

THE UNIVERSITY OF CALGARY

THE ROCK OUR FATHERS PLANTED

A Written Accompaniment to the Thesis Exhibition

By

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Abstract

This paper is an accompaniment to the thesis exhibition held in the Nickle Arts Museum from August 10 to September 15, 2001.

I will look at the separation of Venetian colour from Florentine line as elements of artistic style, and at the eventual resolution of the conflict centuries later. These are essential and ongoing components of my present work and I expect them to continue to influence my growth. I will then look at some recent artists whose works have influenced my direction and my vision. Next, I will explore the stone structures of the Neolithic peoples of Ireland and Britain and of the pre-historic Anasazi cultures of the Western United States that are the subject matter for the work that I present in my graduating exhibition. Finally I will discuss a few of the metaphysical meanings that animate the spiritual depth of my work.

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To my fellow graduate students, many thanks! Good luck in the future!

Dedication

To my husband:

Scott

And my children:

Erin, Maureen, Carolyn, Shannon, Kelly, Charles

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Introduction

We are not only the result of our own past, but also a product of all that has gone before. Our experiences, as well as the experiences of our parents and their parents, combine with the knowledge we gain from others to influence who we are. We are also strongly influenced by our forefathers. Their belief systems and their values developed over multiple generations are the underpinnings of our own assumptions about the meaning of life and its events. The origin of many of these beliefs and values goes back to the period of oral traditions, where it became immersed in our cultural structure. The information we have stored in our memories seasons our daily decisions and actions. This paper will look at some of those influences as they inform my own work.

Initially I will look at colour and form as artistic reference points, which were first differentiated in the Renaissance period. It was a period of intense growth and learning from which the whole society benefited. In the art community there were major changes in religious and mythological content and advances in perspective and colour. I am particularly interested in the divergent paths that the Florentines and Venetians took with regards to form and colour. It was the beginning of an idea that was alternately laid to rest and then revived again and again for centuries.

Next I want to examine the differentiation between the two schools of form and colour that reached a peak during the Abstract Expressionist period in the middle of the last century. During this period artists formally segregated line from colour. By emphasizing the one school, and rejecting all but the most basic use of the other, they distilled each school down to the most pure expression they could conceive. In my early years as an artist I was most interested in the work of artists who were primarily colourists, and I believe that my work fell strictly within that genre. More recently I have become interested in the expressive use of line and form.

I think it is important to recognize those contemporary artists, both Canadian and British, whose work influenced my development. The interest that I had concerning these artists' works helped me to realize the direction that I wanted to go. I firmly believe that we are the result of all our experiences and all our knowledge gained. I would like to mention a few of the artists working today who deal with similar concerns, either with regards to subject matter, spiritual connectedness, memory and recall, or the human imprint. This connectedness with my own work only serves to enhance my sense of place in an art historical context as well as in the larger art community of today.

The fourth development that I shall discuss is the evidences of past cultures that influence my perspective. In Northern Ireland, where I grew up, there are hundreds of Neolithic stone structures which stand as testimony of past cultures. Dating back in some cases to more than three millennia B.C., these stone circles, passage and portal graves, menhirs and dolmens, stand as mute testament to the civilization that built them. Since there is no contemporary recorded history about these monuments, archaeologists speculate on the purposes of their creation but have no assurance of their interpretations. Despite the lack of conclusive knowledge visitors frequently acknowledge that they have felt a unique spiritual essence about these structures.

Since my childhood these places have also inspired me to think of myself in relation to other times and places. More recent by several millennia, the ancient Anasazi people have also been of interest to me because they built entire cities out of stone. Their culture, situated in the western United States, disappeared about seven hundred years ago. Their towns and villages were always oriented around cliff faces, either at the base, at the top, or built into the side. Their buildings are now silent testament of a people whose lives were sustained by the rock that surrounded them.

The last development that I shall discuss is my fascination with the printmaking process and how it has become my avenue for creative expression. My research in the printmaking department has grown out of a fascination with ancient stones bearing the

human imprint and with the expressive possibilities inherent in the metal plates that enable me to realize my expectations. I will explain the processes involved in etching a plate because the desired result depends heavily on them.

It is also important to explain a few of the spiritual meanings behind my work. My basic premise has been that the human relationship to the land stems from an innate need to connect with our natural surroundings, a need clearly demonstrated by the huge numbers of visitors to ancient sites all over the world. These sites that portray the human imprint by their workmanship and imagery are places where people tend to reach out to connect to their origins. I believe that these threads of connection are inherent in each of us and, if permitted to grow and develop, can lead to an emotional sense of well being that can enrich our lives. Discovering and exploring these inner cues to better understand the common threads in each of us has been the main focus of my research.

Chapter One

'Colore y Deseño'

*"We are still pacing out the perimeters of the Renaissance."
- Lister Sinclair¹*

In my own analysis, there were two developmental periods in the history of art which are of major significance to my own work; first, the Florentine and Venetian schools during the period of the High Renaissance, and second, the post-World War II American Abstract Expressionist Movement. I realize that these two movements are widely disparate, both in artistic focus and for the time span of centuries between them, but there are practical and theoretical similarities between the periods with respect to colour and form that continue to inform my work. I feel it is important to explain the developments of the Italian schools and the subsequent Abstract Expressionist Movement in order to understand the context of my work.

Prior to the High Renaissance, form was accepted as the major area of study that artists worked with. Colour was believed to be subordinate to it. Paul Hills, in his 1990 book Venetian Colour explained that form was thought of as being the principal attribute of all artistic endeavours, for it supposedly required more intelligent thought and therefore had a greater value.² The role of colour was simply for decoration of form; it was not viewed as being an end in itself.

Hills wrote at some length about the historical bases for the subordination of colour to form in the Middle Ages. He stated, "the most loaded categorization of colour that writers of the Renaissance inherited from classical antiquity was the valorization of

¹ Sinclair, Lister, *Hands Across Time*. (radio program presented on the show "Ideas" on CBC Radio, August 2, 2001). Quoted from the final minute of the show.

austere colours as superior to florid ones. In the ancient world the easy attraction of florid colours was condemned as morally suspect because it interfered with the higher cognitive function of reading form.”³ Hills demonstrated that these views were stated in texts such as Aristotle’s Poetics, Pliny’s Natural History, and Vitruvius’ Treatise on Architecture, and that the writings of these philosophers were highly valued by scholars.

It was during the Renaissance that people in general, and scholars in particular, began to question basic tenets of the Roman Catholic Church. Contemporary with the establishment of the Franciscan Order, with its humanistic approach to the beauties of this world and the natural order of things, people started questioning traditional doctrines. The Christian humanism of St. Francis overturned the traditional religious beliefs that people were born and lived their whole lives as sinners needing to continually ask for God’s and the Pope’s forgiveness. Instead, humanism prevailed.

As the culture of the Middle Ages faded the arts flourished. The wealthy families who controlled the city-states, such as the Medici in Florence, supported the arts with their commissions for sculpture gardens, huge palaces, elaborate tombs, and paintings for their homes. Artists were commissioned to paint scenes of pomp and splendour and significant religious works, as well as secular works recording the immediate facts of existence. They were both artists and scientists, as many specialized in one branch or another of painting, like perspective, anatomy, movement, or the effects of light, discovering the secrets that would elevate the realistic painting experience within the High Renaissance period.

One of the main centers of influence and commerce in Italy was the city-state of Florence, and one of its early artistic leaders was Filippo Brunelleschi (1377-1446). An architect by profession, he is now credited with the greatest advance in the early

² Paul Hills, *Venetian Color. Marble, mosaic, painting and glass 1250-1550*, (New Haven: Yale University Press, 1990), p. 90.

³ Hills, *Venetian*, p. 91.

Renaissance period in Florence, an advance in the field of painting. He experimented at length with the concepts of perspective, and he eventually developed a mathematically based system of perspective that would allow for a realistic rendering of three-dimensional space depicted on a two-dimensional plane.⁴ His rules of proper perspective were widely adopted and came into general use very quickly.

Andrea Mantegna (1431-1506) was another leading fifteenth-century painter in Northern Italy. He is known for developing a rich sensuousness of line, as well as continuing to experiment with Brunelleschi's system of perspective. This adeptness with line can be clearly discerned in his engravings. Up to this point in time, the practice of engraving was considered a craft only, whose main purpose was for book illustrations. Mantegna's engravings became works of art in their own right. He developed a complex linear hatching method to enhance the depth of pictorial space, and his light and shadow areas were strongly contrasted, allowing for a more three-dimensional illusion. His line quality is superb. The effect is movement. He claimed that this kind of artistic creation required a much higher concentration than that of simply recording the image realistically.

Another fifteenth-century Florentine artist who was renowned for his linear compositions "woven with subtlety and brilliance" was Sandro Botticelli (1445-1510).⁵ He was not as concerned with theoretical aspects of painting or Brunelleschi's mathematical rules of perspective as he was with creating highly complex compositional, mythological and philosophical studies. He completed many paintings dealing with religious themes, and the intricate compositional structuring of his forms is evident in all his works. He could never compete with the likes of Leonardo da Vinci and Michelangelo in his rendering of the human figure, but his compositional mastery using line and form are, in my opinion, comparable to none of that period.

⁴ Frederick Hartt, *History of Italian Renaissance Art. Painting, sculpture, architecture*, third edition, (New Jersey: Prentice-Hall, Inc., 1987), p. 116.

⁵ Hartt, *Renaissance Art*, p. 323.

The two greatest Florentine artists of the sixteenth century High Renaissance period were undoubtedly Leonardo da Vinci (1452-1519) and Michelangelo Buonarroti (1474-1564). According to Vasari, a sixteenth-century artist/historian, Leonardo's experimentation in the fields of science, biology, strategies of war, and the arts was incredible.⁶ Speaking of Leonardo's genius, he said "there was infused in that brain such grace from God, and a power of expression in such sublime accord with the intellect and memory that served it... It seemed to him that the hand was not able to attain to the perfection of art in carrying out the things which he imagined; for the reason that he conceived in idea difficulties so subtle and so marvellous, that they could never be expressed by the hands, be they ever so excellent."⁷ Leonardo's perfectionism caused that he was rarely satisfied with his endeavours for he felt they could always be improved upon.

Michelangelo had a moody, taciturn and volatile temperament, yet according to his pupil Ascanio Condivi, he showed patience and compassion for those around him.⁸ Both of these men's lives and works have been discussed, illustrated, and analyzed over and over again, and I do not think that I need to do it again, except to point out that their draughtsmanship was superb, and that colour was used by both of them as an ornament for decorating form. Vasari mentions Michelangelo's hesitation to accept the Sistine Chapel commission because of his lack of experience with colour in fresco work, and that he "sought by every means to shake such a burden from his shoulders."⁹ In retrospect we can see that Michelangelo did a superb job with the colour as well as the figures, but it is also clear that when the paintings are examined at close range they reveal Michelangelo's practice of outlining shape in order to enhance form, as in *Ignudi*, 1511 (Fig.1). In this detail of a ceiling panel there is clearly visible the black line used to define the figure. Pierluigi de Vecchi's 1992 book entitled Michelangelo notes Michelangelo's attitude

⁶ Vasari, *The Lives of the Most Eminent Painters, Sculptors and Architects*, translated by Gaston Du C. de Vere, (New York: Harry N. Abrams, Inc., 1979), Vol. II, p 779.

⁷ Vasari, *Lives*, p. 780.

⁸ Condivi, Ascanio, *The Life of Michelangelo*, translated by Alice Sedgewick Wohl, edited by Hellmut Wohl. Second Edition, (Pennsylvania: the Pennsylvania University Press, 1999), p. 106.

⁹ Vasari, *Lives*, Vol. 3, p. 1856.

towards line. Michelangelo is quoted as having said: “painting, architecture and sculpture find in drawing their culmination. There lie the first sources of all manners of painting and the root of all knowledge.”¹⁰ Form and line were the most important constructs of the Florentine school and Michelangelo embodied all of the school’s finest characteristics.

While the High Renaissance period in Florence was characterized by the development of line and perspective, in Venice the artists were no less innovative, but they concentrated their efforts in a different area of study, namely colour. Venice was the center where the greatest developments in colour took place. The roots of this new development in art are found within the history of the city and in its unique living environment.

The original Venetians were Italian settlers who took up residence on the mudflats in the middle of a lagoon fleeing the barbaric invasions in the fifth and sixth centuries. By the middle of the fifteenth century it was the richest city in Europe and the center of trade with the Orient. The wealth of this mercantile community enabled the inhabitants to collect treasures; precious metals, rare stone, marble, glass, and exotic colourful tapestries, silks and dyes. All were assimilated into the culture that was Venice.

Venice was known for its strong sense of freedom, safety and independence. The inhabitants of Venice believed that the lagoon was a natural protection from invaders, and so instead of enclosing themselves behind battlements, they displayed their prosperity and freedom with architectural designs and coloured facades in brick and plaster. This reverse psychology suggested a powerful city that was immune from attack. Where else in the world during the Middle Ages would people have dared to display their wealth so prominently, blatantly and defiantly? This confidence in their safety stemmed from the then well-known fact that the mudflats of the lagoon could be treacherous to navigate, so most would-be attackers were deterred from trying.

¹⁰Pierluigi De Vecchi, *Michelangelo*, translated by Alexandra Campbell, (London: Barrie & Jenkins, 1992), p. 91.

