

THE UNIVERSITY OF CALGARY

"Fish Path Arrangements"

A Written Accompaniment to the Thesis Exhibition

by

Steven Nunoda

A PAPER

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DEGREE OF MASTER OF FINE ARTS

DEPARTMENT OF ART

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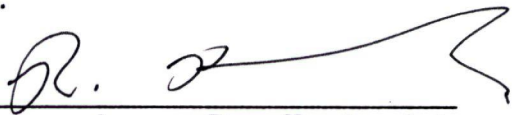
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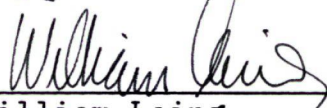
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THE UNIVERSITY OF CALGARY
FACULTY OF GRADUATE STUDIES


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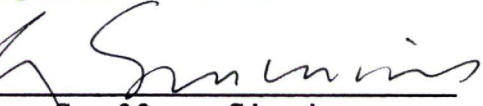
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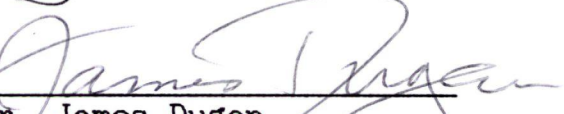
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ABSTRACT

"Fish Path Arrangements" is a paper in support of a thesis exhibition of the same title, written in partial fulfillment of the degree of Master of Fine Arts at the University of Calgary. The paper is presented as a catalogue of the major works of the exhibition, and appears within the exhibition space as a work in its own right. Together, the paper and the exhibition installation, form an interpretive matrix. The paper contends that the work is polysemic -- that it is intentionally open for interpretation on a number of levels ranging from the personal to the conceptual -- and that a number of models of interpretation may be applied to the work. These models include the autobiography, the souvenir, the collection and the peepshow.

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I. Introduction: The Diatext

You have before you a book. Certainly it is a sensible enough object to begin with when looking for information of one sort or another. One could only know this, however, if one were acquainted with the social or cultural conventions under which this object operates. Without its context, this book would be just another thing. This particular object displays characteristics which identify its function. Its standard colour and binding, as well as its first few pages are enough to proclaim its intention as the support paper of a Master of Fine Arts thesis exhibition at the University of Calgary.

In beginning this essay with a statement of the obvious, I am not trying to insult the intelligence of the reader; rather, I am providing the book with its first illustration. An important parallel may be drawn between the function of this book and that of my art. In the course of this text, I will outline some of the ways in which my work orders and interprets my personal experiences -- whether quotidian, artistic, or literary. One might discern an analogous function in the book. Since it will be primarily concerned with various conceptual underpinnings of the works, this paper may be regarded as a textual guide or interpreter, not only to the works themselves, but also to the thought processes -- the origins of my projects. Inasmuch as my projects involve the exploration of a set of

themes or ideas through sets of representations in different visual or structural forms such as maps, drawings and constructions, the inclusion of such an interpretive text within the body of work would seem a logical step. For this reason I have decided to place this paper within the space -- the physical context -- of the exhibition. Moreover, since it is one of the major projects of the exhibition, a discussion of the book must be given due space in the paper.

Since this paper appears as a textual guide in conjunction with a public exhibition in the institutional setting of a museum, it may be further identified as a form of catalogue. At this point, it would be best to acknowledge some of the problems inherent in the relationship of the catalogue to the work. Catalogues have become one of the most important means of documenting and presenting art and its historical and conceptual background. Within this culture, written documents tend to carry authority. Catalogues are no exception, operating as they do with the official sanction of public institutions. Presumably, artist/theorist Mary Kelly refers to this phenomenon when she writes, "Within a certain order of the book, the catalogue confers an authorship, an authority, on the exhibition events." [1.1]

