

**THE UNIVERSITY OF CALGARY**

**"Reflecting the Personal Point of View":**

**A written accompaniment to the thesis exhibition**

**by**

**Terence A. Kinsella**

**A PAPER**

**SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE  
DEGREE OF MASTER OF FINE ARTS**

**DEPARTMENT OF ART**

**CALGARY, ALBERTA**

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 Paleobotany .....0345  
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 Elementary Particles and High Energy .....0798  
 Fluid and Plasma .....0759  
 Molecular .....0609  
 Nuclear .....0610  
 Optics .....0752  
 Radiation .....0756  
 Solid State .....0611  
 Statistics .....0463

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 Aerospace .....0538  
 Agricultural .....0539  
 Automotive .....0540  
 Biomedical .....0541  
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 Médiévale .....0297  
 Moderne .....0298  
 Africaine .....0316  
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 Asiatique .....0305  
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 Canadienne (Française) .....0355  
 Germanique .....0311  
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Philosophie .....0422  
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 Généralités .....0615  
 Administration publique .....0617  
 Droit et relations internationales .....0616  
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 Généralités .....0626  
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 Démographie .....0938  
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 Pathologie végétale .....0480  
 Physiologie végétale .....0817  
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 Généralités .....0306  
 Anatomie .....0287  
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 Écologie .....0329  
 Entomologie .....0353  
 Génétique .....0369  
 Limnologie .....0793  
 Microbiologie .....0410  
 Neurologie .....0317  
 Océanographie .....0416  
 Physiologie .....0433  
 Radiation .....0821  
 Science vétérinaire .....0778  
 Zoologie .....0472  
 Biophysique  
 Généralités .....0786  
 Médicale .....0760

Géologie .....0372  
 Géophysique .....0373  
 Hydrologie .....0388  
 Minéralogie .....0411  
 Océanographie physique .....0415  
 Paléobotanique .....0345  
 Paléocologie .....0426  
 Paléontologie .....0418  
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 Audiologie .....0300  
 Chimiothérapie .....0992  
 Dentisterie .....0567  
 Développement humain .....0758  
 Enseignement .....0350  
 Immunologie .....0982  
 Loisirs .....0575  
 Médecine du travail et thérapie .....0354  
 Médecine et chirurgie .....0564  
 Obstétrique et gynécologie .....0380  
 Ophtalmologie .....0381  
 Orthophonie .....0460  
 Pathologie .....0571  
 Pharmacie .....0572  
 Pharmacologie .....0419  
 Physiothérapie .....0382  
 Radiologie .....0574  
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 Polymères .....0495  
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 Radiation .....0756  
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 Génie mécanique .....0548  
 Génie nucléaire .....0552  
 Ingénierie des systèmes .....0790  
 Mécanique navale .....0547  
 Métallurgie .....0743  
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 Psychologie expérimentale .....0623  
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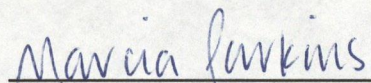
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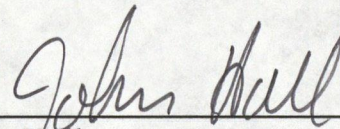
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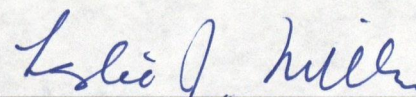
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## **ABSTRACT**

The aim of this support paper is to provide the reader with a clear, succinct and considered explanation of my recent studio production. Its main thesis is that artworks are best understood as being reflections of an artist's personal point of view. To understand a particular body of artwork one must look into the nature and formation of the values, interests, beliefs, ideas, prejudices, experiences and temperament reflected there. The discussions herein furnish the reader with the relevant information.

## ACKNOWLEDGEMENTS

I would like to thank Marcia Perkins, John Hall and Dr. Geoffrey Simmins for their guidance throughout my studies at the University of Calgary. I would also like to thank my wife Martha for once again supporting me in my interests.



## TABLE OF CONTENTS

APPROVAL PAGE .....	ii
ABSTRACT .....	iii
ACKNOWLEDGEMENTS .....	iv
TABLE OF CONTENTS .....	v
LIST OF SLIDES .....	vi
1. INTRODUCTION .....	1
2. ART AS A REFLECTION OF THE PERSONAL POINT OF VIEW .	6
3. COMMUNICATING ARTISTIC INTENTION .....	14
4. VALUES, THEMES, FORMAL CONCERNS, INFLUENCES ...	21
5. MODERNISM, POSTMODERNISM AND MYSELF .....	32
NOTES .....	43
BIBLIOGRAPHY .....	46

## LIST OF SLIDES

1. Waiting - oil on canvas, 48" x 58", 1992.
2. Lovers on the Grass - oil on canvas, 48" x 60", 1991.
3. Harvest - oil, acrylic and collage on canvas, 35" x 35", 1991.
4. Girl - oil on canvas, 53" x 90", 1991.
5. Garden - oil and silkscreen ink on canvas, 25" x 30", 1992.
6. Stumbler - oil, acrylic and collage on board, 20" x 23", 1992.
7. The Studio - oil, acrylic, ink and collage on board, 21" x 27", 1992.
8. The Decision - silkscreen on Stonehenge paper, 23" x 29", 1992.
9. Annunciation - oil on canvas, 48" x 48", 1992.
10. Untitled - oil, acrylic, ink and collage on board, 23" x 23", 1992.
11. Untitled - oil, silkscreen ink, acrylic and collage on canvas, 16" x 24",  
1992.
12. Interior - oil and acrylic on canvas, 14" x 18", 1992.

## INTRODUCTION

While reflecting upon the task of supporting my artistic activity with an explanatory account, it wasn't long before I was forced to choose between two competing views about truth in aesthetics: does aesthetic truth exist as an objective fact about the world, a fact that I ought to be labouring to uncover and reflect in my work, or is aesthetic truth something that I invent as I explore my artistic interests over time? Depending upon which of the two views I embrace, the overall shape of my support paper changes accordingly. If I believe that aesthetic truth exists independently of my own views about artistic value (and if I am disposed to live by truth rather than falsehood), then my studio activity must take correspondence as its ultimate end. To accept this view is to shed artistic responsibility and don the role of servant to values more real than my own. If, on the other hand, I believe that objective aesthetic values do not exist, my studio activity must be framed as a self-motivated endeavour that necessarily reflects values of a subjective nature.

Both views have had advocates. To clarify the direction of my explanatory account, prudence urges that I suggest in advance how my own position on this matter gives shape to much of what is to follow. Broadly sketched, it is my view that aesthetic truth does not exist as an objective fact of the world. Aesthetic

values are not woven into reality independently of people's opinions. From this view follows a plausible general understanding of artistic activity that I will attempt to defend and apply to my own work. I will defend this understanding in the next chapter, and its application will be the concern of the chapters subsequent to it. As the argument of the next chapter is crucial to the success of my explanatory account, I will now briefly lay the groundwork for its introduction.

If the view that aesthetic values are not woven into reality independent of people's opinions is defensible, it ties artistic responsibility to the individual and gives us good reason to understand any particular artwork as the product of a particular person's point of view. Still, the solution is not as simple as this since each individual is to some degree the product of a nexus of formative social forces, and, consequently, the artworks they produce can and should be understood as an expression of historical developments in any number of disciplines. Recognition of this point ushers in the difficult question that has occupied scholars for decades now: to what extent is human subjectivity constructed by social forces? This question lays claim to being relevant to the matter of understanding artistic activity. If it were possible to discern what is native to personal identity and what is added from without, we would, perhaps, be in a better position to make empirical judgments about what artworks properly reflect - individuality or historical trends in politics and the art and sciences.

