordings Bob Marley and The Wailers created many classic reggae songs. The heroic lyrics he wrote and sang, even though native only to Jamaica, mostly were and are, universal; universality being the most enduring element in poetry and song lyricism: this makes for endless resonance, just as great paintings, sculpture, architecture, arts and crafts and other fine art works resonate in their uniqueness of concept and composition; for human understanding.

In historical contextualisation of the genesis of Marley's populist artistry, we find him born of a visiting, white father (he never knew), and his black-Jamaican mother – locally-famous and functioning in the middle of a very nasty political contretemps in Jamaica during which Marley himself had been twice shot during fighting between

factions representing Michael Manley, leader of the People's National Party (P.N.P.) (1972-80), and Edward Seaga, leader of the Jamaican Labour Party (J.L.P.) (1974-2005) (Goldman, 2006).

Marley never knew which side had ordered his gunning-down in that assassination attempt of 3<sup>rd</sup> December 1976, the evening of which was to have seen Marley's planned Concert for Peace. The gunmen opened fire into Island House, Marley's headquarters in Kingston, he and two others were injured: actually however, this had been the first attempt to kill Marley by the CIA of USA, under cover of the contretemps.

I feel Marley's greatest musical performances came directly out of this first assassination attempt; driven by the beat, and in voice he was urgent to communicate by broadcast, the closeness of life to death. His music very much relates to me this agency of urgency. Before ever I heard Marley's specific heroic contribution in performance, already I had written / We// We can be Heroes// Just for our day/.

In the memorial painting I have illustrated the letters of BOB MARLEY in bright golden paint, and nearby is spotted 1945. Looking closer after seeing an M, May 1981 is seen: he lived for only 36 years. Underneath Marley's name on abstracted background I have featured WE CAN BE, with just off to the right, and under, the word Heroes. A closer inspection finds – And I wish//I wish you could swim//Like the dolphins//Like dolphins can swim/, also /We need our//Heroes//Don't go

away/. In my writing of 1974 there were multiple meanings to // Heroes//Don't go away/: David Jones (Bowie) was going to live in America for the reason of less tax to be paid (unheroic I thought, and about that so do many others); heroism is seen and established from the presence and voice. In our media-saturated receipt of powerfully phenomenal performances we repeatedly see how singularly heroic performance affects our lives.

Heroes never go away – their names come through and go on beyond our own centuries; // Don't go away / preceded my line / Do not go to Amerika //(the spelling of which with a K was my homage to another poet Franz Kafka, author of the novel *Amerika*, published posthumously in 1927). // Surround yourself with people//So obsequious//That you become like Icarus//Who flew so High//And near the Sun//His wings melted and he became the man who fell back to Earth/.We//We can be Heroes//Just for our day/. In the inspiration for these lines I was influenced, and affected, by the fact that three years' previously to my writing by personal construction The Heroes Epistle composition, and at aged twenty-seven myself – Janice Joplin, Jim Morrison, Brian Jones and Jimi Hendrix, all died at the age of twenty-seven. Bowie was twenty-seven when he received it to look at (in my seeking of collaboration), couriered from my hands. I was thirty when I wrote it; he was thirty when he stole it.

Even though the true and meaningful sound hero Bob Marley features in my art piece MARLEY, predominantly I hope the viewer to enjoy a painting - that dances with abstract shapes possibly reminiscent of anyone's idea, known or unknown, of a Caribbean island; it does have some surround of pure blue saturation.

As I look at this painting now, from a little more time-distanced viewing vantage, I perceive fires that leap out of the picture, and think of the words “Catch A Fire” (Marley, 1973) - Bob Marley’s first album recorded in London 1972; “Catch A Fire” has passionate lyrics sung out in warning protest to slave traders, in the song “Slave Traders”.

One letter in painted word was made linearly to traverse up, over and down a hill of impasto paint - deliberately I had made work inclusive of three-dimensional letter formation here.



**Figure 20:** Close-up section of MARLEY, 2018 - showing letterwork over impasto on visually shifting, multi-layered, painted background.

Counterpointing moving juxtapositions of lines, shapes and colours evoke the vibrancy of song, rhythm, mental feeling, tune and dance.