Since the Venetians built their homes and businesses on pilings sunk into the mudflats, there was a huge demand for lighter construction materials. They ordered decorative facades, used coloured plasters, and imported brick and marble veneers for the fronts of their homes. The Venetian populace also developed a sense of unity and pride in their city because, on festival days, highly coloured silks and tapestries would adorn their balconies. The architectural effect of the bright colours along with the delicacy of Venetian designs suggested weightlessness, whereas the massiveness of the brick and stonework in Florence suggested the opposite.

The feeling of weightlessness was enhanced by the water of the lagoon, which surrounded and meandered through the city and was an important factor in the city's uniqueness. Water lapped around the base of the buildings and the resulting reflections of both city and sky, in the water and on the walls of the houses, intermingled back and forth to produce a shimmering effect that was quite ethereal. Hills described the results thus: "the vigour of the waters, the currents of the lagoon, are revealed as the prows of boats cleave the dense colour... Such colour is endless, abundant, unfathomable, imbued with latent energies. On the lagoon colour manifests itself by turns as a phenomenon adhering to the surface, or spreading into a film, or filling a volume."¹¹ Colour is described by Hills as a universalizing power...which is reinforced by atmospheric effects of illumination and ambient light, that warm and cool colours produce different effects in the lights and shadows, and that these relationships cut across the boundaries that line and shape tend to separate.¹² I have sat by the side of rivers many times and been mesmerized by the transient nature of the colours reflecting from the water's surface, first glimpsed as separate entities and then quickly blended into new colours by the movements of the current. The lagoon was an integral part of people's lives in Venice

¹¹ Hills, *Venetian Colour*, p. 9.

¹² Hills, *Venetian Colour*, p. 18.

and so, for me, it explains the loss of definite contour lines of objects in Venetian paintings as compared to the linear qualities of Florentine works.

For Venetian painters colour and light became the important elements in their work. Colour was not just regarded as a descriptive tool, but as a separate formal entity to be dealt with. The developments in colour initially took place in the studios of the Bellini family, principally with Giovanni (1430-1516). His early work was strongly influenced by the work of his brother-in-law Andrea Mantegna's sensitivity to line and his sculptural style, but he also demonstrated a "subtle perception of colour and light...and an exceptional sensitivity to both the natural landscape and the human condition."¹³ At first glance it might appear that Bellini was rooted in both camps, a formalist and a colourist, but it must be remembered that he was the first in the school of colourists, and as such he made a major step when he incorporated colour to the extent that he did.

Bellini's greatest works were executed in the time after he met Antonello da Messina (1430-79), a painter who is credited with having introduced oil medium pigments to Italy. This new oil painting technique permitted the colours to be laid down on the canvas in successive, transparent washes, which gave a sense of depth within the colour itself, unequalled by either fresco or tempera.¹⁴ It acted as the catalyst for the Venetian style of painting. With it Bellini explored the interactions of light, air, and substance. His explorations led him to gradually integrate solid forms and atmospheric nuances. The outlines of figures and the architectural settings gradually disappeared, being replaced by transitions of light and shadow. His luminous colourism, his responses to the natural world, along with his warm humanity were certainly evident in all his works. These features typified the special nature of Venice's contribution to the High Renaissance.

Tiziano Vecellio, or Titian, is credited with being the first artist to use expressive brushwork. In order to realize the three-dimensionality of his forms, he "distribute[d] his

¹³ <http://www.fwkc.com/encyclopedia/low/articles/b/b003000974f.html>

¹⁴ Hartt, *Renaissance Art*, p. 117.

colours in innumerable nuances which cover[ed] the surface of the picture,”¹⁵ using directional brushwork as well as colour to suggest the shape. He showed an independence of spirit throughout his career, such as the unconventional placement of figures in terms of Renaissance rules of painting. His achievements established him as a leading sixteenth-century Venetian painter, and according to Pietro Aretino, a Tuscan writer living in Venice around 1530, he was the undisputed champion of Venetian colour.¹⁶ In his book *Renaissance Art*, Hartt says that “The splendid pageantry of his *Assumption of the Virgin* (1516) (Fig.2) is a direct and forthright embodiment of sensual experience that manifests itself continually as a unifying trait of colour which glows and pulses.”¹⁷

It has been suggested that the shift from opaque fresco and tempera techniques to translucent oils was a symptom as much as a cause of the changing attitudes towards colour.¹⁸ As an artist myself, I disagree. I can remember my own initial excitement when experimenting with new painting and printing processes. I can imagine the rapture the Venetians felt as they came up with results never before obtainable. Throughout Bellini’s career the evidence of a drive to experiment further, to push the limits of the new medium, is clearly seen. I think the new oil medium was not symptomatic, rather it was the catalyst that marked the division between the Venetian and the Florentine schools.

Before the Renaissance, scholars and artists believed that form was superior to colour. Renaissance artists in Florence followed these theories, while the Venetians queried the validity of this and produced their own colourist theory to combat the dominance of form. Venetian sensibilities were more inclined towards a sense of timelessness, portraying mood. They prized stillness as an invitation to the viewer to experience the fullness of

¹⁵ Hans Tietze, *Titian*, p.11.

¹⁶ Hills, *Venetian Colour*, p. 201.

¹⁷ Hartt, *Renaissance Art*, p. 593.

¹⁸ Hills, *Venetian Colour*, p. 133.

the moment. The Florentines asserted that in order to represent life in the figure, movement was an essential characteristic. At times Titian imitated Michelangelo's dynamic heroic figures, but his figures had a sense of stability and grace. Colour was clearly his principal concern.

Literature was the inspiration for artists throughout the Renaissance period, but by the mid-sixteenth century the situation reversed, and popular writing began to react to painting. The cause for this development has been described by Paul Hills as being the enthusiasm and delight exhibited by the wealthy patrons of the arts towards secular paintings. He said that literary writers needed to "cover their backs by inventing a role for themselves as commentators on painting."¹⁹ Literary texts were written discussing the pros and cons of form versus colour (*disegno e colori*). Hills was probably right when he maintained that these texts revealed more about the nature of debate than about the actual practices of the individual artists.²⁰

Venetian colour had a great influence on European art movements following the Renaissance period. Subsequent periods continued working with colour and form, absorbing the lessons of the great Italian masters. Beginning in the Venetian school, but soon expanding to all art, colour was no longer formally required to be subordinate to form but could be an equal element in the development and realization of a great work of art. While colour was in its infancy, it excited the art world to new possibilities.

The Mannerist period developed directly out of the Renaissance, experimenting further with the integration of form and colour. It tried extremely hard to incorporate both, tried maybe too hard, and fell victim to its own excesses. Artists within the succeeding periods usually concentrated their efforts on either form or colour, settling distinctly on one side or the other. Take for instance Eugene Delacroix (1798-1863) and Jean-Auguste-Dominique Ingres (1781-1867), two of the greatest artists in the nineteenth century.

¹⁹ Hills, *Venetian Colour*, p. 98.

²⁰ Hills, *Venetian Colour*, p. 220.

Unfortunately these two men developed an intense animosity towards each other because of their differing opinions and because each was determined that his views were superior to those of his rival. The first half of the 19th century can almost be interpreted as a contest between the two.²¹ In fact, the ongoing confrontational atmosphere encouraged one unknown artist at the time to produce a print that depicts Delacroix and Ingres jousting as medieval knights holding respectively, a brush and a pencil. This scenario of choosing one element over the other carried over into the twentieth century, first with the Impressionist movement, then with Dadaism, Surrealism, Cubism and lastly Abstract Expressionism.

²¹ Helen Gardner, *Art Through The Ages*, seventh edition, revised by Horst de la Croix and Richard G. Tansey, (New York: Harcourt Brace Jovanovich, Inc., 1980), p. 741.

Chapter Two

Divide and Conquer

“Reduce every problem to its simplest form, and not beyond.”

- Sir Isaac Newton²²

In the mid-forties some artists developed a new technique they named action painting, which became the embryo of Abstract Expressionism. The artists involved in this new movement drew their ideas from two Surrealist concepts: first, the openness to the automatic flow of thought, and second, the desire for spontaneous action. This process was labelled automatic writing, whether it was the act of writing down thoughts on paper as they flowed freely to the mind's surface, or speaking words automatically, or painting.

Robert Motherwell, one of the leading Abstract Expressionist artists, described succinctly the fundamental concepts of Abstract Expressionism as follows:

The spirit in which the extreme Abstract Expressionist painting is begun can be summarized thus: shapes, colours, and lines are placed on the canvas with the least possible premeditation. Their initial form and juxtaposition dictated by various levels of the sub-, un-, or semi-consciousness; by unplanned inspirations, by sheer fortuity, or by the inherent nature of the medium. Here is a disorganized but vital complex of raw formal data – an uncoordinated ‘unknown’. The painter, during subsequent phases of the process, relates, alters, and organizes on the basis of a mediating set of attitudes and principles that run through all his works, and even through all his life. Predetermination of goal is regarded,

²² Quotation popularly attributed to Sir Isaac Newton.

not as an essential discipline, but as a danger. The question of what will emerge is left open. One functions in an attitude of expectancy.²³

Abstract Expressionism dropped social commentary and dealt with concepts instead of with reality. The Abstract Expressionist artists were not concerned with representational imagery, for it was less important than the emotional response to that imagery and the expression on canvas of those feelings. Paint was applied quickly, gesturally, so that the viewer could see the artist's process. As the emotional drama built on the canvas, the actual movements of the brush would theoretically invoke a similar feeling.

The Abstract Expressionist movement was made of two sections; gestural (form and line) and colourfield. Jackson Pollock (1912 – 56), Willem de Kooning (1904 -1997), and Franz Kline (1910 - 62) were three of the leading Abstract Expressionists dealing with gestural concerns. Mark Rothko (1903 - 70), Clyfford Still (1904 -1980) and Robert Motherwell (1915 -) typified the colourists.

Jackson Pollock was probably the foremost of the movement dealing with line and pattern. His paintings were all-over patterns of linear detailing. Working automatically and instantly he produced vast canvases of gestural brush strokes with no pictorial representation such as *Number 3, 1949: Tiger, 1949* (Fig.3). In 1948, when his first paintings in this style were shown, the public was shocked, for the works seemed to be in direct opposition to all the prior conventions of what made a good artwork. Beauty, realistic imagery, depth and space were all concepts that the everyday person could relate to. How were they to understand and relate to these new works? The public had no idea, as nothing like this had ever been done before in the name of fine art.

A few artists and critics were amazed at the works, for the freedom from conventional ideas and for their originality. Irving Sandler, in The Triumph of American Painting,

²³ William C. Seitz, *Abstract Expressionist Painting in America*, published for the National Gallery of Art, Washington, (Massachusetts: Harvard University Press, 1983), pp.xii-xiii.

called Pollock “the ice breaker”, for he opened the way to a kind of painting that was more direct, improvisational, abstract, and larger than that of the Surrealists. He commented on the unconventionality of Pollock’s work, not only because of the direct manner in which it was applied, but because it did not define images, or outline planes.”²⁴

Willem de Kooning’s focus was on structure, using abstracted, figurative shapes. His figures were clearly influenced by his former styles, particularly Cubism, but they were created in the manner of automatic writing and unrehearsed thought. He is well known for his fragmented anatomy and energetic gestures with very limited spatial depth. His figures seemed to dissolve into the background. Sandler says that from 1949 – 51 the main thrust in de Kooning’s work was the “...fragmentation of anatomy in motile, energy-packed gestures” and that the “...increasingly vehement brush strokes ... created a wall of living musculature.”²⁵

Franz Kline’s early work also dealt with the figure. He continually experimented to abstract the form down to its simplest shapes, eventually resulting in a calligraphic brushstroke that became typical of his later work. By 1950 his works were totally abstract, and he dealt only with black and white. His lines were bold and spontaneous, creating tension and a certain sense of volume. His canvases were very large and he usually tacked them to the wall of his studio. He would then work with large house-painting brushes, using quick slashing actions until he achieved the desired result.

While the gestural Abstract Expressionist group relied heavily on line to realize their concepts, the colourfield group devoted their energies to solving the problem of colour on its own by formally excluding line. The colourfield group focused on the expressive possibilities of colour in and of itself. Chief among these artists were Mark Rothko (1903-70), Clyfford Still (1904-) and Robert Motherwell (1915-). In order to maximize

²⁴ Sandler, Irving. *The Triumph of American Painting. A History of Abstract Expressionism*, (New York: Harper and Row, 1970), p. 114.

²⁵ Sandler, *The Triumph*, p. 133.

the visual impact, these artists “...had to apply colour in large expanses that saturate the eye, had to eliminate figuration and symbolism, had to simplify drawing and gesture, and had to suppress the contrast of light and dark values ...”²⁶

If the concept of line, which had formed the foundation of most art to that time, was to be eliminated, how were these painters going to make meaningful works of art that would capture the imagination and hold the viewer? Their solution was to use different colours of equal intensity so that a unified whole was obtained, because they realized that if they used different intensities for different areas, then they would have created a sense of depth, which was not wanted.

Mark Rothko's *Untitled*, 1954 (Fig.4) was an excellent example of colourfield painting. On this huge canvas the colours were quickly brushed onto the canvas with loose, gestural strokes, which enabled them to intermingle to some degree. The actions of creating the work could be easily seen. The work consisted of three areas of colour, a central square of peach bordered by two rectangular yellow-green washes. Each section had many tonal variations within it because of Rothko's method of adding a new colour or shade to the already wet paint and then spreading it outwards, creating space rather than surface. The richness of the surface resulted from layering. There was a sense of atmosphere present in his work that was unlike that of any of his contemporaries.