The preceding question, though important, is in my view one that does not

require an answer for us to be able to understand artistic activity. Further, I see the proposed dichotomy between individual identity and historical trends as false, obscuring what actually takes place during the process of artistic production. I will argue that artworks are tied strongly to specific individuals, each of whom has a unique, non-reproducible mind or personal point of view. Figuratively speaking, a personal point of view is the meeting point for an individual's values, interests, beliefs, ideas, prejudices, experiences and temperament. A personal point of view is something in constant flux, prone to influence and revision. It's contents are accumulated over time. Certainly, a personal point of view cannot escape the formative powers of the broad social forces and historical trends alluded to: these are part of what gives each viewpoint its unique content and character. Hence, when an individual produces artworks, these works necessarily give expression to his or her own personal history; they reflect how society and history (among other things) have left their mark upon that person.

If this last contention is persuasive, it paves the way for a general understanding of artistic activity. Artworks can and do reflect historical developments in politics and the arts and sciences, but more fundamentally **they reflect the ways in which these trends have been filtered through a personal point of view.** In short, artworks do not reflect social trends as much as their impression upon individuals.

This understanding of artistic activity explains the debts that artworks pay

to both individuals and broader social trends. This understanding accommodates the common perception that artworks are the progeny of the wilful acts of self-conscious, self-motivated creators; artworks are not merely barometers of cultural climate and artists are much more than daisies in the wind. Yet, this understanding of artistic activity also responds to the perception that influence and precedent are inescapable features of life.

An adequate explanation of one's work should attempt to illuminate relevant facets of the personal point of view reflected in the work. My argument concludes that because an artwork is primarily a reflection, it can be best understood through an investigation of the source of the reflection - an individual with a unique, non-reproducible outlook shaped by a number of influences. This understanding of artistic activity is capable of providing artists like myself with a reasoned approach to explaining what they do in the studio.

With respect to structure, my paper is divided into two parts. The first two chapters introduce and argue for the aforementioned understanding of artistic activity; chapters three through five attempt to clarify my artistic direction by introducing the reader to details of the content and formation of my personal viewpoint. To be sure, any such viewpoint is complex and due to limitations of time, space and self-understanding an exhaustive account of my psychic make-up is impossible. However, neither would it really be necessary as only certain aspects of my personal viewpoint find expression in my art. With this in mind,

I have chosen to divide the second half of my paper into three discrete discussions. The first discusses the possibility of communicating artistic intention and summarizes my general studio outlook. The second catalogues the particular intentions and interests reflected in my work. My final chapter attempts to situate my work historically within the context of modernist and postmodernist ideology and practice.

I would like to close this introduction with some brief remarks on the aim and ultimate value of the paper. The writing herein has only one aim: to provide the reader with a clear, succinct, and considered explanation of the art that I produced while doing graduate work at the University of Calgary. With reference to the value of this paper, three comments are in order. The general understanding of artistic activity that I will outline is, I believe, a plausible and useful contribution to aesthetic theory. Second, the explanatory account of my work is limited to the extent that as my values, interests and ideas change over time, the account will pass into obsolescence. Third, and more personally, the very prospect of undertaking a coherent explanation of my work has, over the past year, subtly pressured me to produce a less diverse body of work than I would have liked. In this respect, I feel that the support paper regulated my degree of experimentation in an unhealthy way and ended up shaping what I produced in the studio. This late-coming discovery has encouraged me to pursue a fuller range of aesthetic interests once I leave graduate school.

## ART AS A REFLECTION OF THE PERSONAL POINT OF VIEW

I believe that the two substantive claims introduced in the first chapter are plausible claims. These are that objective aesthetic values do not exist and that artworks are, fundamentally speaking, a reflection of a personal point of view. A plausible claim is one which is more likely to be true than not because reasons, on balance, support its truth. Plausibility is a useful concept for it enables us to hold reasoned opinions on any number of matters without assurance that the opinions are actually true.

Truth can be elusive for many reasons. Two are noteworthy. First, gaps exist in our empirical knowledge of the world and its workings. Second, many claims inhabit the realm of logical possibility. God may exist, life may have a determinate purpose, art may have a proper function; but the **possibility** of such things is not sufficient to establish their truth. More importantly, neither is their possibility, in itself, a good reason to believe in them. Undoubtedly, many things are possible, but in the absence of guarantees about truth the critical thinker must rely heavily on the **persuasiveness of the reasons** he or she encounters. Claims about possible things become plausible only when persuasive reasons are put forth to support their likelihood.

The concept of plausibility is, however, plagued with the difficulty of what



**counts** as a persuasive reason. A reason that persuades one person may not have the same effect upon another. Disagreements about what is plausible and what is not are common. As a result, some see the concept of plausibility as being of limited value for it cannot provide a strong foundation for beliefs.

Plausibility **cannot** provide the strong foundation in question, but it is the best tool at the critical thinker's disposal. Reasons are the currency of critical discourse. To abandon the concept of plausibility is to view reasons indifferently. It is to accept all claims that are not demonstrably true as equally valid. I resist such a stance. While I realize that my arguments may not persuade all readers, I see the weak foundation afforded by plausibility preferable to no foundation at all. With these points in mind I will attempt to defend the two substantive claims of the first chapter.

One of the ideas inhabiting the realm of logical possibility is the idea that certain things and events in the universe are aesthetically valuable quite independently of our subjective value judgments. The possibility of objective aesthetic values is no reason to believe in them. What is required is evidence of their existence. Moreover, the rebuttal that their existence cannot be readily disproved does not support their reality. It merely reiterates that such values lies within the wide realm of logical possibility. What then would serve as evidence of their existence?

Clearly, empirical evidence must be ruled out since values do not have

perceivable, sensory qualities like tables and chairs. Objective aesthetic values must either be understood as stemming from the evaluations of some ultimate metaphysical reality (i.e. God), or as being evaluations somehow free of authorship. Neither understanding is particularly plausible from the viewpoint of common experience or rationality. Compelling evidence for the former understanding could conceivably come in the form of a religious vision wherein God's existence and aesthetic views were revealed. However, **belief in God**, in itself, does little to establish the likelihood of God's existence, and does nothing to establish that God has aesthetic views of any kind. The alternative understanding is even more obscure as it views objective values as either uncaused or self-caused. The idea of a value judgment without an author flirts with incoherence and we are hard-pressed to imagine what would serve as evidence for an uncaused or self-caused value. Rational prudence urges us to refrain from belief in the absence of good reasons. From the standpoint of evidence, belief in objective aesthetic values is unwarranted.

If objective aesthetic values are indefensible, then artistic activity must be undertaken and appraised within the confines of the **subjective** experience of individuals. Having entertained and rejected the idea that our artistic practices ought to be otherwise directed we can begin the search for adequate descriptions of what they presently are. My claim that artworks are best understood as being reflections of personal viewpoints follows from a series of commonplace

observations: artworks are made by people; each person has a unique viewpoint, a mind that is the meeting place of their values, interests, beliefs, ideas, prejudices, experiences and temperament; no two viewpoints are exactly alike, and all are in constant flux; art, like diet, taste in dress, or lifestyle, reflects aspects of personality; these aspects of personality may be reflected intentionally or unintentionally; the artworks of two or more individuals can be similar to the extent that particular similarities in their psychic make-up find expression or are perceived to find expression in their work. Observations of this kind serve as evidence for the plausibility of my claim. The shared experience of artists and viewers validate the claim as an uncontroversial one. Still, it might be objected that my claim, though true, does not merit the importance I attribute to it. To allay this worry, I will examine and respond to two types of objections.