In 2018 UNESCO, the world cultural and scientific agency, added the genre Reggae Music to its collection 'Intangible Cultural Heritage'; deemed worthy of protection and promotion: ' . . . its contribution to international discourse on issues of injustice, resistance, love and humanity underscores the dynamics of the element as being at once cerebral, socio-political, sensual and spiritual' (UNESCO, 2018).

## **Counterpointed Moving Juxtapositions**

In seeking the most energised and dynamic collusions between word and paint I have made dual and triple movements seemingly to be going on; like layers of cloud above us, each doing its own thing, in pace and direction of movement. By doing this (beyond the more static areas of colour I made in homage AYRES ROCKS [fig. 2, p.17] now in paintings I offer the viewer my desire that they would connect and follow colours, lines and changing shapes within moving and counterpointed juxtapositions; inclusive of overlapping and under-arching letters of word.

The multiplicity of movement should take the eye to and from the words. In the Marley painting the smaller words give way to the larger movements in colour; recreating my respect for the dance in the music and singing sound-heroism of Robert Nesta Marley.

## In memorial to Buddy Holly [b.1936 – d.1959]



**Figure 21:** JUKEBOX BUDDY, 2019

Acrylic on plywood,  
17cm x 25cm

Inside the coffee and ice-cream parlours, in High Street (Pelosi's), 1957 and in King Street Morelli's 1958, a sound-enchantment (for particularly we teenagers) emanated from jukeboxes, in the recorded sound of Buddy Holly and the Crickets. With our little glass cups and saucers of coffee, or tall, protected glasses of hot orange, on Sunday afternoons after church, youth club, Saturdays and sometimes after school, my own most magical friends instantaneously conjured out of the ether into the brain – when anyone chose to play them - were Elvis Presley singing All



Shook Up, and Buddy Holly's greats Rave On and Peggy Sue.

In a work on plywood called Jukebox Buddy I have painted the word Records twice, as having lived through some great eras of recorded music, their magic became a prominent mainstay in my gratitude throughout life. After Buddy Holly was killed in an airplane disaster, with four others in 1959, Don Mclean released his song called American Pie in 1971, written out of the shock and misery he personally felt and to which none of his friends had related.

Heroic Don Mclean triumphantly spelled out the lyrical force of his lonely musical passion. I have that mystical passion for the artistry of current and former greats in populist music, who positively affect the lives of others. I chose only a few of the greats to refer to in paintings (the lesser lauded, some of them) – leading the way for my releasing of the Heroes' words onto canvas without reference to a specific person: as there are many forms of Heroism, and the 'We' can be the king and queen emanating together from and within one self or any number of people working to do the right thing at the right time, together, in determined collaboration.

In this little painting Jukebox Buddy (for Charles Hardin Holley, b. 1936 d.1958) I abstracted some of the letters, and made a superimposed golden-painted lettering of his name across the top of a large orange B. The double 'll' for 'Holly' I outlined for notice, to appear as a dancing couple in synchronised movement.



**Figure 22:** Close-up of double letters of the 'ells' in JUKEBOX BUDDY

## **Superversion for The Dolphins**

### **Let the Dolphins SWIM**

In the painting Let The Dolphins SWIM, I have subverted – but even more meaningfully, superverted, in comprehension of contemporaneous actuality, the known natural environs of dolphins that now are more dangerous to them than is living in captivity wherein they are living longer lives. I have in my superversion, the scuttling of the old ideas around safe natural water environs for all cetaceous mammals.

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LET THE DOLPHINS SWIM, is a painted plea, with the 'l' and the 'M' of SWIM – both trapped in a blockage of solidified plasticity; just as these mammals daily suffocate by entrapment in fishing nets.



**Figure 23:** LET THE DOLPHINS SWIM, 2018

Acrylic on plywood,  
17cm x 19cm

## In Memorial to Prince Rogers Nelson [b. 1958 – d. 2016]



**Figure 24:** SLAVE RELEASED, 2018 intrinsic word-work

Multi-media on canvas,  
40cm x 60cm

I found a little mirrored picture-frame in Petticoat Lane Emporium, Thanet; it has leopardskin-print design around it. Utilising this with a small paper photograph of Prince playing a leopardskin-painted guitar, I combined the two found images then glued the ensemble into position of left lower quadrant golden bridge, on my background-prepared canvas.