The paintings of this group all dealt with colour, with how colours were perceived and the associations that came to mind, and yet, according to Sandler, Rothko always insisted that he was no colourist.²⁷ He wanted to distance himself from the idea of colour being associated with sensuousness, wanting to focus on other meanings. Rothko's interests lay along mythical or transcendental lines, using totally abstract non-symbolic imagery. In an article written for the magazine *Possibilities*, Rothko said, “the familiar identity of things had to be pulverized in order to destroy the finite associations with which our

²⁶ Sandler, *The Triumph*, p. 148.

²⁷ Sandler, *The Triumph*, p. 149.

society increasingly enshrouds every aspect of our environment.”²⁸ His goal was for the viewer to be unable to connect his works with any preconceived notions, so the experience could be a mythical, or even spiritual one.

His works were huge, and they were purposefully placed in small spaces so they filled the viewer’s vision, even his peripheral vision, and suggested an environment rather than a painting. Rothko’s reasoning was “...I want to be very intimate and human. To paint a small picture is to place yourself outside your experience, to look upon an experience... However you paint the larger picture, you are in it...It isn’t something you command.”²⁹ By placing his huge canvases in small, enclosed spaces Rothko forced the viewer to look at the paintings up close so the experience became one of total absorption.

One of Rothko’s contemporaries, Clyfford Still, worked with non-figurative elements in his work. He was not averse to using separate elements within a single painting in order to fully realize his thoughts and feelings in visual form. The elements he chose to repeat time and time again in his works were vertical upthrusts of colour with torn, frayed edges.

The final result of their struggles to gain the sublime was one of disappointment. As Sandler stated, “their ambitions were impossible to achieve, for...revolutionary art is always evolutionary.”³⁰ As thoughts need to continually develop in order to generate new ideas, so art needs to continually change in order to keep generating fresh ideas and concepts. Robert Motherwell, another of the colourists, sums up perfectly the idea behind Abstract Expressionism, “You are lost the instant you know what the result will be.”³¹ It appears that once the theories behind abstract expressionism were developed fully and came to fruition, the ideas were exhausted.

²⁸ Sandler, *The Triumph*, p. 149.

²⁹ Sandler, *The Triumph*, p. 154.

³⁰ Sandler, *The Triumph*, p. 150.

³¹ Seitz, *Abstract Expressionist Painting*, p.xiii.

Because the Abstract Expressionists separated line from colour and proved that each individual element had value, the twentieth century has witnessed a release from the formal tension that traditionally existed between the two schools of colour and form. Artists are now free to incorporate varying degrees of both elements without being forced into categories. Notwithstanding this newfound freedom, I believe that most artists, today as in the past, subconsciously situate themselves in one of the schools, being either primarily colourists or primarily gesturists. While essentially all art employs both colour and line, individual artists will usually weight one school above the other in their works. For most artists this weighting does not change over the course of a lifetime.

Chapter Three

Contemporary Influences

*"...we do not experience anything like the whole of reality,
but only some astonishingly small scraps of it, there being
in some cases different scraps for different people."*

W.A. Sinclair³²

Even as the Italian Renaissance painters and the Abstract Expressionists provided the theoretical foundations for my own work, I must give credit to several contemporary artists for their expressive vision that has influenced me greatly.

I am inspired by the work of the well-known contemporary artist David Hockney. From the first time I saw his works in a show in Toronto in 1983, I have been fascinated by his use of colour. At the time he dealt with buildings in California, not as architectural pieces, but rather as large spaces of simple colours, the planes intersecting to create line and to express meaning. Since then, his work has expanded and his meanings deepened, but he has stayed rooted in the landscape. One of his recent works, *Grand Canyon*, 2000, currently hanging in the Royal Academy of Art in London, England represents a magnificent view from an upper ledge of the canyon. The brilliant orange hues of the cliffs contrast dramatically with the vibrant greens on the narrow ledge. The result is an overall intensity that captures the sense of overwhelming heat as well as a momentary refreshing coolness.

Another painter whose use of colour attracted me is Canadian Group of Seven painter, Lawren S. Harris. Having first learned of him in 1984 when I was in Ontario getting my initial formal art education, and was missing the mountains of Alberta, I was

³² Sinclair, W. A., "The Real World Is Astonishingly Rich and Complex", Edwards, Paul and Pap, Arthur, ed., A Modern Introduction to Philosophy, (New York: The Free Press, 1965), p. 582.

overwhelmed with his sense of the monumentality and the grandeur of the Rockies. The refinement of his vision along with his writings on theosophy were a comfort to me as I struck out to express my own view of nature, in a time and a place when landscape was under-appreciated. At that time I was working in oil painting and I was particularly interested in the process of blending colour on canvas. When I was first introduced to the Group of Seven I saw in Harris' work a similar attention to atmosphere and love of the process of painting. I loved the way he simplified the landscape into monumental, angular, architectural structures and presented them using a very refined blending of colours. It reinforced my own concept of colour as the expressive medium and my love of process.

Two other painters whose use of colour and sense of grandeur intrigued me were Georgia O'Keeffe and Emily Carr. I was drawn to O'Keeffe's reductive images of canyons, hills and vast open spaces and her obvious love of the Texas Panhandle area, just as I was intrigued by Carr's dark, brooding forests and swirling winds. Both of these artists distilled their visions with a sense of power and majesty that almost overwhelms the viewer and with a sense of colour that excites the mind. I find it particularly interesting that their most powerful works expressed almost opposite emotions, O'Keeffe's tranquility against Carr's turbulence. Hockney, Harris, O'Keeffe and Carr, all worked in the landscape, all had a sense of monumentality and, in my opinion, all of these artists are colourists.

Another group who focused directly on the spiritual connection to the land were the land artists of the '60's and '70's. Three American artists in particular, Michael Heizer, Robert Morris and Nancy Holt stand out as having been an influence in my development. Heizer started his career as an abstract painter in the mid-1960s. In 1967 however, when he was twenty-three, he decided to make sculptures and drawings directly in the landscape, scraping, scratching and spray painting geometric forms on the desert floor. Speaking of this new direction, he said "when you make a sculpture by digging out dirt ... you change the definition of material and material usage, and you redefine what an

object is. It isn't materialistic, and it is spiritual and mystical and oriented toward the earth."³³ His huge sculptures are wonderful examples of this concept that removing something from the normal expresses the spiritual.

Whereas Heizer concentrated on abstract concepts, Robert Morris' focus was on ancient ruins, the passage of time, and on contemplation of life cycles. *Observatory*, 1971 (Fig.5) was his first major environmental proposal to be realized. It consisted of two concentric circles of vertical embankments built one inside the other, nine feet high and with diameters of seventy-nine feet and two hundred feet respectively. Several openings were cut into the embankments to enable the viewer to walk around within the work, eventually reaching the centre. He aimed at creating "a place in which the perceiving self might take measure of certain aspects of its own physical existence."³⁴ The positioning of the openings, along with boulders placed outside the rings, focused on the points of sunrise of the summer and winter solstices. Morris created this work to talk of time; of the time taken to actually walk around the work and contemplate it, of distant prehistoric time and megalithic builders, and because of his reference to solar positions, of astronomical time as well.

Morris' contemporary, Nancy Holt, dealt with time in a universal sense by considering the movement of planetary bodies and their orbits. One of her most successful pieces was *Sun Tunnels* (1973-76) (Fig.6), constructed in the desert in Utah. She used four huge concrete pipes in the shape of an X aligned to the summer and winter solstices. Holes were drilled into the top surfaces in star constellation patterns, with the effect that "day is turned into night, and an inversion of the sky takes place: stars are cast down to earth, spots of warmth in cool tunnels."³⁵

³³ McGill, Douglas. *Michael Heizer. Effigy Tumuli. The Reemergence of Ancient Mound Building*, (New York: Harry N. Abrams, Inc., 1990), p. 11.

³⁴ Beardsley, John. *Earthworks and Beyond: Contemporary Art in the Landscape*, (New York: Abbeyville Press, 1984), p. 27.

³⁵ Lucy Lippard, *Overlay. Contemporary Art and the Art of Prehistory*, (New York: The New Press, 1983), pp. 34-35.

American artists manipulated the land to a great degree, usually moving large amounts of dirt to create their work, whereas British land artists of this period tended to be more aware of their environment. Their work was less invasive on the landscape, probably due to their cultural traditions that taught a sense of reverence for the landscape. The works of British artists Richard Long and Andy Goldsworthy showed their connections with the land.

Long's main artistic activity was walking. A sculptor turned land artist, he documented his walks with photographs, rubbings of surfaces along the way, sculptural pieces using found natural materials, and map drawings of the area. His imagery relied heavily on universal symbols like circles, straight lines, squares and spirals. Long considered the walk itself to be a work of art, considering it in the context that "A walk is just one more layer, a mask laid upon the thousands of other layers of human and geographic history on the surface of the land...passing by and moving through life."³⁶ He exhibited these documentary findings as well as installations that used rocks, mud, or sticks from various locations, recreating aspects of the outdoor walks and referencing time.

On one of his walks, in the Mojave Desert in Southern California, he took a total of seventy-eight rubbings of rocks along the way, then exhibited these rubbings in circular format. Jeremy Lewison speaks of Long's use of the circle as a "...primitive elemental sign rather than an artful composition. It is perhaps the most powerful symbol of man's relationship with nature since, in prehistory, men arranged rocks into circles as a means of communing with the earth, the sun, and their gods. The circle suggests a concentrated field of force or focus of energy, and calls to mind ancient cairns, prehistoric sites such as Stonehenge, and the earth and planets."³⁷ Every rock surface is unique and different like fingerprints. They have a cosmic variety that "suggests something microcosmic or macrocosmic – a cell seen through a microscope or a planet through a telescope. Just as a fingerprint or handprint may be seen as the mark of an individual and also as the mark of

³⁶ Beardsley, *Earthworks and Beyond*, p. 42.

³⁷ Lewison, Jeremy, *British Art In Print*, (Edinburgh: Paragon Press, no date) p. 151.

man, so it is that rock surfaces are at once unique and universal: they are like the fingerprints of the earth.”³⁸

Andy Goldsworthy’s work also references time, capturing the fleeting moment as well as the daily, monthly, seasonal and yearly changes that occur in nature. His works consist of arrangements of found objects placed on the landscape. They are usually fragile, ephemeral constructions. His work has been described as “...maintaining a special relationship with the natural environment, based on an understanding of place.”³⁹ In the early eighties he began making stone arches, such as *Arch* (1982) (Fig.7), on the moors in England, or between stones in a stream, or on the side of rock faces. Many of the arches were constructed so that the weight of each rock would hold the next one in place for a time, while others were built in the winter and cemented together with ice, so that when warm weather returned, the arch would be destroyed.

Within the realm of printmaking the work of British artist Ben Nicholson (1894-1982) has inspired my formative experiences. Throughout his career, whether painting, drawing or etching, Ben Nicholson’s delight was in line. His particular focus was on abstracted forms, either still-life or landscape, and many times he used both of them in one work. His line work was highly selective for he simplified form down to its basic shapes. His use of line and colour often had two different focuses; first, as a play on the surface of the paper or canvas, and second, as subtle spatial structures that drew the viewer into an illusion of places and scenes.⁴⁰ Often he would add a form that suggested a sense of scale, allowing the viewer to relate to the work as a landscape.

In reviewing the work of current artists, I am not satisfied that I have found anyone who is working in entirely the same vein as I am. I have found one artist, Alain Attar, whose artist’s statement echoes my own, but the vision he puts to canvas deals with everyday

³⁸ Lewison, p. 151.

³⁹ Lussier, Real, *Andy Goldsworthy (Arche)*, (Montreal: Musee d’Art Contemporain de Montreal, 1998), p. 17.

⁴⁰ Norbert Lynton, *Ben Nicholson*, (London: Phaidon Press Ltd., 1993), p. 251.

objects that have become old within a single lifetime. His objects are familiar and common, so their history is also familiar. The viewer will understand the history because the objects were created, used, and are now used up, all within the viewer's own lifetime. My etchings also talk of imprint, but my subject matter and my expression connects to past cultures, whose influence on our attitudes and our assumptions about life's meaning are powerful but not easy to define because the details of the source have been obscured by time.

There are several artists whose subject matter parallels my own choices, but their inspiration is very different from my own. In Poland, Ewa Zawadska makes etchings of abandoned concrete building sites. She uses photo-sources to create military bunker-like constructions that have an aura of abandonment. Stanislaw Stopczyk says of her work that she is intending to portray "the world of things, the world of motionless, heavy and coagulated matter, the world transferred into the sphere of the abstract, into reflective activities...".⁴¹ Her *Black Landscape* series of works suggest massiveness and solidity, but because of the dilapidation, cracks and crumbling, it also speaks of break-up and weakness.⁴² The pieces are powerful and enclosing, but the feeling I get from her work is that it is born out of an uncertain past with echoes of a fear of the future and of death.

Canadian artist Ed Bartram is the head of the printmaking department at the Ontario College of Art and Design. His works concentrate on the geological rock formations of the Canadian Shield. His fascination with the detail of the rock surfaces has led him to create micro-views which become abstracts dealing with colour and pattern. His work intrigues me because his particular focus deals with surface, with all the accumulated effects of erosion and disintegration, as well as moss and lichen growth. His works are contrasts of colour and pattern dealing directly with what is actually on those rock

⁴¹Stopczyk, Stanislaw, Artist's Index: Ewa Zawadzka, (<http://karaart.com/index/zawadzka>), p. 2.