The first objection gives voice to the concern that my claim is a trivial truth. It asks for reassurance that the claim fits well with other key facts related to artistic production and consumption. Three responses come to mind. First, the claim that artistic activity is fundamentally a reflection of a personal point of view aligns itself with the art history we have inherited. Generally speaking, the history of art enumerates individuals who achieved greatness and/or changed patterns of thought through their ability to translate their ideas and circumstances into material substance. As H.W. Janson puts the point in his introduction to History of Art, the artist's hand

tries to carry out the commands of the imagination...  
by a constant flow of impulses back and forth between  
his mind and the partly shaped material...<sup>1</sup>

The notion of art as a reflection of personality has a comfortable place in our reading of history.

The second reply is that my claim offers a plausible explanation of our responses to artworks. The scenario of a viewer encountering an artwork can be reinterpreted as one personal point of view encountering the reflection of another. This shift sets the stage for understanding viewer response in terms of the harmony and dissonance between two distinct viewpoints. Critical reactions signal a clash between viewpoints; favourable reactions signal a perceived continuity between them. This explanation is plausible in that it follows naturally from the truth that artworks reflect personality, it is consistent with the common perception that people interpret art through their own experience, and it works to explain the common perception that criticism is founded upon personal taste.

The third reply to the objection under discussion is that my understanding of artistic activity can explain changes in artistic style and the critical re-appraisal of work. As mentioned, a personal point of view is not a static phenomenon. Prone to influence, its contents shift over time not only in character, but in perceived importance. So, as an artist reappraises or alters his or her values, interests, beliefs, ideas, prejudices, experiences and temperament, the likelihood that the form or content of their work will change increases accordingly. The

works of Picasso stand as a testament to such mental alterations. The same point holds for critical appraisals of art. Judgments about work can and do change over time because the content of personal viewpoints change.

Consequently, it would appear that my claim has the conceptual resources to provide us with reasoned explanations of various aspects of artistic production and consumption. Our shared experience bears out the plausibility of these explanations and puts the first objection to rest.

A second and more formidable objection questions the ultimate significance of my claim. The objection grants that my claim is a relevant truth, but proposes that at a fundamental level artworks properly reflect something else - broad social trends and historical developments in a variety of disciplines. An example of this kind of approach is advanced by Renato Poggioli in The Theory of the Avant-Garde (1968). Poggioli maintains that European avant-garde art of the 1920s reflected cultural alienation,<sup>2</sup> the tensions of a bourgeois, capitalistic and technological society,<sup>3</sup> developments in photography,<sup>4</sup> and the artist's emerging role as a producer within a market economy.<sup>5</sup> His approach discounts the artist's contributions and plays up the social circumstances of the work's production.

There is undoubtedly truth to the claim that artworks reflect history and social trends. However, the point at issue here is whether there is good reason to **favour** an understanding of artistic activity as a reflection of social trends over one that understands it as a reflection of a personal viewpoint. Artworks reflect **both**,

but which understanding is the most accurate?

If one favours the personal viewpoint option, the social trends option can be subsumed into it and given its due. To be more specific, artworks are made by persons with viewpoints and part of what gives a personal viewpoint its content is the influences of larger social developments; hence, when artworks reflect personality they cannot help but reflect social trends. Conversely, if one accepts the social trends option as the more fundamental understanding, the result is that artists are stripped of their roles as authors. They must be seen as intentionless mirrors passively reflecting and cataloguing the trends that surround them. If one accepts the social trends option, the personal viewpoint option can only be given its due by maintaining that social trends are mirrored through the **subservient** personalities of artists. Incapable of original thought or strength of will, artists merely flavour the trends they mirror. These last propositions are highly implausible because history teaches us that it is often an artist's original idea or conviction that sets a broader social trend in motion.

The personal viewpoint understanding of artistic activity is the more plausible option. It accommodates facts about artistic intentionality, authorship and originality, and is able to explain how artworks reflect social trends. The second objection can be addressed.

Assuming that we have good reason to understand artistic activity as a reflection of personality, there remains the question of the attitude that one should

adopt toward this understanding. A colleague recently expressed discomfort with the idea that artists were doing little more than exploring their interests or mirroring their constitution. The question of attitude is an open one and I can only offer my own opinion in reply. I view the differences between artists and artworks as something to be celebrated. So often we privilege the similarities between things, and choose to overlook their apparent points of division. It is my perception that this fixation on similarity leads to artificial understandings. It is far less easy to dismiss artists or artworks if one focuses upon their distinctive and often subtle innovations rather than their borrowings.

Artworks reflect the personalities of their makers. If this claim is tenable it encourages an examination of the source of such reflections to facilitate comprehension of the work. The discussions to follow will highlight key aspects of my own artistic outlook and evolution. Whereas the discussion to this point has been largely philosophical, it will henceforth lean more toward autobiography.

## COMMUNICATING ARTISTIC INTENTION

Central to any explanation of art is the issue of intent. Before touching upon my own particular intentions, I will acquaint the reader with what I understand as the difficulties plaguing the clear and consistent transmission of meaning from artist to viewer. I will also discuss two conclusions that follow from such difficulties and how these conclusions have come to shape my general outlook as an artist.

In the artist's statement that accompanied my application to graduate school, I argued that pictures were ideally suited to **showing** the viewer something, and that they did not require the verbal buttressing that is so prevalent in contemporary art. Nearly two years later I have come to see this view as inadequate because of the indeterminacy of what pictures show us. My present position is that the clear and consistent communication of artistic intention is an ill-fated enterprise. Certainly, this enterprise is not an important one for all artists, but if my position is tenable it will be of relevance to all since all artworks embody some sort of intentionality. It will also be of relevance to the consumers of art for it attempts to make some sense of their interpretive endeavours.

Artworks are meaningful in that they cannot avoid engendering connotations. As signs, they readily don and shed assignments of meaning. The



connotations communicated may be those intended by the artist or they may not be. Hence, one of the difficulties that artists face is that of control over the connotative content of their work. This lack of control is construed by many as problematic for we often judge the success of art in terms of its ability to communicate the intentions that spawned it. My own view is that upon close scrutiny this lack of control is not as much a problem as something that artists must live with. I have come to be convinced by two types of arguments that the clear and consistent communication of intentions cannot be sustained without recourse to artist's statements and/or textual passages in works of art.

The first of these arguments concerns the modes of interpretation at the viewer's disposal. Clearly, there are many ways of characterizing interpretation, but a reasonable distinction can be drawn between a literal mode that engenders connotations describing the constituent elements of an image at face value, and a symbolic mode that engenders connotations that invest the images literal elements with the attributes of other things (e.g. personification, metaphor, allegory). To clarify this distinction with a familiar example from art history, among the literal elements of Jan Van Eyck's Wedding Portrait of 1434 are a dog, a pair of sandals and a candle burning in a chandelier; yet, at a symbolic level these elements are to be read respectively as marital faith, the sanctity of holy ground, and the all-seeing Christ.<sup>6</sup> In the context of this particular example, ancient iconographical canons and the lessons of art history alert us to the work's symbolic content.

However, it is fair to say that a sizeable portion of the art we encounter does not come with convenient explanations of artistic intent or iconographical code books. It is to this type of prevalent encounter that the first argument speaks.