I determined to create a diagonal line in design, leading the eye to the top left edge of the picture, using cut-up (inferencing human broken up) imagery. The death of Prince was shocking to many people: we had not known that he was enslaved to a prescription drug. In the painting I organised the breaking-up and the floating off and up to border like a sustained deadly chord played on any instrument. The movement, as in his life, goes very high, and then it is cut off; just as his organ failure, to death, had been induced.



**Figure 25:** Close-up of SLAVE RELEASED featuring upwardly disintegrating imagery from the upper left-hand quadrant

On top of various sombre background colours, I painted in the words / We can be Heroes// Just for our day/ SLAVE RELEASED and PRINCIPLE BOY: subverting the word “principal”, that boy in pantomime-mode traditionally played by a girl or young woman: Prince had said that he was neither man nor woman.



**Figure 26:** UN APPEL AU SECOURS / A CRY FOR HELP, 2019

Acrylic on canvas, triptych - each 30cm x 30cm

Hidden out of sound and sight from all aware of the living Prince, was his cry for help – before he died. I painted in a trio (triptych) of sunny-looking paintings that in the French language give a triple repetition (anaphora in poetry forces across the message) of the English phrase ‘a cry for help’. The sunniness in colour, and ‘appley’ word-imagery, camouflage an Icarian cry for help before the crashing-down to drown.

Individuals of Rock fame (as in any walk of life) can seem sunny or unphased but inside the exterior language, they could be suicidal.

### **Expression and Meaning in Shapes**

During The Artists’ Session at Studio 35, New York, 1950 - Hans Hoffman

proposed that it is the relationship of the one shape to other shapes that makes the expression; not one shape or another; then that relationship between the two makes the meaning. Construction consists of the use of one thing in relation to another, which then relates to a third, and higher, value (Chipp, 1968, p. 565).

Herbert Ferber (American sculptor/painter Abstractionist, 1906 – 1991) countered to Hoffman's statement, that without relationship in every artistic expression there could be no absolute definition, and this application to the means being the point: he (Ferber) agreed that the means are important, '... but what we were concerned with is an expression of a relationship to the world. Truth and validity cannot be determined by the shape of the elements of the picture.' (Chipp, p.566).

## **'The Truth and Validity'**

In my painting *Slave Released* I emit the validity in the truth of / We can be Heroes//Just for our day/. I flag up with some sadness, in rising, breaking and disappearing movement, my own valid truth. In the personal way I have used my chosen methods to construct this painting, I express poignant realistic feelings; in delineation of words, shapes and movement in colours, in memorial for the heroic performer and person, of Prince Rogers Nelson.

Bob Dylan once said that he wrote songs to give himself something to sing: when I heard this I said "... that's why I write songs". The key difference here being that



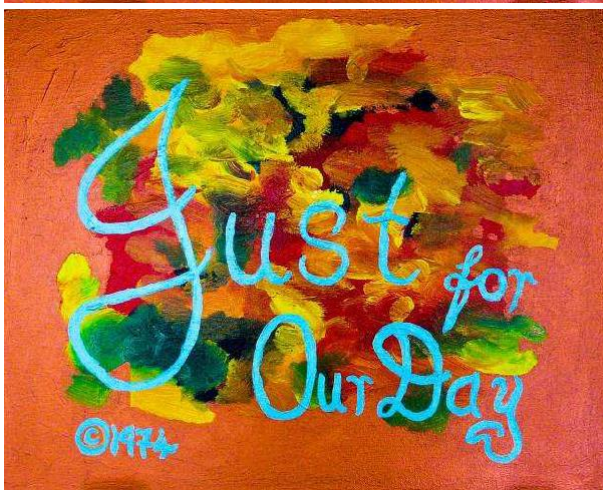
Dylan was an established recording artist before co-raising his four children; I raised four children and supported my spouse's career – at the same time constructing a determined creative approach to interest another in my songwriting. But also in the eighties I made wall-art pieces to give myself something to look at.