⁴² Jule, Walter, edited by. *Sightlines, Printmaking and Image Culture*, (Edmonton: University of Alberta Press, 1997) pp. 36-37.

surfaces at that precise moment, whereas mine are concerned with memory and connecting to human imprints and spiritual roots.

Steven Dixon, an art technician at the University of Alberta in Edmonton seems to come close to the vision I am trying to portray with his photogravures and intaglios of Middle Eastern ruins. The images have a sense of history and of weathering, but they still deal in a direct way with the ruin as object today, without making reference to the ancient memory and threads of connection.

The closest I have come to finding anyone working with similar sensibilities as my own is a Japanese artist, Ryusuke Se, who graduated from Musashino Art University in Tokyo, Japan in 1984. Her large format etchings such as *Drowse*, 1993⁴³ represent roadside markers rich with textural nuances and an abundance of detail. They seem to speak of the surface of the rock, of the energy forces within, and of the environment that shapes it. The cultural and religious practices of Japan play a strong part in her choice of imagery. Her work suggests that these road markers connect the present with travellers from ages past.

All of these artists have strong, spiritual ties to the land, connections that are evident from their choice of subject matter. Each have their own unique vision and the forces in nature that draw the artists to create the works can be clearly discerned. My own work is strongly influenced by these forces as well as the cultural history of my ancestors.

⁴³ Takizawa, Kyoji. *Lines of Sight: Tactility, Tracks and Territory*, (Tokyo: Musashino Art University Museum & Library, 1999), p. 56.

Chapter Four

Connecting to the Land

"Any landscape is a condition of the spirit"
-Henri-Frederic Amiel⁴⁴

It is perhaps self-evident that every society is founded on traditions. Keith Critchlow, the well-known architect and specialist in megalithic science, in his book Time Stands Still says, "What we will call traditional or perennial wisdom is the foundation of all human communities throughout recorded and non-recorded time. It not only sets out to relate the individual to the cosmic scheme of things, but predicates a relationship of health or 'wholeness' between the natural environment and fellow beings. It is only in this realm that the full dimensions of our dignity and humanity are to be found, as it is the very principle of unity."⁴⁵ It is perhaps equally self-evident that these traditions are usually represented by symbols. Major traditions are often associated with large and imposing symbols. When we discover an ancient symbol that required a significant effort to create, it may then be appropriate to infer that in the society that created the symbol there was an important tradition associated with it. One may confidently assume such significance to the megalithic structures of the British Isles and Western Europe.

Traditions allow us to better understand the possible psychological connections between the stone circles and the people who built them. It is these psychological, as well as scientific, evaluations that I wish to explain. The majority of Critchlow's career focused on the rationale for the deliberate placement of stones in Neolithic circles. He quite convincingly asserts that although the people's inspiration for building these ancient places was social, cultural and spiritual, their ability to build was based on intellectual

⁴⁴ Amiel, Henri-Frederic, as quoted in Hallberg, Paul, edited by. *The Feeling For Nature and the Landscape of Man*, (Goteborg: Kungl. Vetenskaps- och Vitterhets-Samhallet i Goteborg), p. 12.

⁴⁵ Critchlow, Keith. *Time Stands Still. New Light on Megalithic Science*, (London: Gordon Fraser, 1979), p. 12.

and technical expertise. Critchlow's research was not only a study of the stones as mathematical and astronomical wonders, but also an attempt to understand them as cultural signifiers that unified the society in all aspects of their daily lives.

Speaking of these connections Critchlow states that "This implies the most interesting integration between day-to-day human affairs on the one hand, and the idea of space and time in eternity on the other to the community for whom they were built. The abstract concepts of calculation, the calendar, time and space, all related to their immediate present."⁴⁶ He reminds us that, "archaic man ... placed himself in a metaphysical concept. The gods were more real than the actual daily events – be they food gathering or building, and that the value of religious symbolism as a universal phenomenon is that it always points toward a reality concerning human existence."⁴⁷ This is especially true of the standing stones because the vast majority were placed on high points of land, commanding the skyline.

These standing stones were no doubt erected as physical signs for the people, to be seen not only at close range but also from a great distance. They were powerful indicators of cultural traditions, constant reminders of connections within the greater sphere of life cycles. These cultural patterns would be rehearsed from generation to generation and conditioned, consciously and subconsciously, into the peoples' habits and ways of thinking.

Professor Alexander Thom, a well-known Oxford mathematician dedicated most of his life to the study of mathematical relationships evident in the standing stones. His study proves that the stones were carefully situated so that precise calculations could be made concerning the movements of the sun, moon and stars throughout the year, and elaborates on the mathematical relationships and the resultant calculations in great detail.⁴⁸

⁴⁶Critchlow, *Time Stands Still*, p 27.

⁴⁷ Critchlow, *Time Stands Still*, p. 171.

⁴⁸ Critchlow, Keith and Challifour, Graham. *Earth Mysteries. A Study In Patterns*, (London: Research Into Lost Knowledge Organization Trust, 1977), pp. 11-18.

Professor Thom's works are often cited as conclusive scientific proof that the stones were carefully and deliberately situated and they convincingly demonstrate that the culture that built them was astronomically sophisticated.

Two of the earliest known Neolithic sites in Ireland are the passage grave found at Newgrange (Fig.8) in Co. Meath and Ballynoe (Fig.9), a circle of huge uprights in County Down. Both have been carbon-dated to approximately 3250 B.C. The Newgrange passage grave is unique, with no other known passage grave comparable to it. In the centre of Newgrange's immense stone mound was found a passageway leading to an interior chamber consisting of three separate alcoves. Michael O'Kelly states in Newgrange, his definitive text on the Newgrange site, that there was a "...sufficiently well-fed settled population... that enabled them to look beyond the questions of day-to-day survival and to adopt the spreading cult of the new religion."⁴⁹ He notes that the particular sect responsible for building the passage graves was only one of a number of sects, and that others were responsible for building portal dolmens, wedge galleries and court cairns. He explains that the building of these sacred places should be regarded as the expression of the religion and the validation of a stable and healthy population.

It was only in December 1969 that it was discovered that the orientation of the lintel box above the entranceway to Newgrange allowed sunlight to extend along the passageway. The entrance and passageway was oriented towards the winter solstice such that, at sunrise on the morning of the solstice the sunlight shone right to the back of the burial chamber, a distance of over 85 feet. It has been speculated that the people believed that the sun came down the passageway on that day to collect the spirits of the dead, allowing them to be released from the tomb as the sunlight retreated back along the passage to the entrance.⁵⁰ It has also been postulated that Newgrange, as well as many other sites, served several other functions besides being a burial chamber, particularly because the number of remains discovered within the site is relatively small compared to other

⁴⁹ O'Kelly, Michael J., *Newgrange. Archaeology, Art and Legend*, (London: Thames and Hudson, 1982), p. 122.

passage graves; five persons as compared to sixty-seven in the neighbouring smaller passage grave found near Fourknocks, Co. Meath.⁵¹

Early Irish literature and tradition proclaims Newgrange as the abode of the gods, a sacred place and one to be respected and left untouched. Even today myths continue to surround this and other megalithic sites. Tales of the Tuatha De Danaan, a supposed magical race who retreated into these places to live, still exist with the result that local people tend to leave them alone, even if the site is within close proximity of their home.

These great stone circles that are scattered across Ireland, Britain, and along the French coast of Brittany, are evidence of ancient knowledge of the universe because the placement of the stones in conjunction with the outliers, stones placed deliberately outside the circle, align with the solstices. These alignments enable precise measurements to be taken in order to determine when the seasons begin and end. These determinants are integral parts of people's daily lives, everything from when to plant to when to harvest.

Ballynoe is one such circle situated on the Ards Peninsula in County Down. The massive standing stones are situated in the middle of a field on one of the highest points of land in the surrounding countryside. At some later date a burial chamber was built in the middle of the circle, but it has now collapsed. There are many circles that have burial sites in the centre, and although experts have surmised about the possible reasons for this such as an already existing spiritual circle, they are only conjecture. Suffice it to say that there are many thousands of similar Neolithic stone structures still in evidence that are known to have meaning relating to cycles of life and death.

The Neolithic circles are not the only evidence of prehistoric construction, however.

⁵⁰ O'Kelly, *Newgrange*, p. 123.

⁵¹ O'Kelly, *Newgrange*, p. 126.

Thousands of miles away in the United States, there is evidence of circular mounds built by Woodlands Indians along the Mississippi River as early as 2200 B.C. More recently, in the Four Corners Region encompassing Arizona, Colorado, New Mexico and Utah, ancient arable farmers commonly known as Anasazi, migrated north from Mexico and settled the region. They gradually developed a complex network of towns and villages, of which there are many remaining examples still visible today. I had long heard of the ruins of the Anasazi, but it was during an extensive research trip there in the summer of 2000 that a number of similarities became apparent between the Anasazi and the Neolithic people of Western Europe.

As is the case with the vast majority of prehistoric cultures, there is either very little or no written documentation available regarding the society, and so today, archaeologists and anthropologists have to rely on circumstantial evidence to formulate their hypotheses of the particular culture. The study of the Anasazi has been no exception, but with the added bonus of having Puebloan Indians living in Mexico today who claim the Anasazi as their direct ancestors. The culture and lifestyle of modern Puebloans seems to have many similarities relating to the evidence left by the ancient Anasazi, and so it is quite reasonable to assume that these similarities can be used as a guide to reconstruct the older one.

One of the main reasons for the preservation of these sites, some dating back to 800 AD, is that the Anasazi built their villages and towns from stone collected at the base of cliff outcrops or along riverbeds. The typical family dwelling consisted of one small square room, ranging in size from approximately 500 square feet to about 800 square feet. These rooms, which were sometimes built four stories high, were all interconnected and resembled an apartment complex. In nearly all of these complexes there was at least one building with a window or door oriented precisely to the sunrise on the morning of the winter solstice. One curious feature of Anasazi construction that caught and held my attention was a large circular stone room called a kiva (Fig. 10). Although the diameter of the floor varied from kiva to kiva, ranging from approximately fifteen feet to over fifty

feet in some instances, they were built according to a fairly rigid pattern, one that included elaborate design work and was full of symbolism.

If current Puebloan Indian religious practices are a guide, kivas had great religious significance with relation to birth, death and spiritual purification as well as being places for social gatherings. One Puebloan creation myth today recounts the people's origins. They believe that in order to be born into this, the fourth world, their souls entered through a doorway that was reached by climbing a ladder out of the pre-existing third world that is situated under the ground. This myth was symbolically represented in the floor of the kiva by a small circular hole, the sipapu, frequently dug into the solid rock as deep as they could go.

Kivas were generally built with only one entrance that was through a hole in the wooden roof. The participants in the ceremonies climbed up and down a ladder through this hole symbolizing their connectedness both with this world and with the previous spiritual world. During ceremonies a fire would be kept burning in the fire pit with the smoke exiting through the roof entrance. Passing through the smoke was necessary and symbolized purification of the soul. The kiva's circular structure was representative of the circular nature of life that included seasonal and yearly cycles. It helped reinforce the belief that they had deliberately situated themselves in the centre of their universe.

There are many very large Anasazi sites in the Four Corners region and they all radiate out from the central complex in Chaco Canyon, New Mexico. This patterning of circles and radial axes tends to authenticate the concept of situating themselves in the best possible location, the centre of their universe. It is interesting to note that from the outlying villages, or from high points near the villages, direct site-lines were established with the central complex, which would have the effect of unifying the whole and giving a sense of community and strength to all.

Of course comparisons can be made among a wide variety of cultures, both past and present, as to the extent of their use of stone to represent both the spiritual aspects of their beliefs as well as to satisfy their physical needs. As is the case with every project that the human race has devised, the larger and longer the project, the more determination, stamina and sense of purpose is required to complete it.

These two civilizations already mentioned, one eventually building complex towns in precarious sites in natural gaps of the cliff face, the other working with precise astronomical calculations to construct huge circles and covered chambers, are representative of the willpower and conviction needed to complete such structures, especially because of the minimal technical aids available to these people at the time. When visiting these numerous sites on two continents I have repeatedly asked myself why these people went to such great lengths.

It is my opinion that these physical representations of metaphysical ideas and concepts (origins, universal signs, astronomical bodies), were seen as symbols which provided the people with a straightforward way to understand all aspects of their lives (birth, life, death) as well as their hopes, fears and reason for being, especially in a very uncertain existence. It is unlikely that ancient people could live on this earth without taking notice of, and trying to explain the actions of the sun and the moon. It is reasonable to conclude that the Neolithic stone circles, oriented as they are to the sun and moon at the summer and winter solstices, are, at very least, temples built as sanctuaries for worship. Certainly present day Pueblo Indian religious practices support the same conclusion in respect of the kivas. The unknown cultural aspects of these two very separate societies that compelled each of them to build such massive rock structures and expend such enormous efforts only serves to increase the mystery behind the labour.

Another particularly interesting tradition that shows similar connections with stone relating the integration of spirit, stone and community welfare, is that of the Gadaba people who live in the Orissa region of India. As recently as 1952, these people were

continuing to participate in an ancient Gotr ceremony in which the spirits of the honoured dead were linked with standing stones placed within the village square. The stones that were erected during the ceremony were not only representative of certain ancestral spirits, but the spirits reportedly were within the stones and could aid the council of elders in making wise decisions for the tribe's welfare. This ceremony was linked with harvest production and health of the tribe's animals, thus connecting the metaphysical and physical worlds, making a complete, unified whole.⁵²

The threads of connection that tie the present with the past for us today are that these structures continue to exist and still clearly bear the marks of human presence. This imprint left reminds us all of the strong connections to the land which have existed within past cultures. There is a human continuum that stretches from prehistoric times to the present and into the future. Whether or not we recognize it, we are an integral part of that continuum, and we can gather meaning from those who went before as well as add meaning to those who will follow.