All artworks can be read literally and symbolically **at the same time**. The freedom that attends this choice between interpretive modes brings with it a rarely noticed dilemma: how do viewers faced with a choice between two equally valid and ubiquitous modes of interpretation decide whether literal or symbolic connotations properly reflect a particular artist's intentions? The answer is that, in principle, they will not be able to. The dilemma is an intractable one. Every image, in whole or in part, can generate two types of legitimate meanings - one affirming a face-value reading and one denying it. The result is that all interpretations become guesses that the artworks themselves are powerless to confirm or deny. Once viewers recognize that two disparate meanings can be assigned to any one thing, the search for artistic intention becomes infused with paralyzing doubt.

The result for artists is the realization that, despite their efforts, their audience faces an interpretive dilemma. At best, this dilemma will yield guesses that are, in principle, questionable. At worst, the dilemma can lead to frustration and the abandonment of the search for artistic intention; once we see that all interpretations come without guarantees, secure knowledge of the artist's intentions is beyond reach.

A second argument drives home the difficulty of communicating artistic intention. More than frustration can lead viewers to abandon the search for intended meaning. The second argument focuses upon the proposition that for each work of art there exists only one, immutable, correct meaning - a standard against which the interpretations of artist and viewer alike can be measured.

I know of no one who would defend such a view and nor can I think of any good reason to believe it plausible since it once again invokes the idea of objective values. If we do have reason to doubt the existence of correct meanings, and if indeed no standard exists for measuring the correctness or incorrectness of our interpretations, then **neither correct nor incorrect meanings are possible**. I see this conclusion as significant and one that is usually overlooked. Many assert vehemently that certain meanings cannot correctly be attributed to certain artworks. Few recognize that such assertions presuppose the dubious idea of correct meaning: without the benchmark of correctness such assertions are nonsensical. My own suspicion is that assertions of this kind fail to distinguish between the idea of correct meaning and the idea of intended meaning, and that most are simply claiming that any particular artistic **intention** is exclusive in some respects.

To return to the argument, if we lack grounds for belief in correct meanings then intended meanings must be cast in a new light. If intended meanings are not to be understood as correct meanings, then the former must be understood as

merely being possible, and, as regards truth, as being on a par with invented meanings and the guesses of viewers. Recognition of this parity gives the viewer license to forge their own valid interpretations. This recognition removes artistic intentions from a position of privilege and casts it as one possible meaning among many. The upshot is that viewers have good reason not to care about what artists intend to communicate.

To recapitulate: the first argument claims that, labour as artists might, the clear communication of their intentions will be hampered by irresolvable ambiguities tied up with the literal and symbolic content of their works; the second argument claims that because intended meanings are not to be understood as correct meanings, viewers are encouraged to invent their own legitimate readings of artworks. Together these arguments establish that the clear and consistent communication of artistic intention is much more difficult than is commonly imagined.

Two important conclusions follow from these arguments. The common propensity to evaluate the success of works of art in terms of their ability to communicate artistic intentions must be of limited value. Because the aforementioned impediments to communication are essentially beyond the artist's control, it is unfair to blame artists when their messages get lost. The second conclusion notes an interesting tension that exists between what artworks are from a production standpoint versus a consumption standpoint. From a production

standpoint, artworks reflect the personal points of views of their creators. However, in light of the second argument, these reflections can be seen as **self-reflections** from the consumer's standpoint as well. In short, though artworks fundamentally reflect their maker's personalities, they cannot help but reflect the ideas, values, interests, etc. of the viewers who interpret them.

These conclusions are in many ways the starting point for what I believe I am doing in the studio. I see myself as making meaningful artifacts that reflect aspects of myself and my history, artifacts over which I have little control once they enter the realm of consumption. They will mean many things to many people for many reasons and I feel no sense of dismay or inadequacy at the prospect of having my intentions misread. As argued earlier, what my work ends up saying is, in principle, a matter that is out of my hands.

This realization has had a liberating influence upon my studio activity. My early works worked hard to communicate relatively simple ideas on the consistent theme of human relationships, and steered away from formal, material and compositional decisions that appeared to complicate or obscure this theme. These early works favoured stable, symmetrical, figure-ground compositions and did not mix media. They also avoided the use of text which I, then, worried would result in over-explanation and the diminution of visual appeal. Two years of studio experience has exposed my perceived control over personal expression as illusory and narrowed my energies to the production aspects of my work.

I am now less concerned about how my work is received than about its visual strength and fidelity to the breadth of my interests. This shift in attitude has afforded me the opportunity to explore a wider variety of materials, techniques, media and subject matter. This exploratory tack had lead me into new territory - mixed media and collage works, silkscreen prints and experimentation with photographic and naturalistic imagery. It has also lead me to re-evaluate the use of text in artworks. I now advocate the use of textual passages in cases where clarity of expression is a desirable end: words **do** speak clearer than pictures. I feel that my move toward diversification forges a stronger connection between my work and my interests, and appears to open doors that usher my studio activity in the direction of innovation rather than stasis.

## VALUES, THEMES, FORMAL CONCERNS, INFLUENCES

The particular intentions and interests reflected in my work are born of personal preference. Their appearance in my work is something to note rather than defend with arguments. Consequently, the following discussion, unlike previous ones, will deal less with issues of justification than the idiosyncracies of my approach to picture-making. It will explain the basic values underlying my works, its thematic content and my formal interests, and it will close with some comments on influences.

I admire work that commits to three kinds of values: that artworks should be visually appealing; that they be well crafted; that they endeavour to stir our emotions in a non-manipulative way. My own work aspires to these values for the reasons that follow.

Music, theatre, literature and dance differ from the traditional visual arts in that they yield completed works that do not usually take a visual form. They exist tangibly in blueprint form - as scores, recordings, scripts, books and instructions. They only acquire visual characteristics once their expressive content is translated into performance. These blueprints are open to interpretation and their visual qualities and expressive content may vary from performance to performance. Completed paintings, drawings, prints, photographs and sculpture,

on the other hand, cannot be translated in this way. Their expressive contents are delivered immediately via their visual qualities. Relatively speaking, then, visual artists express themselves wholly and unalterably via their creative activity. This point is significant because it reminds visual artists that self-expression is a one-time affair. It has encouraged me to labour to ensure that the visual qualities of my work leave viewers with much to consider.

Related to visual appeal is the value of craftsmanship. If art is worth making it is worth making well. Because I understand my art as a reflection of myself, its quality or lack thereof is bound up with my integrity as an artist and a thinker. My works take a long time to make. I see my obsession with successive layering as an investment in both the psychological depth of the imagery and the preciousness of the work as a material artifact.

My desire to stir emotions stems from the satisfaction I have felt when an artwork, film or experience has caught me off-guard with respect to expectations and illicit an unselfconscious response. I view such moments as rare and extremely valuable. Of course, it is difficult to bring them about on demand and I am not interested in making work that coerces or manipulates the feelings of viewers. My strategy, if it can be called that, has been to focus upon subject matter of emotional import to **myself** in the hope that the reverence of my handling might spill over and disarm my audience. I want to make work that looks honest.

Thematically speaking, the bulk of my work celebrates the many facets of



human experience. Love, consolation, inspiration, humour, patience, contentment, doubt, conflict, change, domesticity and jealousy are among the themes I have addressed. The figurative content of my work is drawn mainly from photographs of my wife and me. This content is intended to have universal applicability. Toward this end I have opted for an atemporal handling of the human form that avoids references to the specifics of dress and environment. The figures are usually situated naked in an unreal space meant to symbolize the natural world or the cosmos itself. Even in cases where interiors are depicted, each is more a context for the exploration of a particular aspect of experience than a specific room.