Due to the mendacious obfuscation of my artistry by unethical disaccreditationary removal of my name from “Heroes” three years later, my songwriting career was truncated at lift-off. David Jones was awarded by NME (New Musical Express) Songwriter of the Year 1977 for “Heroes”. He had insisted upon the double quotation marks around the title, and many (in the music press) wondered where he had got it from: but later denying me three times, altogether. With new pieces featuring my work in Heroes I plan to approach a London gallerist to whom, I suggested to an (acquaintance) art dealer (MA [Fine Art] Curation) I would like to introduce myself, and his response was positive in as much as he said ‘Know him!’

## **The global intertext**

In definition of the intertextuality in the line // Just for our day // – here ‘Just’ is not only (except for ironically) for meaning ‘solely’, but ‘Just’ meaning ‘rightfully’ and ‘especially’ for our day. I have majesterially featured the large “J”. The latter meaning is indicatively within the song: that we have to give our care into the larger existence into which we arrive and continue-through in co-experiential years. In philosophical refraction, from the paintings – multi-thought sparks into being from composed and known – nuanced towards helping, words; that stand out across the

world – from sung and played sound.



**Figure 27:** THE REFRAIN OF THE SONG HEROES, 2019

Dual-Disciplinary Triptych: Poetry As Painting

Acrylic on canvas

Shuna Gough Taylor; TAY17158106 -

45cm x 55cm

Intrinsic calligraphic letterwork

Now these words are painted on canvas in their true original formation – and the more I do this, the more I find the victimised-self sidelined a little, my artistic self regaining and retaining true authorship. There they are, my words known; insistent, incisive and self-effacing by their unoutlined presence in painted letters: static but glowing out from light-shifted, iridescent refractions.



**Figure 28:** HEROES INSIDE THE MUSIC, 2019

Acrylic on canvas, triptych - each 30cm x 30cm

Intrinsic wording



**Figure 29:** Close-ups (Holiday, Vandross, Bolan)

## Victimisation - nightmares inside the IP theft



Trapped in Mendacious  
Obfuscation



Authorial Ignominity



Slander and Libel in Defamation

**Figure 30:** NIGHTMARES INSIDE INTELLECTUAL PROPERTY THEFT, 2019

Acrylic on canvas, triptych, 30cm x 30cm

Intrinsic, extrinsic, supplementary and  
complimentary words

I have been asked to state how I *feel*, about his (Bowie's) betrayal. I have been in post-traumatic stress since his second denial to me in 1988 – and treated with anti-nightmare medication: regularly I am in a dungeon cell with D. Bowie occasionally walking past the security, viewing grill-bars; neither looking in nor listening, in response to me.

Shuna Gough Taylor; TAY17158106 -



**Figure 31:** PAINTED VERSE: THE DOLPHINS, 2019

Acrylic on canvas. 2 x (20cm x 20cms), 2 x (25cm x 25cm), 2 x (30cm x 30cm)

Intrinsic lettering

**In answer to my leading question: 'Would the resulting artworks made have any import?'**

Four people gave four separate reactions in feedback to my display in the show MA FUSION19:

To the display for the show, still on the floor: 'This is important'.

In a post-show phone call: 'It is heroic'.

With a hand-shake introduction of himself, and gesture of arm sweeping round to the show: 'GREAT!'.

For the Black History Month Display photography: former graduates were shown positioned in front of my iconic words. Seeing a London Metropolitan Police Detective Inspector videoed looking so happy to stand beside my iconic words that the videographer panned in and out of, was the first reassuring other artist's feedback I have ever had.

## CONCLUSION

Pinsky (2005, pp. 5) said: 'We love our heroes at a level beyond reason, on an intuitive plain where our shared feelings are tribal, in our collective public fascination with the hero.' A hero is one who does great deeds and suffers for the good of the community, but in addition the hero must be talked about. 'Unsung hero' is a paradox. The deeds and suffering become heroic as we tell stories about them. So that anthropological figure of action needs the other figure who sings, who tells the story. For the hero to be celebrated requires the artist who imagines the celebration: King David of Israel the warrior-artist, is both. He is the most manifold and various of heroes. A singer, lyricist, composer and music player. I think of Bob Dylan and David Jones' recording of 'Song for Bob Dylan': as in polyphonic response I wrote out my own song Heroes, I dedicated 'for David Bowie', in the form of an epistle (any poem in the form of a letter).