⁵² Critchlow, *Time Stands Still*, pp. 16-17.

Chapter Five

Interpreting the Connection

*"We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time."
- T.S. Elliott⁵³*

From clambering over rocks and ruins as a child in Ireland to etching and portraying rocks and ruins as a post-graduate student at university seems like an extension of child's play. In a certain sense it is. Going on holidays to the west coast of Ireland was always an exciting proposition for me. I was filled with a sense of wonder and curiosity, especially concerning the physical world. As an adult, this thirst for knowledge brought me to printmaking as a companion to my previous training in painting and drawing. I find great enjoyment and satisfaction with all the printmaking processes; silkscreen, relief prints and especially etching. The many different stages that are needed to produce a final image and the sheer physicality of the processes involved brings satisfaction and enjoyment. Printmaking has opened a new opportunity to fulfill a personal need to express the macro by paying attention to the micro.

The physical processes involved in developing etching plates are important to me, as the process itself is satisfying, and occasionally is sufficient, without even going to the final step of printing. There are many steps involved in the production of an image and I think an explanation is necessary in order to better understand the work. First the bare plate may be cut, sanded and polished to remove unwanted surface imperfections (although sometimes I leave it as is because the accidental markings on the plate relate to the unpredictability in the natural world). The plate is then heated and covered with a chemical resist, usually a hard ground or a soft ground. This ground enables the plate to

⁵³ wysiwig://254/http://www.bartleby.com/66/12/18812.html

be protected while being etched. The plate is now ready to receive its image, which is accomplished by scratching or altering the surface of the resist.

When I am satisfied with the drawn image, the plate is placed in an acid bath and, given sufficient time, the acid penetrates the scratches in the resist to etch the plate. When I think it is appropriate I remove the plate, clean off the resist and examine the result. If I want to make a print at this stage then I spread ink over the whole plate, and wipe off the surface so that what is left is only the ink in the etched lines. I then put the plate on the press bed, cover it with a moistened sheet of printing paper, and pass it through the press. The image is transferred to the paper, and I can examine what I have done so far.

I may repeat this process several times before I am satisfied with the image on the plate and ready to produce an edition. I find great satisfaction in creating specific line qualities and forms on the plates, and also a sense of excitement in proofing the plates between successive repetitions of the etching process.

I find that the use of the resists is particularly satisfying to me. The characteristics of hard ground resists produce a distinct, clear line on the plate. The soft ground resists, on the other hand, permit a greater variety of expressive lines and textures, sometimes at the risk of predictability. As with raising children, this unpredictability is sometimes fascinating and sometimes frustrating but the excitement and wonder of pulling a print never diminishes. Lately I have found that I enjoy the process so much that the resulting plate becomes the final product, a finished piece in itself.

Creating a piece is akin to a spiritual experience. While I always start with a goal in mind, I often finish up at a different place. At some point in the process I find myself altering the intent in the search for something deeper and more meaningful. Many times I have come out of an experience having learned something more about myself. For me, the creative process is very much an intuitive activity.

I have come to find that the use of steel plates is particularly appropriate to the subject of rock. The action of the acid in the etching process is particularly aggressive on steel as compared to copper or zinc processes. This action results in a bubbling action on the surface that leaves an ultra-fine fluting on the micro-edge of the lines, which makes the line richer and more organic rather than hard-edged. If the plate is left in the acid long enough, or the soft ground is fine enough, the acid can break through the ground in places and in ways (called foul-biting) that produce an exquisite rough plate tone. I often cause the plate to foul-bite in certain areas as it adds to the image.

It has been my intent to explore the numerous expressive possibilities inherent in line, employed simply for its own value and merit. The simplicity of form, distilled down to only the essential lines, as well as the sometimes unpredictable foul biting that occurs in the etching process, all help to portray passage of time and the memory of a feeling once felt.

One of my requirements to produce a work is to have a personal spiritual connection with the subject. For me there is always a strong sense of place in my works and I rely on a positive feeling in order to proceed. The isolation of so many of the sites only serves to enhance their attraction, the sense of timelessness. As I have travelled to many Neolithic circles and dolmens it has become clear that this sense of place is critical to me for without this connection the place loses its appeal. This connection has to do with the feeling of being a part of the site and its surroundings, of feeling an affinity to it. This is very important because I am striving for a sense of archetypal connection that I believe is inherent in all people. It also involves feelings of being part of a much greater overall view than my own life as an individual human.

At these sites it is often possible to have a sense of time immemorial within the landscape, that it is changing all the time, and yet it is permanent. Inside the circles these same feelings may be even stronger. Locating oneself in the centre of something gives a special perspective, and these circles are no exception. The passage of time is clearly

evident on the rocks themselves, the cracks, fissures and erosional marks bear witness to their age, and are integral to the sense of reaching beyond. The connections with the past builders of these circles still influence us, and attract us to come, walk, feel and sense the essences of past cultures. To look closely is to look within; within the rock, within culture, within my own connections, within myself. The life cycle of a rock may take many thousands of years to complete, the rock being created with pressure, being uplifted with geological movement, being continuously eroded by forces of nature and turning to mud and dust, and being compacted once more to produce new rock. In all these phases the basic building blocks are still there. Lucy Lippard says of this, “Stones touch human beings because they suggest immortality, because they have so patently survived”⁵⁴

I feel the connection Lippard speaks of. To quote from my own journal:

“...of clambering over rocks to reach new pools, of watching the tides come in and out, the way the water wrapped around the rocks until they were submerged, or how the water beat at the cliff faces, running in and out of the fissures and cracks. When the tide retreated again, I would be there, wondering if the rock had changed because of the waves’ bombardment, and what new discoveries could be found again in the tidal pools, or simply left on the beach at the high tide mark.

With each passing tide came a sense of renewal, of change, part of a constantly changing experience that, over time, seemed not to have changed at all, even with all the changes. This daily renewal process became a constant, and the changes predictable. In this way the passage of time seemed to slow down. Life seemed stationary even as it changed, a strange timelessness. Even though minute changes took place in the rock surfaces, pieces breaking off, exposing new cracks, etc. there was always a sense of constancy, of the rock being able to withstand the weathering processes and to just be there, always.”⁵⁵

⁵⁴ Lippard, *Overlay*, p. 15.

⁵⁵ Nalder, M. Christina, *Journals* (unpublished, in the possession of the author)

The past two or three years have been spent working on rocks of all kinds. I started with naturally occurring phenomena, such as the Balancing Rock in Digby, Nova Scotia (Fig.11). As I worked on several images of that incredible place, and several other balancing rocks from Ireland, I realized that they were actually metaphorically expressing an autobiographical concept. I think of myself as resilient, yet here I was in the early term of my Master's Degree studies, balancing precariously on the edge of family pressures, financial needs, and looking out on a future that, like the ocean, was anything but predictable.

I dealt with the issues of balance and pressures sufficiently, both in my life and in my art, around the middle of the first year of my Master's program. At about the same time, when I started to realize that the degree could be accomplished and that my children and my husband could cope, my work took a shift, from dealing with balance to dealing with texture, most specifically the erosional and fragmentary textures produced by weathering forces on the rocks. Dealing with the surface of the rock was akin to dealing with my own skin, and dealing with weathering forces was akin to dealing with aging. It was never in the spirit of fear, but certainly in the sense of noticing an age difference between myself and my contemporaries in the post-graduate program.

As autobiographical concepts, aging and weathering represented a short-lived phase in my work. I quickly shifted to exploring concepts of existence that were uncertain. I started dealing with memories and archetypes of past cultures, trying to find answers that might never be proven. This investigation also dealt with rock textures, and with erosion and weathering, but it dealt with them as influences that obscure the knowledge of the past. It has consumed me for a longer time, and is only now becoming resolved in my work, as well as in my mind.

Chapter Six

Works in the Exhibition

My exhibition is located on four walls in the centre of the main gallery of the Nickle Arts Museum. These four walls form an enclosure for the installation works of two other graduating students. Each wall has a theme emphasizing a different aspect of my work. Within the restrictions imposed in the gallery context it is an approximation of a circle.

Memories and the Process of Etching

The two large steel plates, *Doagh Holystone*, 2001 (fig.12) and *Ballykeel Uprights*, 2001 (Fig.13) are situated on the front wall inside the gallery. The plates were deliberately placed as the first images to welcome visitors into the gallery, intentionally attracting them to take a closer examination of the surfaces and become involved in the show. These plates were not intended to be printed. They were created to stand as shallow three-dimensional pieces, representative of the dimensionality of the physical stone and yet existing as two-dimensional images. As two-dimensional pictures they are different than the original article, in the same way that memories are fractional representations of the original facts.

The images were transferred onto the plate using silkscreen methods, and then etched using nitric acid. The resulting surface textures and subtle nuances created by the acid etch have many similarities with the nuances of colour that exist on the actual surfaces of the rocks. Ballykeel is a clean, granular textured rock, while the holystone is covered with light coloured lichen. The monochromatic steel surface allows for a detachment to take place within the viewer, a distancing that speaks of past ages, of memories instead of realities, of connections that may seem intangible. The substantial size of the plates, 72" x 48", creates a feeling of weight and solidness, yet the imagery portrays subtlety and weightlessness, a very interesting dichotomy.

Process is a very important component in my work because it reflects the erosional forces that occur in nature. The printmaking techniques of scoring and removing hard and soft grounds from the plates and then etching with acids emulate the weathering processes of wind, water and air that is part of my fascination with the land.

Doagh Holystone, 2001

Near the town of Doagh in Co.Antrim, Northern Ireland, just a few miles from where I grew up, there is a stone with a hole in the middle that is reputed to be a “betrothal rock” from Celtic times. It sits on the top of a rock outcrop about 3 metres high, located on the top of the highest hill in the vicinity. The entire stone is covered in lichen but the hole is perfectly round, very smooth, and has a dark, shiny texture from being rubbed by human hands for many centuries. The hole is quite small and it is a tight squeeze to reach a hand through the hole, but legend has it that when couples would come to the stone and grasp each other’s hand within the rock, through the hole, they were betrothed. This etching is approximately life-size.

When I visited that stone with my family earlier this year, I was prepared to approach it with reverence and respect, knowing that this rock was a gathering site for people spanning several millennia, and that it is one of only a handful of sites known in the Celtic world to have a stone with a hole in it. When we actually climbed up on the outcrop, and surrounded the stone, though, the children spontaneously surged with an energy and enthusiasm that was quite surprising. We lingered for over an hour, contemplating the significance of this spot and speculating on the unusually circular geological formation that supported it. The children and I were not the only ones who responded to the place, even my husband and my uncle, two rational sceptics, experienced an overall sense of energy, well-being and connection that was unexpected and curious.

Ballykeel Uprights, 2001

I came across Ballykeel Dolmen while on a three-day excursion to Southern Ireland to see Newgrange, a huge Neolithic passage grave. The cluster of stones represented in this work is part of the dolmen, situated in the mountainous region south of Newry, Northern Ireland. The vertical upright was one of three supporting members that held a huge horizontal slab of rock, carefully balanced approximately six feet off the ground. The uprights in this group seemed quite inadequate to hold the weight of the overhead slab and yet they had done so for over four thousand years. This dolmen is a gravesite from the early Celtic period approximately contemporary with Newgrange.

The basis for this image is photographic, but it was manipulated with the aid of a computer to enhance the surface texture of the rock and to simplify the angular planes. The dark shadow that is evident on the top of the upright suggests the capstone above, without actually showing it. I wanted to isolate the upright from the capstone to show its fragility. I wanted a sense of ambiguity as well, to see the rock as an entity without the restrictions implied by its context.

Positive and Negative

On the north wall of the central gallery space are three charcoal drawings, *Divide, Colorado*, 2001 (Fig.14), *Memories of Ballykeel*, 2001 (Fig.15) and *Legananny*, 2000 (Fig.16). The first two were produced in London, England while I was on an exchange at the Royal College of Art in London, England earlier this year, while the third was completed in summer 2000.

Divide, Colorado, 2001

On our way to Mesa Verde and the ancient cliff dwellings last summer, my family and I camped one night on the flank of Pike's Peak in central Colorado, about 10,000 feet

above sea level. The site was a meadow in the wilderness, primitive and unassuming, secluded and several miles from electric power or telephones. In the morning we spent a few hours just enjoying the solitude. I left the family in the trailer, crossed a little stream, and found a most interesting jumble of rocks, which I sketched. One of those sketches became the inspiration for this drawing of a fissure in the rock. The negative space of the fissure became the central focus, much more solid looking and dominant than the rocks surrounding it, and representative of nature's erosional forces. This drawing reveals a strange balance of the oriental philosophy of yin and yang, of positive and negative. The dark places, where the drawing exists, represent the spaces where no rock exists. The light places, where the paper has no image, represent the places where there is actual substantive rock. To the viewer the surface rock takes on its own solidness, but then recedes because of the dominance of the dark spaces.