This kind of portrayal plays down our relationships with politics, technology, popular culture, consumerism, urban life and the art world. It in turn accentuates threads that connect our mental lives - our deliberations, our conflicts, our feelings for each other, our mortality and sense of purpose in the scheme of things. It also tends to portray such experiences in a romantic and positive light. Although I admit that this portrayal is one-sided, it certainly is true to one side of life. It is this side of life to which my wife and I aspire in our relationship. Hence, my pictures advocate a certain way of perceiving connections with the people and the world around us.

The decorative component of my work is also integral to my portrayal of human experience. I layer patterns, decorative marks and materials to intimate in

a symbolic way the richness, variety and depth of feeling associated with lived experience. Naturalistic and photographic depictions of life are by nature frozen moments incapable of capturing the sense of duration, and the multiplicity of viewpoints, perceptions and sensations that are attached to each experience. Mindful of this, I have resorted to non-literal means in my attempt to capture these things. The environments that my pictures depict are best understood as containers for meaning-laden signs. These containers are neither spatially nor temporally continuous. Within these containers various types of images and motifs are woven together layer by layer into a rich web of experience. My symbolic use of pictorial space allows me to fill out my images with the broad range of experiential fragments that can only be perceived from an omniscient point of view. This allows me to do some justice to the complexity of the experiences I am representing.

It is in the area of formal analysis pictures are most trustworthy in their reflections of personality. I believe it apparent that I am interested in representation, colour relationships, figure-ground relationships, patterning, the play between two and three dimensions, the aesthetic qualities of surfaces and mixed media experimentation. I hope that it has also become apparent how these interests contribute to my work's visual appeal, emotional content and fidelity to the complexity of lived experience.

Although my work may appear to be formally unified by the kinds of concerns listed above, each individual piece takes up specialized formal experiments. These are designed to help me better understand my materials and approach to composition and imagery. Such formal experiments parallel my exploration of thematic content. To cite a few examples, it is no accident that my works employ different permutations of media on canvas, board and paper (e.g. oil, oil and acrylic and collage, oil and acrylic and ink and collage, oil and ink, oil and silkscreen, collage, silkscreen). Quite apart from their thematic content, works like Girl, Garden and The Studio play with the optical effects of colour, that is, how two adjacent colours can 'buzz' as they fight for visual supremacy. In Stumbler I set myself the challenge of creating a luminescent space behind the figure. In Waiting and Interior I explored the expressive potential of a quiet, low-toned type of colouring. In my untitled works I sought out asymmetrical compositions and explored the possibility of making 'negative' brushstrokes by painting over splatters of rubber masking fluid. With regard to the figures themselves, I was careful to vary their scale, number, position and handling. For example, in The Studio the handling is gestural, in Annunciation it relies upon silhouette and in The Decision it is photographic. Speaking more generally, my works reflect a playful concern for formal ambiguity. I enjoy artworks that keep the viewer guessing as regards how certain textures were achieved, and whether a passage is painted or not. I have attempted to build such ambiguities into my

work to illicit the same feelings of enjoyment from viewers.

The connection between my paintings and prints has turned out to be an interesting one. My teachers and colleagues observed that my early paintings had surface qualities similar to those found in prints. In fact, the light background of the dress in Girl was achieved by rolling oil paint onto the canvas with a litho roller. Similarly, passages of Girl, Harvest, and Lovers on the Grass were potato printed, and many of my works incorporate printed papers. These observations encouraged me to make my first silkscreen prints so that I might compare the success of my thematic content in printed versus painted form. The result: once I recognized the versatility of the screen printing medium - its ability to reproduce any image, mark or texture in any size or colour - I availed myself of this medium as another means for making paintings. Unlike artists who paint over screened imagery, I screen images over painted passages and deliberately exploit the medium's ability to reproduce fine detail. Hence, I reserve silkscreening for certain kinds of jobs where a clumsier painted mark will not serve.

Only after I learned to screenprint I saw the **idea** of collage as the foundation of my present approach to picture-making. Because I understand my pictures as containers for meaning-laden signs (as opposed to spatially and temporally continuous mirrors of nature), the image elements I employ must be seen as fragments of reality. A fragment is by definition a quotation, something torn out of a context of which it once formed a part. My pictures assemble such

fragments, whether of paint, printing ink or paper, into a new context that offers a discontinuous view of reality. This view is still true to the world and human experiences. It simply requires viewers to imagine themselves as omniscient and capable of perceiving many facets of reality at the same time as they often do when they read literature. It is my belief that my artistic process of quotation and reassembly is best articulated in the idea of collage.

To sum up the discussion of my values, themes and formal concerns, it is appropriate that I focus upon a particular artwork and lead the reader through the stages of its construction. Usually my works begin with a coloured ground and no clear idea of pictorial content. As more and more paint is applied, shapes and figurative ideas suggest themselves and a process of formal action and reaction is set in motion. Colour relationships and compositional balance are the concerns that most often direct the course of my images. The search for an image that wants to gel both thematically and formally takes many months. For this reason I work on many paintings and prints at once. Unlike Michelangelo, who purportedly reduced his block of marble to free the figure within, I tend to build and add until something worth pursuing starts to appear. This method of working, though at odds with spontaneity and the careful pre-planning of one's message, does infuse my studio activity with an open-endedness and excitement vis-a-vis its final outcome. This method also allows me the freedom to explore many technical and formal ideas within a single piece, and make radical changes without worrying

about compromising a pre-determined content. As a slow-going, repetitive and labour-intensive method it facilitates contemplation, and through long-term familiarity enables me to sense when a piece is more or less complete.

Stumbler evolved over a period of eight months. It began as a square beach scene with an acrylic blue sky and brown strip of sand. Once the figure was added in oil paint the space seemed to call for a greater complexity and was subsequently reworked as an interior. Paper shapes were adhered with acrylic medium, establishing a bi-partite wall and horizontal band of foreground floor. Next, a beige minaret-shaped doorway was added behind the figure, and a fire was collaged beneath it. I judged the composition to be too stable and too blond in hue and so introduced the large, purplish-black shape and superimposed the greenish-yellow ring upon it. The butterfly, clock elements, sun, mountainscape and checked floor were added next, and, to make the composition top heavy, 3 ¼" of the bottom of the picture were sawn off. After the asymmetrical pinkish wall above the doorway was in place, the remainder of the job became one of embellishment - of pulling out accents of colour and texture, and of breaking up larger shapes into smaller, more visually sophisticated ones. The violet wedge-shape was added last to throw a diagonal tension into an otherwise horizontal-vertical composition.

The picture was then entirely sealed in acrylic medium to ensure that oil-based paint and varnish could not seep into the collage elements and damage them.

Final touches of oil paint were added to the figure and the doorway, and, once dry, the picture was coated in matte, oil-based varnish to bring out the intensity of the colours and protect its surface.

Thematically, the work wound slowly toward the idea of an individual aware of the passage of time, numbed (almost reeling) in the face of life's rich pageant and the choices therein. The image of the glowing doorway framing the butterfly and sun is meant to symbolize the possibility of a transcendent side to reality and the religious choices this might entail. The postcard-shaped image of the mountains symbolizes the natural world and travel. The fire symbolizes human trials, and the clock, the passage of time. The figure was intentionally rendered in a non-descript manner to serve as a place-holder for any particular viewer who might identify with such a predicament. Doubtless, not all viewers will read the intentions behind these symbols accurately for reasons discussed in the last chapter. I have taken time to explain them here only for the purpose of acquainting the reader with the thoughts underlying the production of my works.