Pinsky (2005, p.7) writes that 'David's [King David's] career with its temporary victories and enduring glories, its obdurate calculus of pain, plays out a fundamental drama of all life. The story manifests as undying wonderment that the spectacle of a beautiful boy who presumes his course and flourishes as a dominant hero, then becomes an anguished old man.' This (anguish of guilt) is echoed in the end-of-life writing of David Bowie: / Seeing more and feeling less // Saying no and meaning yes // That's all I meant // That's the message I sent / (Bowie, 2016).



One young King David, of Israel, sculpture, that represents him ready and steady as a young Samson-slayer, was carved by Michelangelo full name [1475 - 1564]. There is no known representation of Michelangelo in profile: I conjured a right-side profile of him from photographs of his David sculpture. I painted him as his own sculpture; the heroic Michelangelo in contemplation, during his own mastery of the legend of King David of Israel. Michelangelo sometimes sculpted him at night, by moonlight, for two years.

Michelangelo's name resonates through history from his own day of the Italian High Renaissance, to our day and beyond.

My words / We can be Heroes // Just for our day / are implicit in this painting I have made in his honour, and for all heroic people. I stare at Michelangelo's facial expression I have made of him wrapped-up in his own artistic work, to help myself through.



**Figure 32:** Painted chips (as of marble) representing Michelangelo's flung-out name: iridescent backgrounds on plywood rearranged for affixing into Figure 30, the final piece, 2018



**Figure 33:** MOONLIT SCULPTOR – EL ANGELO, 2018

Multimedia and Montage

100cm x 120cm

Explicit letters, and implicit refrain.

Whatever they look like, the creations of artists and poets to me seem as simulacra of their creators. Michelangelo carved his own name into history by depicting the singer and lyricist King David, monumentally (15-feet high) for posterity. I have painted Michelangelo in profile for MOONLIT SCULPTOR – EL ANGELO, in

pearlescent paint (fig. 33, p.89).

I have been unable to locate any other works of art created by a lyricist/painter, inclusive of words from their own well-known song.

'It is indeed as though the *interdisciplinarity* which is today held up as a prime value in research cannot be accomplished by the simple confrontation of specialist branches of knowledge... there is now the requirement of a new object, obtained by the sliding or overturning of former categories. That object is the *Text...the Text is experienced only in an activity of production, - the work can be held in the hand, is a process of demonstration. Text cannot stop it cuts across*' (Barthes, 1977, pp.155-157).

As Barthes reminded us '*text cannot stop, it cuts across*'.

By taking my text back out of only the hands of David Jones (and my own preparatory writings, and further full writings) I have made the lyrical text 'cut across' [Barthes, 1977, p.157] into paintings and then prints – I have recreated in new works my original text that beyond corporeality also 'cannot stop'. Because of the truth in the refrain / We can be Heroes // Just for our day /, I have recreated solely some, of my lyrics of this song, in a triple-work of painting that does not adhere to any thing or body; other than painterly abstraction and meaning within painted textual display.

Recorded sound is ethereal; memory eludes succeeding generations – fine art continues in concretion by reproduction. Reproductions (of my own words in paintings) are my aim.