Memories of Ballykeel, 2001

This drawing is a spontaneous response to the feeling of a particular place and a curiously shaped Neolithic upright that has been deeply grooved. Contrasts of dark and light areas mixed with numerous mark-making variations, again reference the yin and yang of life, opposites that give balance and meaning. The site was a court cairn, a particular type of passage grave with a semi-circular entrance of huge uprights between 3 and 4 feet high, with the capstones missing. This particular cairn had a small passage grave with an inner doorway leading to a small chamber. The entrance to the chamber had two larger uprights, one of which had a curious circular incision near the top of the rock. This groove was at least as deep as my finger is wide, and was clearly not an accident. The rock seemed to have been carved to resemble a featureless circular head standing out from the stone. My immediate response was that this rock resembled a guardian, protector of the interior chamber. It wasn't a forbidding place, but it instilled more of a sense of reverence perhaps because of this person-like rock. I looked around for other rocks like the guardian, but there were no others that I could find.

Legananny, 2000

This charcoal drawing was completed in July 2000 after a research trip to Northern Ireland. I travelled to several sites that I thought would be of particular interest, but was caught off guard by the sheer presence that seemed to emanate from these particular ancient stones. This dolmen was placed on high ground, close to the summit of one of the ridges in the Mourne Mountains, and commanding/overlooking a spectacular 300 degree view of the countryside below. This dolmen was situated just outside of the backyard enclosure of a sheep farm. Stone fence walls came to an intersection that would have occurred at the dolmen, but the walls had all been deviated to avoid the site. A tractor path also curved around the open side of the field, within a couple of feet of the grave. Somehow the presence of the modern farm enhanced the site. It was nearly magnetic in feeling. In contrast to several other sites I have visited, the present and the past interacted here with an almost tactile sense of connection.

Entrances

The south facing wall of the inner gallery space contains three images that speak of entrances, doorways and enclosures. *Court Cairn at Ballymacdermott, 2001* (Fig.17) and *Portals in New Mexico, 2001*(Fig.18) are computer manipulated digital prints produced in the last few months. They were enhanced through many layers of process to create a distillation of image and texture that talks of erosion and time. The texture is not tactile, only illusory. The Keep at Dundrum, #I and #II (Fig.19) is a two-plate etching on steel. These images are representative of three widely different cultures and time periods and yet I found striking similarities. The Court Cairn is about 4000 years old, while the Keep (from medieval Britain) and the New Mexico site (from the Anasazi period) are both around 800 years old.

Court Cairn at Ballymacdermott, 2001

The massive upright, with its toppled companions marks the entrance to the passage grave. The arrangement of the lichen-covered rocks captures an instant in time and yet it also depicts the deterioration of the site as the stones continue to shift and eventually fall down around each other. People who were cremated and placed within the cairn were certainly not immortal, and yet in so many senses the tombs they created have become almost eternal reminders of their existence. Now these same tombs are crumbling and falling. It is a reminder that nothing that we are or that we represent physically can be eternal or can be made impervious to death and the ravages of time.

Portals in New Mexico, 2001

Several stories underground in the ancient structure located at Aztec Ruins, New Mexico, I came across this striking image of several doorways lined up in a row. They were the entrances and exits from single-room family dwellings that were built like an apartment block. The entrances gave me the impression of eternal repetition; they drew my mind to the people who had gone before, and yet caused me to contemplate the meaning of my own life. It was a sense of the eternities, a suggestion of the past and also a hint toward the future. I came to think that each doorway might, in a certain sense represent a different period of time or of life.

The Keep at Dundrum, 2000

The Keep at Dundrum, 2000 is a diptych, etched on steel. I have deliberately downplayed the texture by etching lines of equal thickness and printing the whole with graphite ink. The greyness of the ink produces an image that may invoke a feeling of looking through a mist, giving a sense of unreality. Dundrum Castle is set on a hill overlooking Dundrum Bay in Northern Ireland, at a strategically important site to place a fortification, but one that was notorious for having fog so thick that it prevented any

sighting of the enemy. In this image I am concerned with the tension between the Keep as the ultimate stronghold of security and the fog that completely blankets the spaces between, negating that protection and providing an entrance into the impenetrable.

Circles and Cycles

The east-facing wall of the inner gallery space contains six images that speak of circles and of life's cycles. There are five etchings printed on paper, *The Source*, 2000 (Fig.20), *Time Stands Still*, 2001 (Fig.21), *Time Stands*, 2001 (Fig.22), *Nocturne*, 2001 (Fig.23) and *Untitled*, 2001 (Fig.24) as well as a large copper and zinc diptych entitled *Bonamargy*, 2001 (Fig.25).

The Source, 2000

This large circular plate represents the bedrock floor in a kiva, a circular ceremonial and communal gathering room built by the Anasazi of New Mexico. The hole in the floor is the sipapu, the symbolic entrance from the world before and the exit to the world beyond. The hole is central to the concept of this piece, and speaks of bringing life into the world and opening the way to the hereafter. The kiva itself is a unique and symbolic structure, circular in form, with a semi-domed roof, as contrasted with the rectangular living spaces and flat roofs of the living quarters. The rich forest green ink is symbolic of life.

Time Stands Still, 2001

Time Stands, 2001

Nocturne #1, 2001

Untitled, 2001

These four prints were created with a new emphasis on line and detail, drawing upon the training I received from Jack Wise and Chin Shek Lam in the 1980's. I intended to represent the character of rock without representing the circumstance of its location or of

its proportion. The resultant image could be specifically representational or broadly abstract. The individual lines are detailed with attention to depth, thickness, texture, and character. Having removed these pieces from their context, I have left their interpretation open to the viewer in ways that the other pieces do not.

Bonamargy, 2001

Inside the Bonamargy Friary chapel at Ballycastle, N. I. is a small, unobtrusive headstone that the locals call the Black Nun's grave. Because of the disintegration of the surface, the date and the details of the grave are unknown, but the simplicity of this Celtic headstone piqued my curiosity. I repeated the image on two plates, as mirror images of each other, and hung them in the sense of a reflection. The copper, with the earthy-toned burnt sienna ink, compared to the zinc, with the warm graphite ink, might be likened to earth compared to water, or reality compared to spirituality. It stands as an invitation to reflect on different planes of existence, or on different interpretations of the meaning of life.

There is nothing deliberately figurative about my work usually, but in this work I have built a certain sense of it being figurative because of the shape, the verticality of the total image, and the eye level view of the circle in the copper plate and the polished surface as looking at a reflection of you within the image; a connection that takes place between viewer and object.

Conclusion

I use as subject matter rocks that are the remnants of forgotten cultures. Why am I so affected by these ancient stone monuments? Whether the stones are a few hundred years old or several thousand years old, their resonance is unlike the sounds and feelings of modern daily living. Standing within or near these monuments I feel a sense of timelessness, of being one with the landscape and a part of history. That connection with resonance and history colours my worldview and influences my attitudes and actions.

The specific placement with regards to astronomical observances relates to seasonal and yearly cycles. My sense of wonder on seeing the rocks, precisely placed, balanced, and interrelating resonates with threads of connection to these other times, while the cracks and fissures on the rocks' outer layers caused by weathering over millennia serves to enhance my perspective on eternity. Rock is the basic building block of our planet. It has been in existence from the beginning of time and will continue to exist essentially forever. Both it and we play a part in an eternal continuum. In spite of its permanence, tensions that exist within the rock either naturally, or caused by weathering and erosion, can result in precarious balances that suggest fragility. Rock continues to express an appropriate metaphor for my view of life.

I have remembered on many occasions the instruction and influences I received from Jack Wise and from Chin Shek Lam at the University of Calgary in the mid 80's. I think I have started on a journey of reconnaissance, going back to certain aspects of that instruction for a renewed spiritual exploration. It is my express intent to create a visual experience that will engender subconscious feelings akin to spirituality and primal memory. These concepts have been portrayed through my line-based etchings on steel, exploring the numerous expressive possibilities inherent in line, employed simply for its own value and merit. The balances and interrelationships between line and colour

challenge me and give meaning to the spiritual expression of my thoughts. Line has been the dominant component of my most recent works including those presented in my graduating show, but I expect that each element will continue to influence my growth.

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Figure 1.

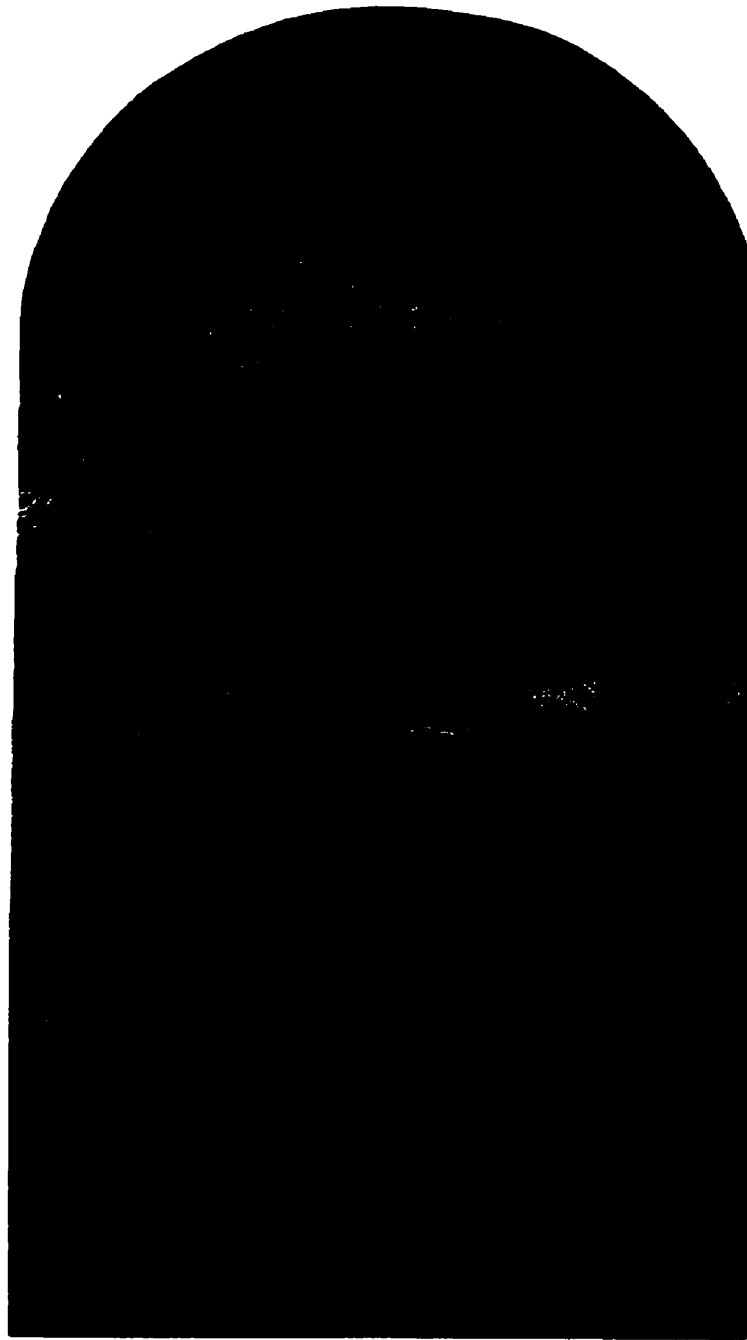


Figure 2.

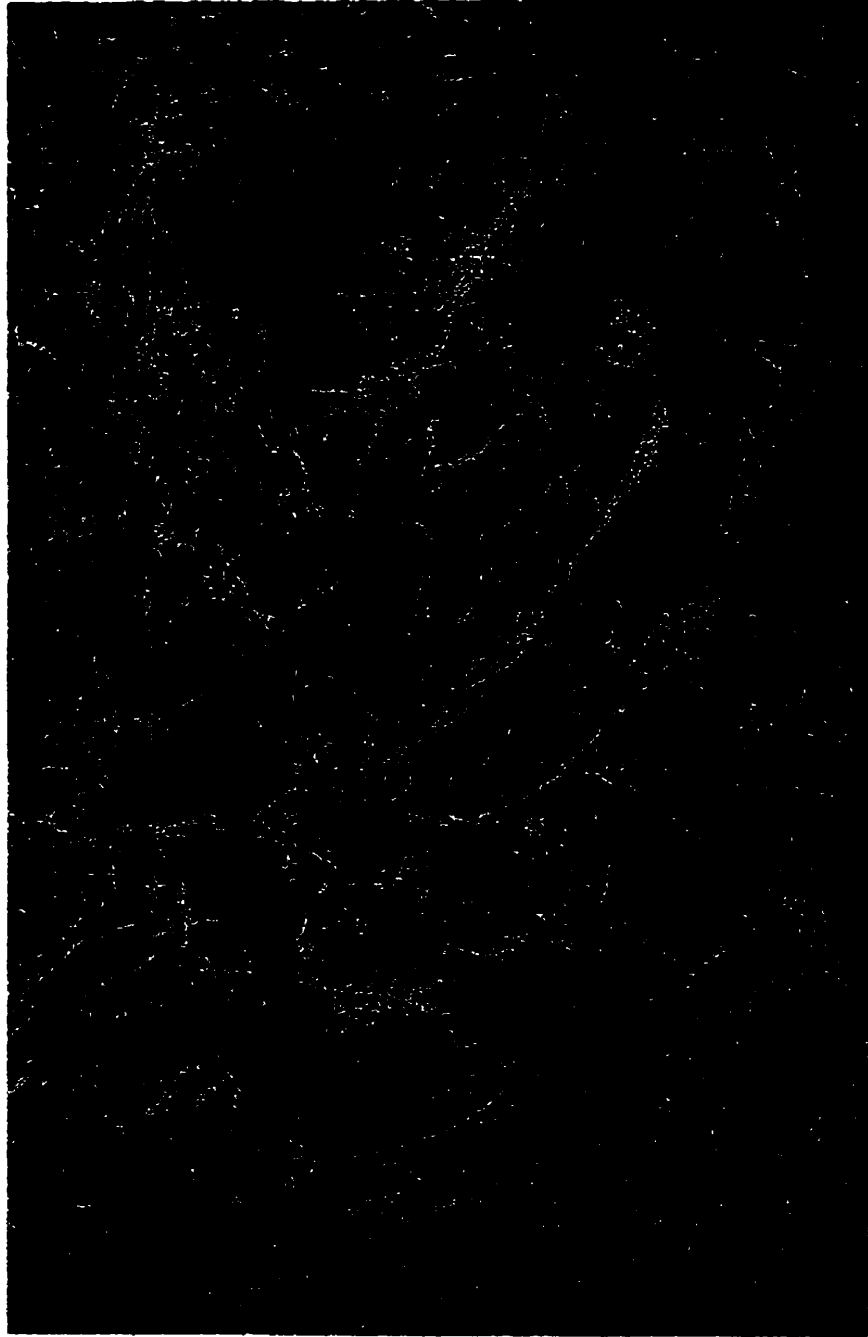


Figure 3.