Turning finally to the matter of influences, I am very aware that my situation in history finds reflection in my work. For example, my formal concerns are primarily the progeny of developments in twentieth-century painting; had I lived and worked in the nineteenth century it is doubtful that my pictures would look as they do. My work's figurative content, its material constituents and formal presentation in a gallery, are all rooted in long-standing traditions. Even the fact

of its existence reflects the wealth and stage of social development of my society, for without leisure time and full funding I would be hard-pressed to engage in such cultural pursuits.

My work pays more obvious debts to the ornamental arts of India, China and Japan, the colour sensibility of painters like Bonnard, and to the emotional content of the works of Klimt, Schiele, Hodler and Matisse. However, in the end I resist viewing my work as a mere amalgam of such influences. Like all art my own has been made against the background of what has come before. Like all art it brings with it some degree of innovation because of its connection with a non-reproducible personal point of view. I understand this state of affairs as given: no artist is debt-free, and no art is wholly innovative. In fact, it is difficult to imagine how a wholly innovative art could merit **art status** for it would, by definition, be wholly divorced from the discipline's history of materials, formats, themes, values and venues.

I see no reason to chastize artists who knowingly choose to follow the paths of tradition. The paths of tradition are legitimate avenues of interest. I travel such paths to a certain extent and see my debts for what they are. As my artistic intentions and interests do not compromise the welfare of other people I plan to retain them to conserve the integrity of my personality. Still, having noted that my work cannot help but situate itself in a larger historical context, a discussion of its place relative to modern and postmodern currents would help to clarify the



nature of my debts. The remaining chapter will take up this concern.

## MODERNISM, POSTMODERNISM AND MYSELF

What postmodernism is, of course depends largely on what modernism is, i.e. how it is defined.<sup>7</sup>

This observation by theorist Hal Foster served as a beacon throughout my recent journey into the daunting sea of postmodern literature. Drawing upon the writings of Hal Foster, Brian Wallis, Aristotle, Michel Foucault, Andreas Huyssen, Clement Greenberg, Michael Fried, Douglas Crimp, Craig Owens, Peter Burger and Rosalind Krauss, the discussion to follow will argue for a plausible source of postmodern impulses, outline the conception of modernism we have inherited, explain postmodernism as both a critical and non-critical response to the modernist project, and draw conclusions about my own allegiance. The discussion aims to acquaint the reader with the theoretical differences between modernism and postmodernism as a groundwork for the claim that postmodernist theory provides justification for modernist practices.

Cast in the broadest terms, postmodernism describes a change or shift in the cultural values of the West. This shift is one away from the modernist values that have come to dominate cultural matters for the last century. As a shift, postmodernism is neither ubiquitous, nor a radical rupture with the past. It defines itself as a series of impulses that do not square up with the older aesthetic; it

defines itself negatively, in opposition to that aesthetic.

A plausible diagnosis of the appearance of postmodern impulses is discussed by Brian Wallis in his introduction to Art After Modernism.<sup>8</sup> Wallis' explanation proceeds from the suppressed premise that toward the last quarter of the twentieth-century there emerged a willingness to question and criticize the knowledge-base that had served as a foundation of Western society for centuries. The knowledge-base in question embraced as truth a range of ideas that became unconvincing by the 1960s.<sup>9</sup> This new scepticism about the limits of knowledge brought with it serious inquiry into the nature of truth and encouraged an age-old question to be posed once more: **what** is it that makes a true sentence true?

Michel Foucault was among the first thinkers to reject Aristotle's time-honoured (and still popular) answer: the world around us - a sentence is true and constitutes knowledge if it corresponds to the way things are in the world.<sup>10</sup> Foucault argued that the way things are in the world is not given, but constructed. The world is made intelligible to us only through the categories of understanding, standards and distinctions we impose upon it. Our access to it is mediated by the ways we choose to describe and represent it.<sup>11</sup>

Wallis expresses Foucault's idea in the following way:

The name, the genre, the category, the image are all ways of circumscribing branches of knowledge by initially isolating certain elements of similitude and making these the criteria for differentiation.<sup>12</sup>

For instance, the sentence "The platypus is a mammal" is true because the animal

meets the criteria invented for that particular class. So, although the animal itself lays eggs, has a duck-like bill, and has the same burrowing and aquatic habits as do turtles, it is held to be more closely related to humans by virtue of its trait of milk production. It is only after this particular trait is privileged and made into a criterion for differentiation that mammals suddenly appear in the world. To return to Foucault's point, the measure of truth is not the way the world is, but the categories we construct and employ "to tame the wild profusion of existing things".<sup>13</sup> Using these categories, we give shape to the world and make its contents intelligible; once the world has a shape, it can become an object of knowledge.

Foucault's critical reappraisal of the foundations of knowledge was among the influences that set the sceptical movement in motion. This movement came to see the seemingly immutable wisdom of the past as artificial, arbitrarily constructed, historically contingent and, ultimately, grounded in the ideas and interests of individuals.<sup>14</sup> Modernist ideology and practice formed part of the wisdom that lost its credibility. By the 1970s suspicion was rampant and the arts opened up as one of many sites for the exploration of alternative ideas.<sup>15</sup>

To get some picture of the boundaries transgressed by these alternative ideas we must first start with a picture of the modernism that artists rejected. As a chronological term, modernism is restricted "to the period 1860-1930 or thereabouts, though many extend it to postwar art".<sup>16</sup> Without doubt, much

happened in the arts during these years, and to return to Foucault's point once more, it is inevitable that the threads that purport to link such a diverse group of artists and movements must arbitrarily privilege certain elements of similitude and overlook many differences. Resigning myself to the intractability of this problem, my research focused upon the most common threads running through post-war characterizations of modernism, following Andreas Huyssen's suggestion that postmodern artists rebelled against a particular **image** of modernism, a retrospective image of its values, and ideological functions after World War II.<sup>17</sup>

Since the Second World War modernism has become the cultural standard governing our conception of what art is.<sup>18</sup> It has become the new academy, the dominant international style,<sup>19</sup> and its once outrageous products are upheld now as classics by neo-conservatives.<sup>20</sup> Steeped in authority and elitism, it portrays itself as the keeper of aesthetic knowledge.<sup>21</sup>

With respect to social ideology, modernism was born of the "great dream of industrial capitalism, an idealistic ideology which placed its faith in progress and sought to create a new social order"<sup>22</sup> based upon the concepts of rationality and standardization.<sup>23</sup> With respect to its aesthetic ideology, it was the first self-consciously experimental cultural phenomenon and was founded upon the idea of the perpetual modernization of art.<sup>24</sup> These characterizations notwithstanding, it is commonly believed that the postmodern rebellion was directed against a particular conception of late modernism advanced by American critics in the

1960s. Hal Foster explains:

Tactically, theorists of postmodernism in art tend to contain modernism in late modernism, the ideology of which is extracted from the critical writings of Clement Greenberg and Michael Fried. On this position modernism is the pursuit of "purity"... painting, sculpture and architecture are thus distinct, and art exists properly only within them; each art has a code or nature, and art proceeds as the code is revealed, the nature purged of the extraneous.<sup>25</sup>

Greenberg saw the inherent qualities of a particular medium - in painting, identified as colour, flatness, edge and scale - as dictating the level of competence of the work produced in that medium. In agreement with Fried, Greenberg held that modernism was a medium-specific system bound to a logic of formal reduction.<sup>26</sup> Progress in a particular medium was equated with technical innovations that either heightened aesthetic pleasure or purged work of impurities such as subject matter, description or narrative.<sup>27</sup>