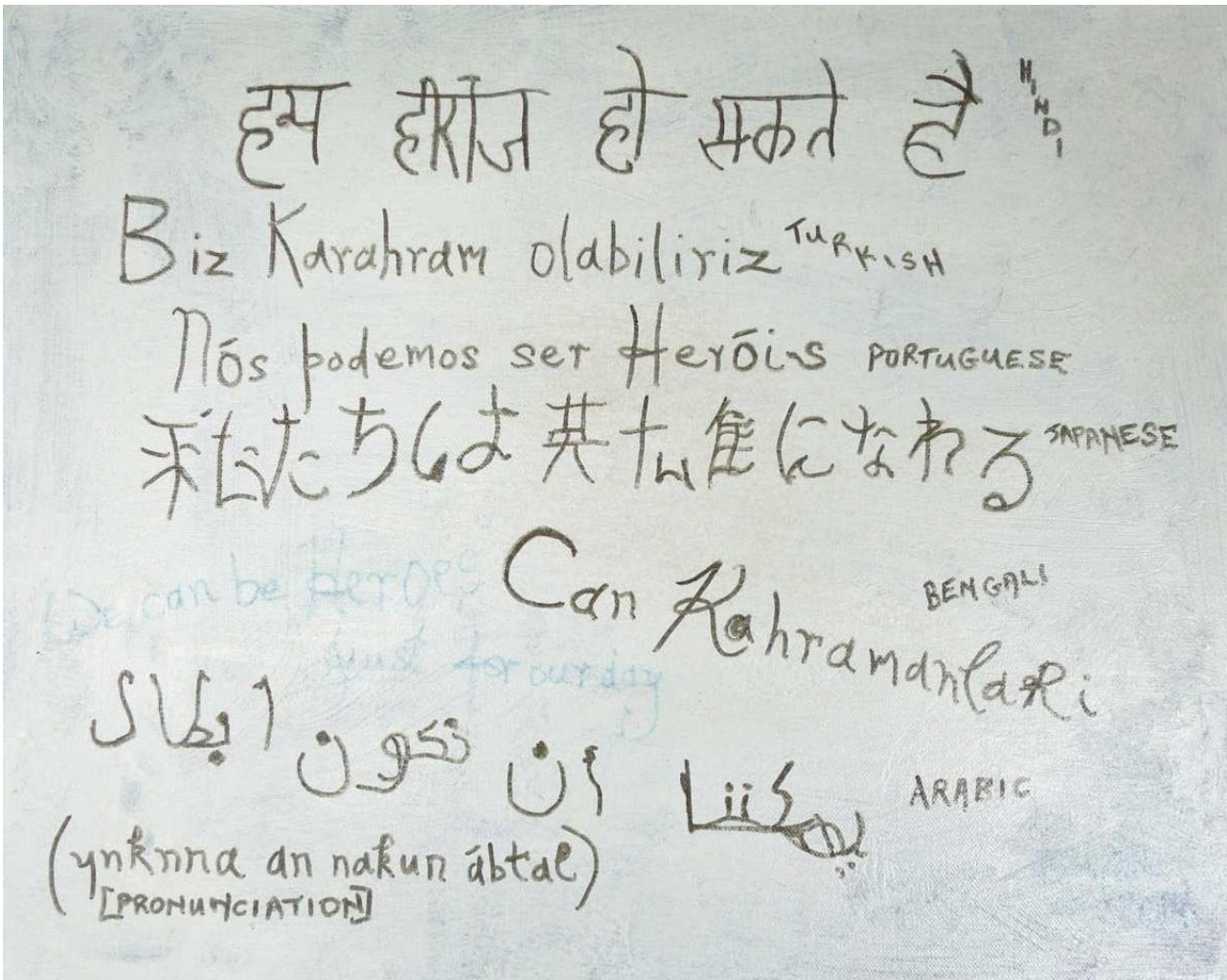
**Figure 34:** VENDREDI TREIZE [Friday the thirteenth], Paris 2015, 2019

Acrylic on canvas,

91cm x 61cm

Supplementary words

In this painting the lyrical words are in French: in the last painting of this project I have researched other languages, for painterly other depiction, of the first line in well-known chorus.



**Figure 35:** A CHORUS (WE CAN BE HEROES) AROUND THE WORLD, 2019

Bronze permanent marker on acrylic painted canvas,  
40cm x 50cm

Intrinsic sonic icons



**Figure 36:** Sonia Delaunay in her Paris studio c.1960  
(cited in Lucie-Smith (1986, p.47).

Delaunay herself said:

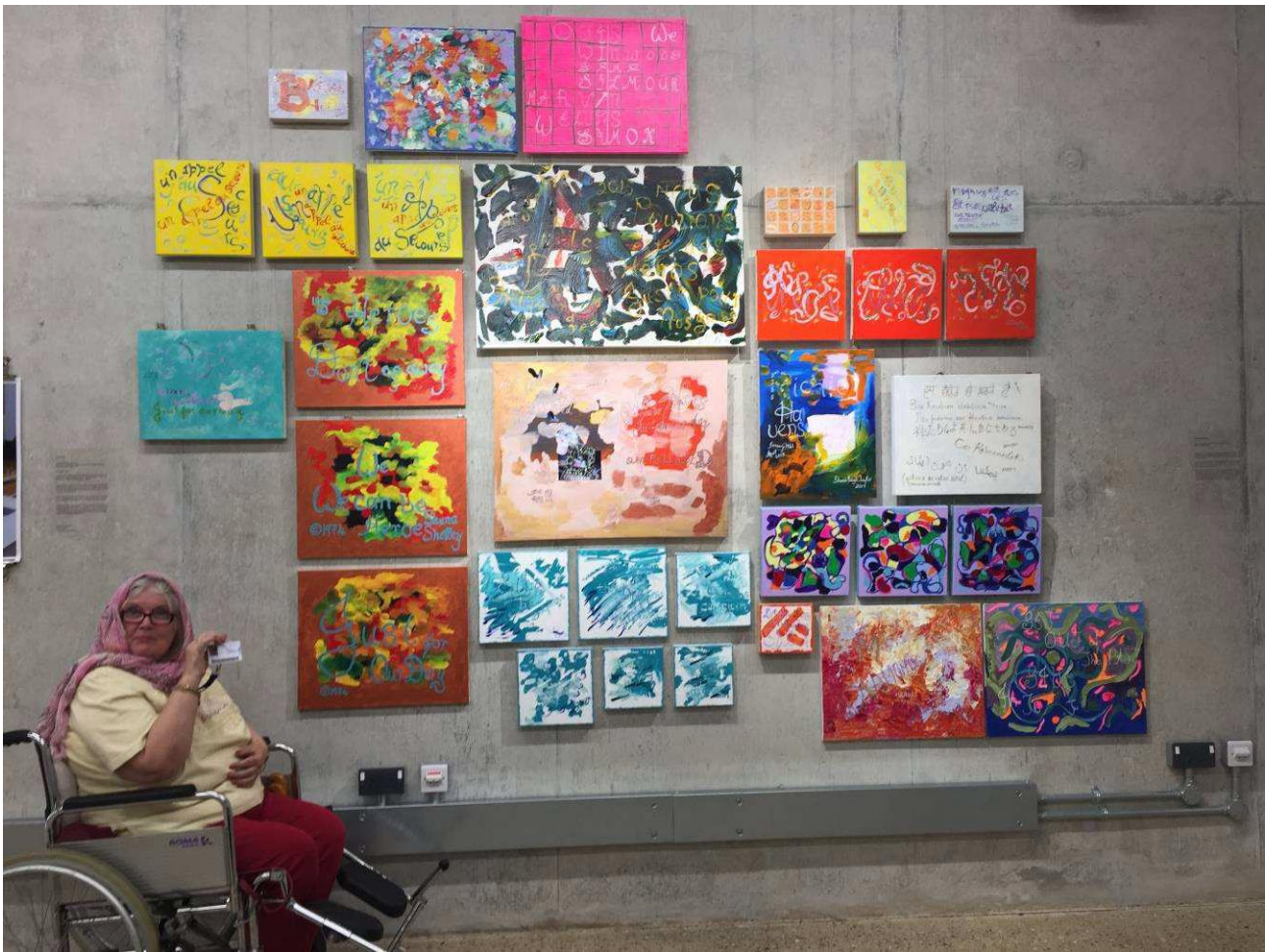
‘I have led three lives: one for Robert [Delaunay], one for my son and grandsons, a shorter one for myself. I don’t regret not having given myself more attention. I really did not have time.’ (Lucie-Smith, 1986, p.50).

I concur with those words of Sonia Delaunay.



**Figure 37:** The author at the time of writing *Heroes*, 1974. Photo: Peter Taylor.





**Figure 38:** The author at the side of her work: Daphne Oram Creative Arts and Industries Gallery show 'Fusion19: MA by Practice Research'. Photo: Peter Taylor.

Word Count: 14667



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**Figure 1:** Gillian Ayres HONEY BLUES NO. 5, (Page 10) (2003) Oil on canvas (dimensions unknown)

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**Figure 7:** Sonia Delaunay, Dubonnet, (Page 16)

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**Figure 8:** Cy Twombly, Note 1, 2004-2007

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**Figure 9:** Jean-Michel Basquiat (Title unknown)

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**Figure 11:** Illustration from seventeenth century manuscript (Page 26) Jung, C.G. (1964) *Man and his Symbols*, London, Aldus Books Limited, p.31.

**Figure 35:** Sonia Delaunay in her Paris studio c.1960 (Page 69)

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