Figure 4.



Figure 5.

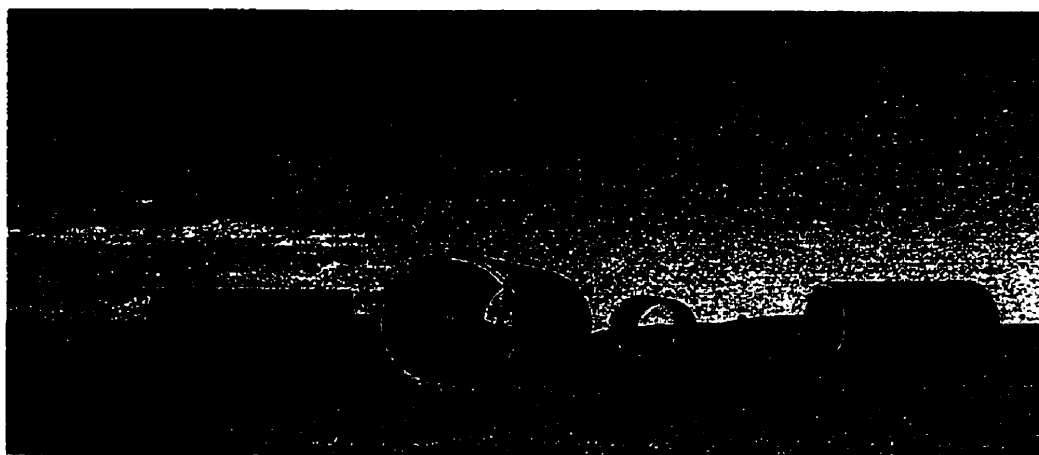


Figure 6.



Figure 7.



Figure 8.



Figure 9.

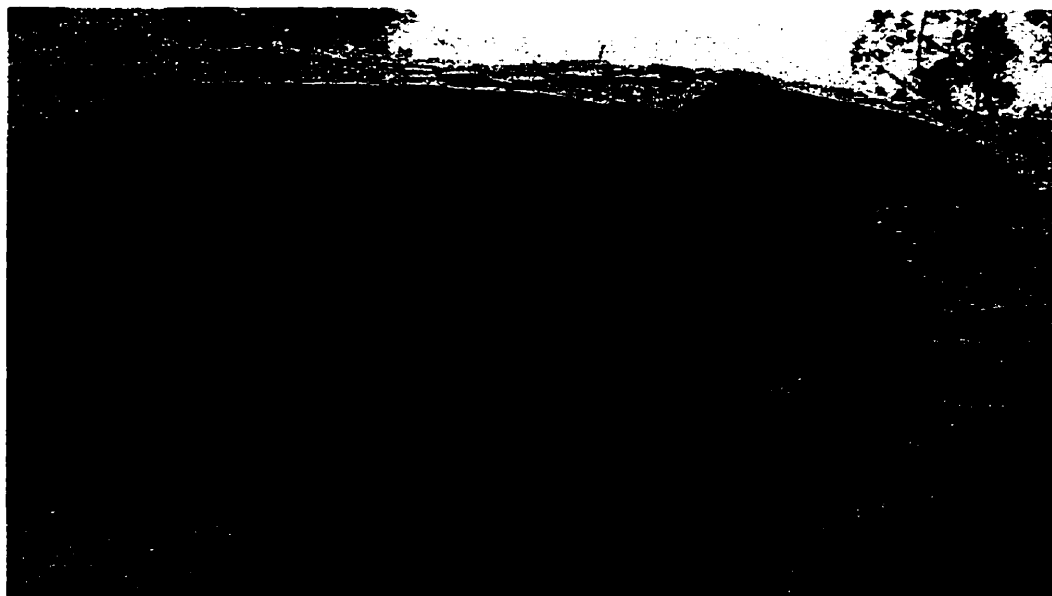


Figure 10.

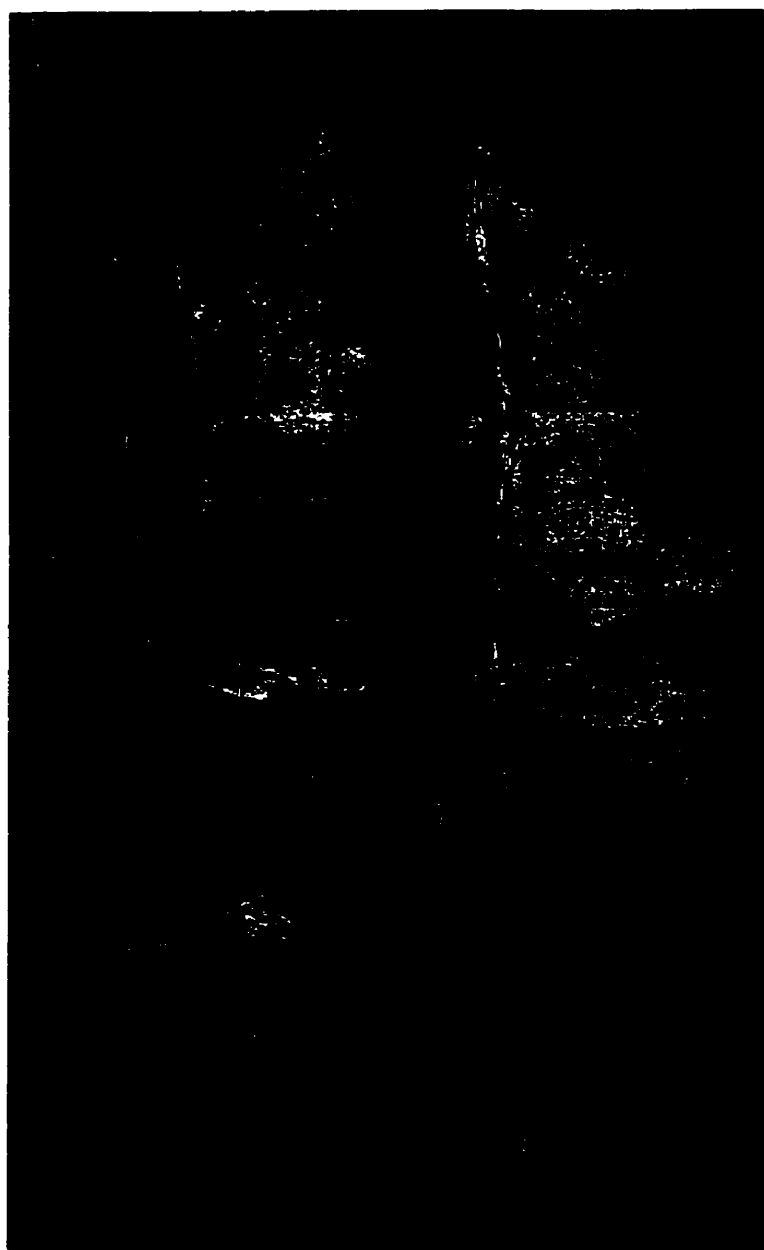


Figure 11.

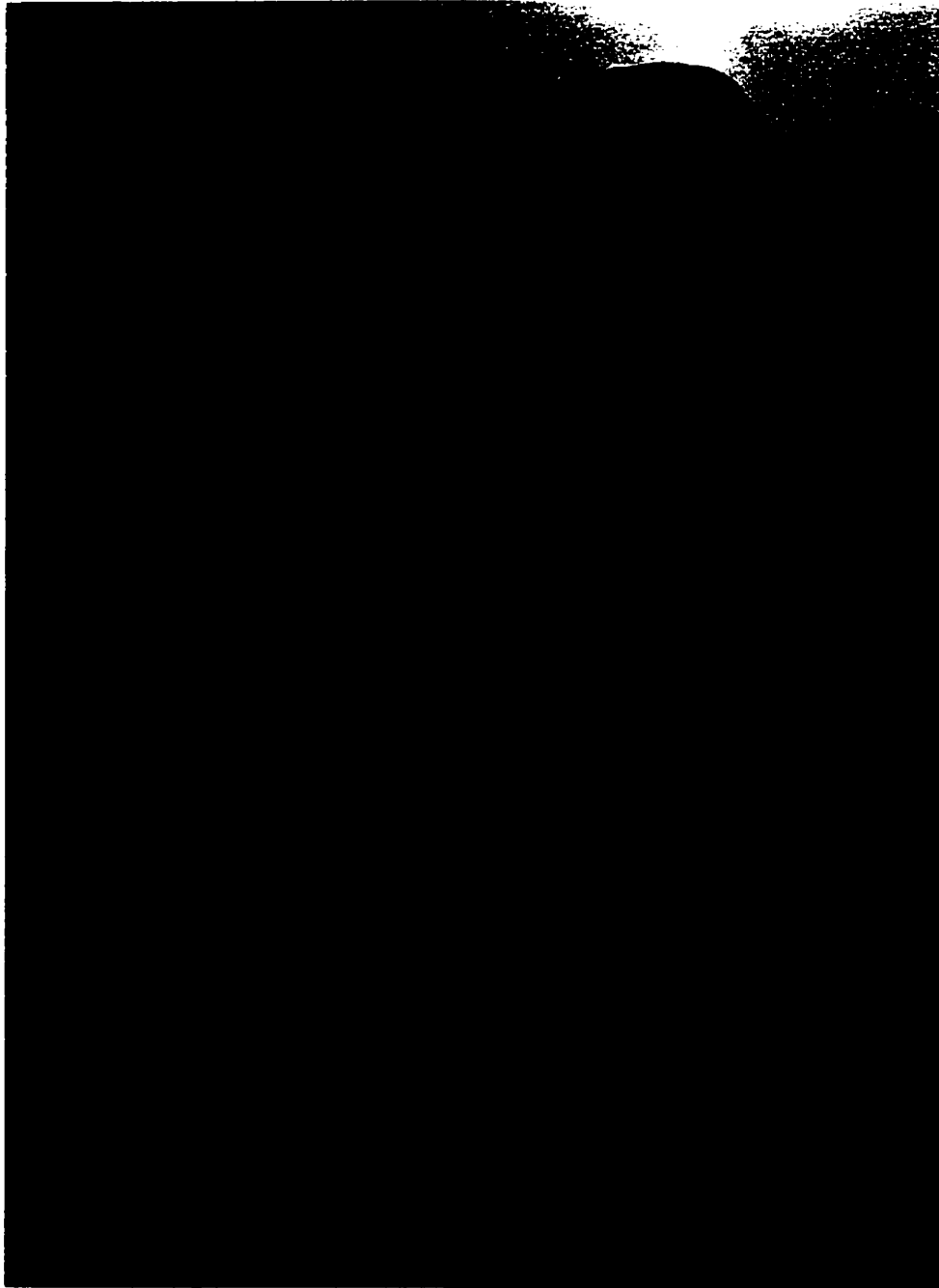


Figure 12.



Figure 13.



Figure 14.



Figure 15.



Figure 16.