This conception of modernist art as winding toward a telos of purity became enshrined in art history as it is institutionally presented.<sup>28</sup> Modernist artworks were posited as products of an autonomous, disengaged form of labour and consumption freed from normal social commerce by virtue of their status as objects designed exclusively for visual pleasure.<sup>29</sup> Once the artistic sphere was considered to be separate from the praxis of everyday life, it followed that art became an adversary of mass culture,<sup>30</sup> its own issue,<sup>31</sup> and warranted its own specialized exhibition context and history. This history is with us to this day and

is usually presented as a logical, directed and unbroken lineage of formal innovation<sup>32</sup> - "the New as its own Tradition".<sup>33</sup> Modernist art criticism was similarly founded upon the belief in art's autonomy. Working within their specialized aesthetic sphere, artists were viewed as the sole authors of their works and the originators of fixed meaning.<sup>34</sup> Douglas Crimp observes that critics limited their analyses to the surface topography of artworks and avoided commentary on extrinsic matters such as art's political, economic or philosophical implications.<sup>35</sup> This cumulative and retrospective image of modernism is best summed up in the words of Hal Foster:

Purity as an end and decorum as an effect; historicism as an operation and the museum as a context; the artist as original and the art work as unique - these are the terms which modernism privileges and against which postmodernism is articulated.<sup>36</sup>

Against this backdrop cultural impulses rooted in scepticism become discernable. Huyssen sets the stage for the postmodern revolt in the following way:

The growing sense that we are not bound to complete the project of modernism... and still do not necessarily have to lapse into irrationality or into apocalyptic frenzy, the sense that art is not exclusively pursuing some telos of abstraction, non-representation and sublimity - all of this has opened up a host of possibilities for creative endeavours today.<sup>37</sup>

The creative endeavours of the last thirty years have taken pains to deny modernism's quest for purity. Logically speaking, once purity is rejected as a

worthwhile end, media boundaries need not be so well defined, high art and popular culture need not be kept apart and art need not be quarantined in museums or its own specialized sphere; once art is stripped of the notion that it has a destiny to fulfil, it can adopt form and content of any kind and re-enter the sphere of social relevance. Adopting this kind of reasoning, postmodernists ventured into new territory through, what Craig Owens calls, their "strategy of hybridization".<sup>38</sup>

Historically speaking, postmodern artworks first appeared in the United States of the 1960s and were motivated by overt, anti-modern agendas.<sup>39</sup> These works invested art with an unprecedented critical and political function. They focused their attack upon the **institution** of art. As conceived of by Peter Burger, this institution is

the productive and distributive apparatus and the ideas about art which prevail at a given time and that determine the reception of the work.<sup>40</sup>

Postmodernism criticized the institutions elitism and made attempts to usurp its authority by violating modernist norms.<sup>41</sup> Postmodern artists mixed media (collage), styles (architecture) and traditional artforms (literature and painting). They explored the cultural territory between artforms (installation art), sought out alternative exhibition venues and formats (site-specific art; video), questioned the ideas of authorship and fixed meaning (reproduction of the imagery of other artists; image as an indeterminate text), broke down the barriers between high and low culture (Pop art), denied art's permanence and its status as a commodity (work



predicated on decay; performance art), and spawned critical inquiry into the references underlying a picture's surface topography (poststructuralist analysis).

By the 1980s postmodernism had spread throughout Europe and become increasingly concerned with a non-critical and unrestricted exploration<sup>42</sup> of what Rosalind Krauss terms "the expanded aesthetic field".<sup>43</sup> This exploration infused the cultural realm with new and unfamiliar influences.<sup>44</sup> Modernist practices and conventions came to be seen as ruins to plunder and combine with pre-modern, non-modern, discursive and mass-culture elements.<sup>45</sup> Even media such as painting and sculpture were stripped of their Greenbergian associations and appropriated as readymades for the artist's own purposes.<sup>46</sup> Krauss characterizes the activity undertaken in this expanded field as follows:

Within the situation of postmodernism practice is not defined in relation to a given medium... but rather in relation to... operations on a set of cultural terms, for which any medium - photography, books, lines on walls or sculpture itself - might be used.<sup>47</sup>

The cultural terms that Krauss makes reference to are to be understood as means to achieving desired effects<sup>48</sup> - means to be chosen from any source the artist deems appropriate. The operations or manipulations that artists perform upon such terms stem naturally from their pool of interests.

Viewed from a certain standpoint, postmoderns of the non-critical variety might easily be judged as rhetoricians who juggle terms to no significant end. From yet another standpoint, their apparent playfulness and daring might engender

doubts about their level of commitment and their works' legitimacy. In my view, both judgments are uncharitable. Contemporary artists **have** reason to reject the idea that art has a destiny to fulfil and the idea that certain cultural terms are necessarily superior. As such, it is not surprising that many artists have lost their fear of a predominantly modernist institution that proposes to dictate what can and cannot be done in the name of culture. Further, it is true that both the critical and non-critical strains of postmodernism are directionless. The former's critical rebellion against modernism will eventually exhaust itself as old news; the latter strain promises to linger much longer, but without any larger vision of where it is going. Still, this lack of direction is less a reflection of apathy or short-sightedness than of a profound weariness with the fictions that social structures pawn off as truth. At its most credible, postmodern art rejects fiction - it is honest, clear-headed, and celebrates individual freedom. In those unfortunate cases where it advances grand manifestos on the value, function and ends of culture it waxes tragic and is hard-pressed to explain why its new wisdom is any less arbitrary than the old.

Certainly, both the critical and non-critical strains of postmodern art are legitimate and here to stay for a while. Yet, does this fact alone signal the death of modernism as either an institution or a prime mover for artistic activity? Empirically speaking, the institution of modernism is very much alive as evinced by contemporary taste, the modernist forms that still circulate and the health of the

museum and gallery system as a distribution and consumption apparatus. Modernism's potential as a motivational force is a more complicated matter to sort out. First, it is clear that many artists reject the ideologies and/or practices of the modernist project; for these artists modernism is dead. However, if this claim is reasonable, it follows that modernism can thrive in contemporary work as **modernism** if artists simply commit to its full ideology. Second, and more interestingly, modernism is **also** able to thrive in contemporary work as **postmodernism**. To conclude this discussion, I will develop this last idea and suggest why it fits with my work.

Contemporary artists who reject modernist premises are, by definition, anti-modernist. Still, they may employ modernist conventions in their work without hypocrisy if they are sympathetic to either branch of the postmodern enterprise. The first branch embraces a deconstructive tendency which aims to critique and dismantle the values and authoritative discourses of modernism from within via the use of modernist premises (e.g. exhibit work that openly criticizes the museum as a site of power in the context of the museum itself). The second branch is rooted in a commitment to the idea that all aesthetic norms are invented, arbitrary and dubious. In the absence of reasons to believe that some cultural terms are objectively more valuable than others, all such terms gain parity as available means. This idea permits the artist unrestricted freedom and responsibility - the luxury of choosing the cultural terms that personal interests recommend.

Modernist cultural terms are among the available options.

The significant conclusion that follows from this is that artworks apparently predicated upon modernist premises and conventions may not be modernist at all. The test for modernist affiliations is not the **look** of a given artwork, but familiarity with the beliefs and intentions that underlie it.

My own work is a case in point. I have little else than the search for decorum in common with modernist ideology, and am convinced of the arbitrariness of its construction. Still, as noted in the last chapter, I have been willingly seduced by the pictorial conventions pioneered by modernist painters such as Klimt, Schiele, Hodler, Matisse, Picasso, Braque and Bonnard. Following their lead, I choose to collage, flatten and distort space, fragment time, abstract forms, and employ colour and decoration as expressive means. As a result, my pictures have a decidedly modern look. This look, however, is not indicative of my theoretical commitments. My beliefs and intentions make me a true postmodernist. What the non-critical exploratory strain of postmodernism affords me is the freedom to accurately represent my interests without having to embrace unpersuasive aesthetic schemes of the past. The look of my pictures **may** misrepresent my theoretical commitments, but understanding is only a conversation away.