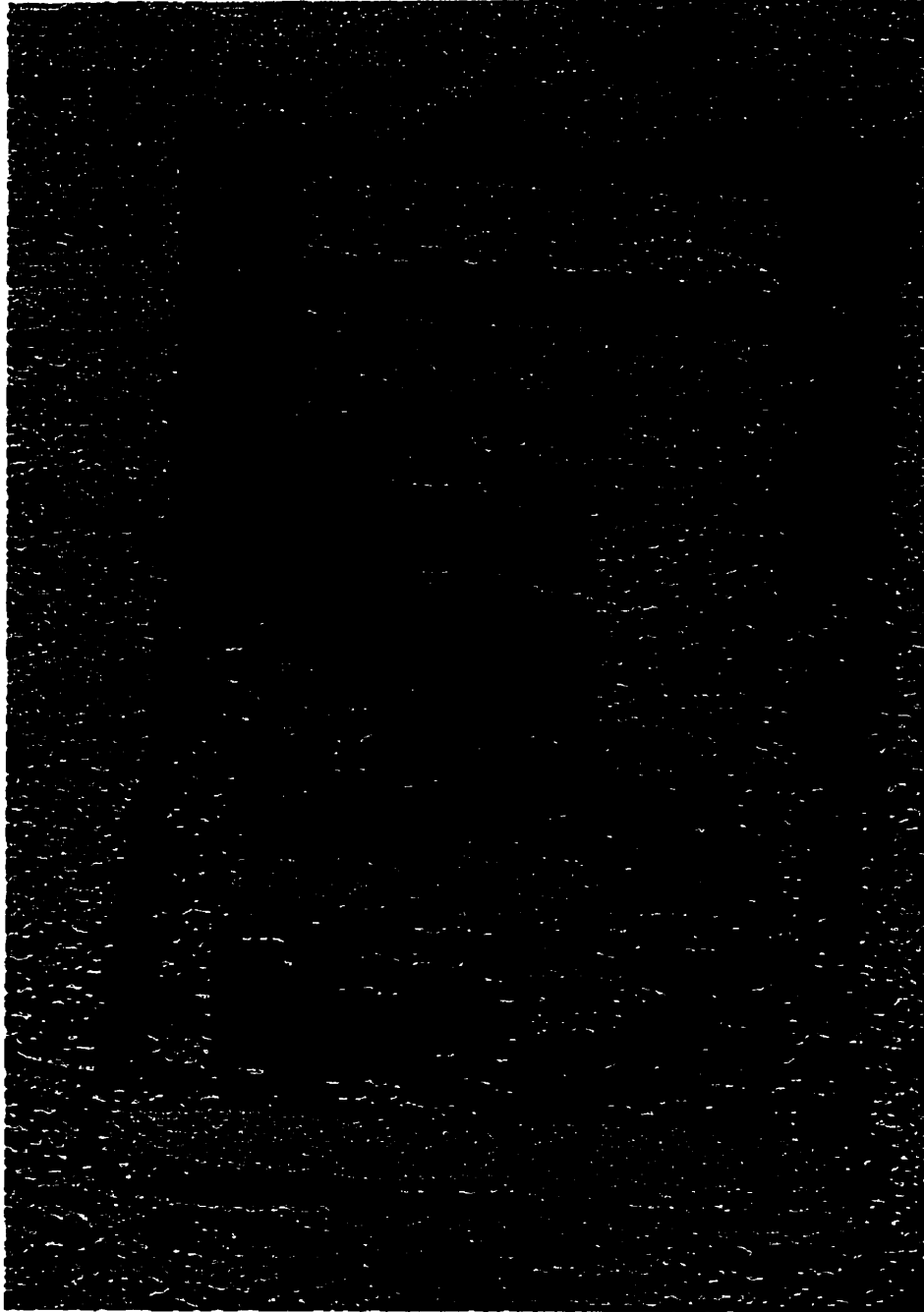


Figure 17.

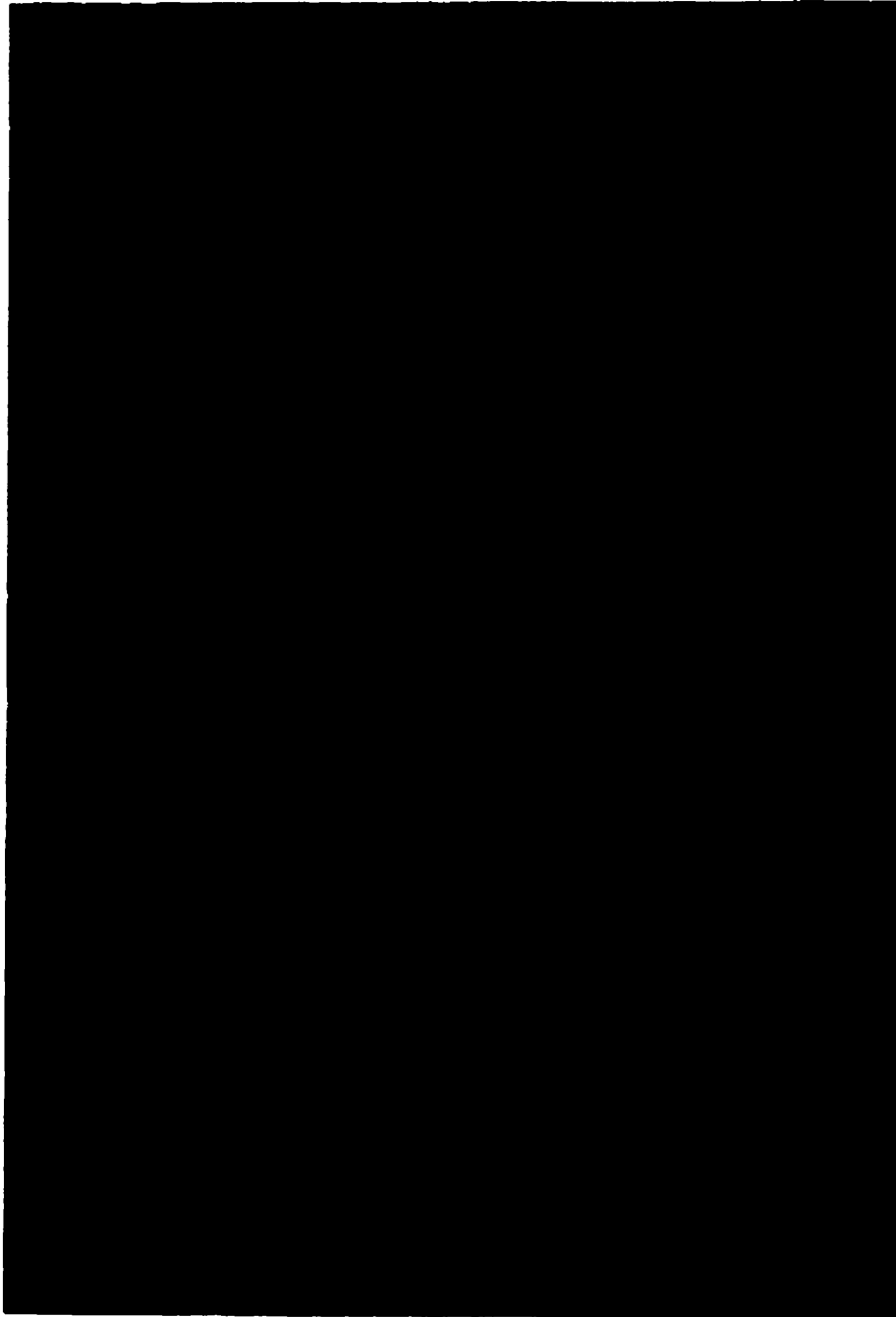


Figure 18.

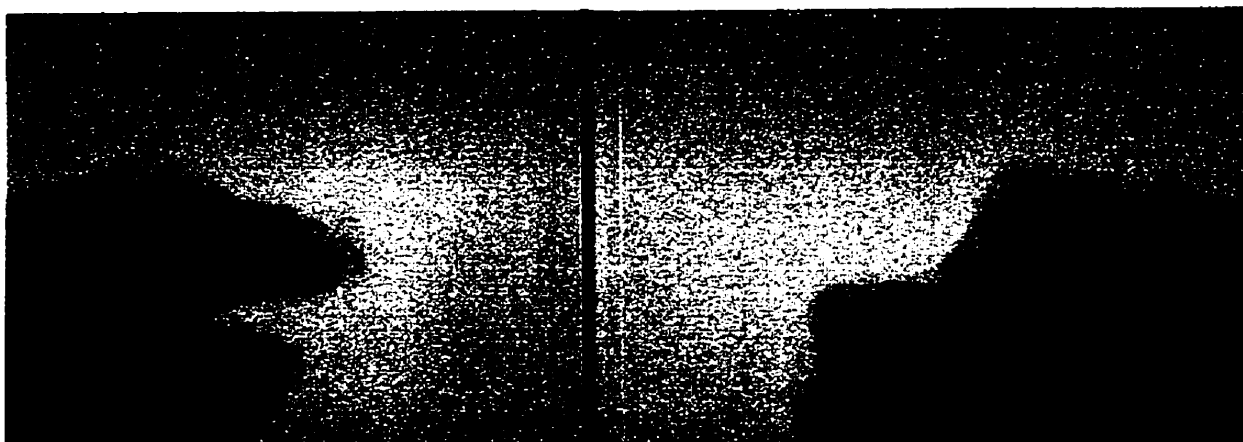


Figure 19.

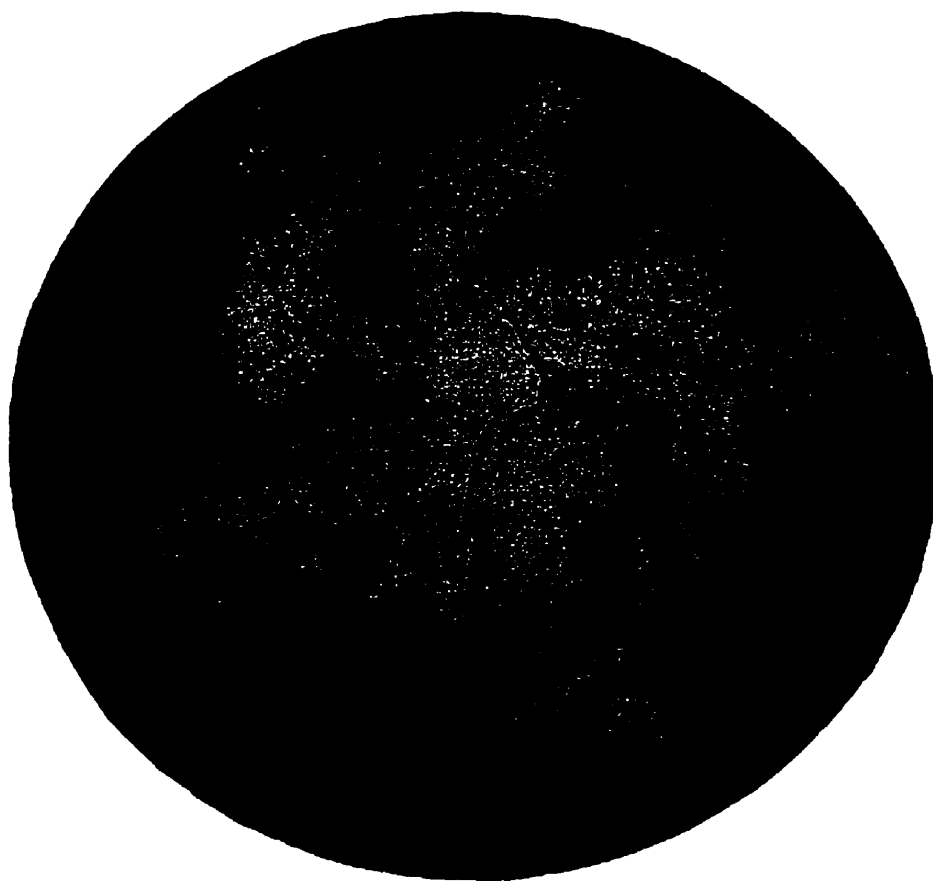


Figure 20.

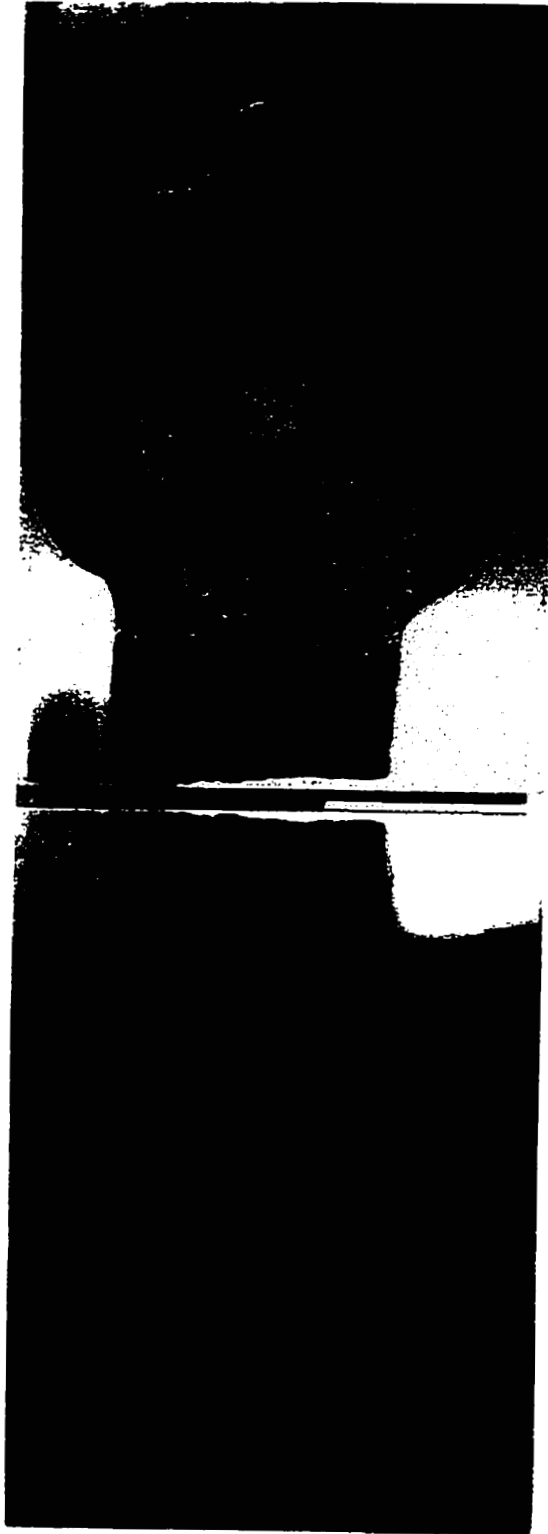


Figure 21.



Figure 22.



Figure 23.



Figure 24.



Figure 25.