## NOTES

1. H.W. Janson, History of Art fifth ed. (New York: Harry N. Abrams Inc., 1977), 11.
2. Renato Poggioli, The Theory of the Avant-Garde (Cambridge Mass.: Belknap Press of Harvard University Press, 1968), 109.
3. Poggioli, 107.
4. Poggioli, 125.
5. Poggioli, 113.
6. Janson, 360.
7. Hal Foster, "Re: Post", Art After Modernism (New York: New Museum of Contemporary Art, 1984), 189.
8. Brian Wallis, "What's Wrong with this Picture?", Art After Modernism (New York: New Museum of Contemporary Art, 1984), xiv-xvi.
9. For instance, the knowledge-base in question rejected gender and racial equality, accepted moral and aesthetic absolutes, justified legal norms as expressions of God's will, and viewed homosexuality as a crime against nature.
10. Aristotle, Metaphysics (London: Oxford University Press, 1971), 1011b.
11. Michel Foucault, The Order of Things (London: Tavistock Publications, 1966), xv-xxiv.
12. Wallis, xiv.
13. Foucault, xvi.
14. Wallis, xiv.
15. Wallis, xv.

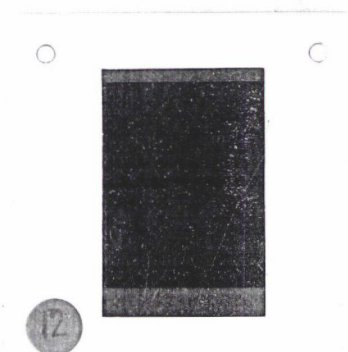
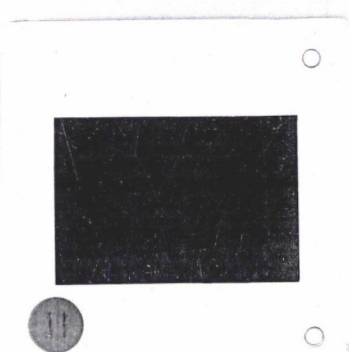
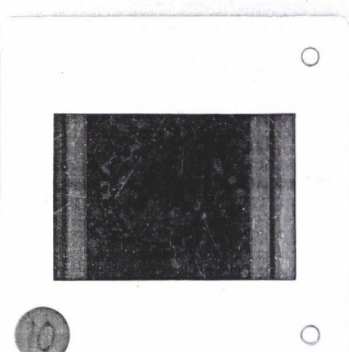
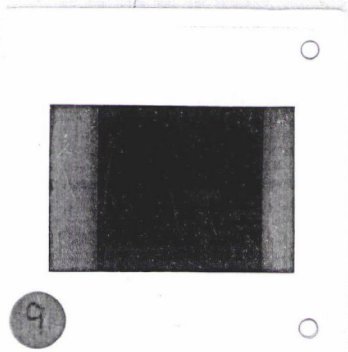
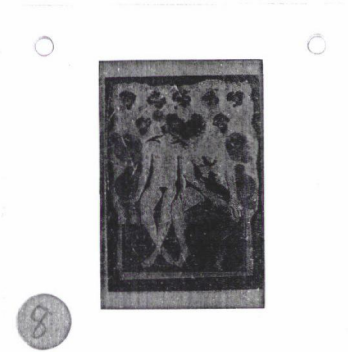
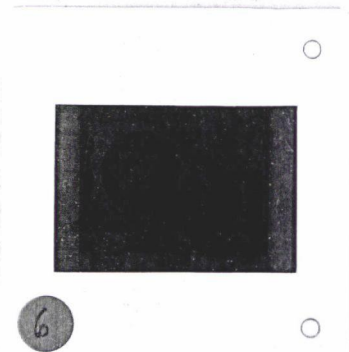
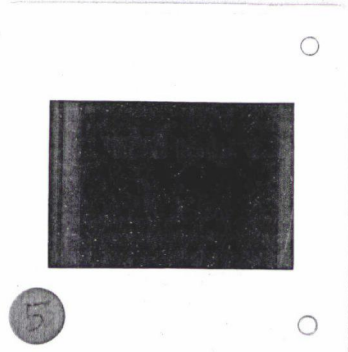
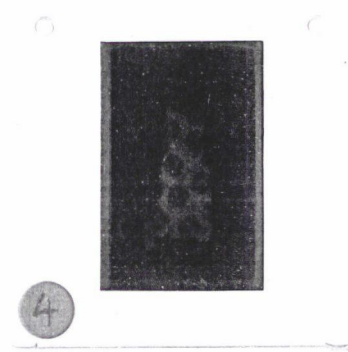
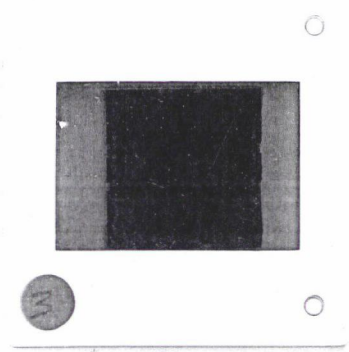
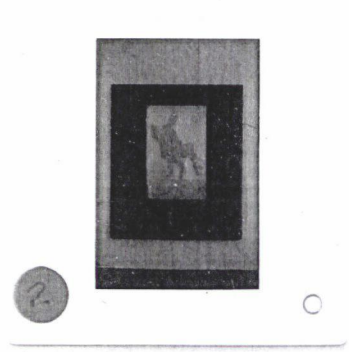
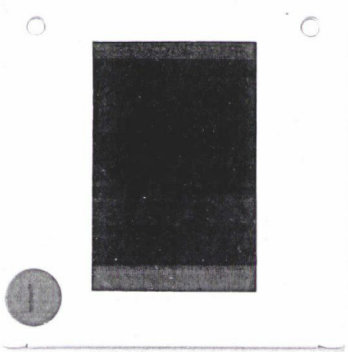
16. Foster, 189.
17. Andreas Huyssen, "Mapping the Postmodern", Feminism/Postmodernism (New York: Routledge, 1990), 239.
18. Wallis, xii.
19. Huyssen, 245.
20. Wallis, xii.
21. Huyssen, 245.
22. Wallis, xii.
23. Huyssen, 239.
24. Huyssen, 245.
25. Foster, 189-190.
26. Wallis, xii.
27. Wallis, xii.
28. Foster, 190.
29. Wallis, xiii.
30. Huyssen, 240.
31. Foster, 189.
32. Foster, 191.
33. Foster, 190.
34. Foster, 194.
35. Douglas Crimp, "Pictures", Art After Modernism (New York: New Museum of Contemporary Art, 1984), 176.

36. Foster, 191.
37. Huyssen, 268.
38. Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism", Art After Modernism (New York: New Museum of Contemporary Art, 1984), 209.
39. Huyssen, 245.
40. Peter Burger, Theory of the Avant-Garde (Minneapolis: University of Minnesota Press, 1984), 22.
41. Huyssen, 245.
42. Huyssen, 248.
43. Rosalind Krauss, "Sculpture in the Expanded Field", October, no.8, Spring (1979), 36.
44. Huyssen, 251.
45. Huyssen, 248.
46. Krauss, 42.
47. Krauss, 42.
48. Burger, 17.

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