However the very authority of the catalogue, its status as the "last word" on the exhibition, is problematic. When I write that the catalogue is an "interpreter", it may be

taken to mean that it is a translator of ideas from their material manifestation in the work into a linguistic form. As with any translation, there are bound to be imprecisions. In the case of an art text, these imprecisions are particularly heightened when the writing attempts to explain or assign specific meanings to works which are intended to be open-ended, that is, works in which the viewer is meant to take an active role in interpretation. Given that each viewer brings a different set of past experiences to his or her perception and interpretation of the works, it is clearly impossible for any text to enumerate or "catalogue" all of the works' associative meanings. Even a purely descriptive text would present a particular order of viewing and emphasize certain characteristics of the works, possibly at the expense of others. This aspect of the problematic nature of the catalogue's authority would seem to be supported by Kelly. She writes:

...In a sense there is a narrative organization of what is seen in the exhibition catalogue: its written (editorial/critical) commentary fixes the floating meaning, erodes the apparent polysemy of the exhibition's imaged discourse. [1.2]

The difficulty in conceiving of this catalogue would appear to lie in checking this erosion. To a certain extent, this task is aided by the inclusion of the book in the exhibition. Such an approach is suggested by Kelly's concept of the "diatext". The diatext is a compound entity made up of the exhibition and its catalogue which, Kelly

notes, may be seen as "two separate signifying systems which function together." [1.3] Rather than creating a situation in which the catalogue limits the meaning of the work, the compound of the diatext sets up new associations through the dialogue established between systems. As Kelly puts it, "it is at the point of [the systems'] intersection and crucially in their difference, that the production of a certain knowledge takes place." [1.4]

This book literally "intersects" the exhibition. It is presented as an object among objects, on an equal footing with the other components of the arrangement. As we shall see, the theme of the interpretation of experience remains consistent throughout the projects of the exhibition, yet undergoes a series of formal or presentational translations from piece to piece. The grouping of these differing modes of presentation under the exhibition project title, Fish Path Arrangement, is intended to emphasize the conceptual interplay among the works, the catalogue included. The intention of this examination of the text's relation to the work, and the inclusion of the text in the work, is to lead the viewer/reader to equate the difference between the types of "imaged discourse" in the exhibition with the difference between the imaged and written discourse. Thus, the information imparted to the spectator by the catalogue is not intended to take precedence over that which is available in the works themselves -- the catalogue is just another

interpreter of experience.

If the catalogue is not to be considered as an absolute authority, precisely what importance may we assign to it? Given its limitations as an interpreter, it would seem necessary that a new manner of reading the catalogue be found in order that its information may be considered relevant. I offer here two manners of conceiving of the catalogue which do not bind the readers to a single interpretation of the work, yet allow them to make use of the catalogue's contents. This paper may be read as a fiction or as a "Text."

In his 1971 essay "From Work to Text," literary critic Roland Barthes sets out several propositions concerning his conception of the nature of the "Text." [1.5] In this essay I will continue to use "text" in the generic sense of a printed work, while designating the Barthesian conception as Barthes does, by capitalization. Barthes' Text exists in contrast to the paradigm of the literary work, and may be recognized through its special relationship to meaning. Whereas to Barthes, the work is an artifact of sorts -- closed, contingent, and usually attributable to a particular author -- the Text is a conceptual process. He describes it as a "methodological field" which "only exists in the movement of a discourse." [1.6]

The Text, then, need not necessarily coincide with the boundaries of a particular work. It is apparently constituted in the associations of meaning perceived by the

reader, and like a reader's train of thought, it might not follow the work's sequence of ideas, or may in fact range beyond the work at hand. Barthes posits:

The Text is experienced only in an activity of production [his emphasis]. It follows that the Text cannot stop (for example, on the library shelf); its constitutive movement is that of cutting across (in particular, it can cut across several works). [1.7]

Barthes compares the functioning of the Text to that of the "sign"; the agent through which meaning occurs in structural linguistics. Within the sign, a signifier, in the form of a unit of language such as a word or phrase, indicates a material or conceptual referent, called the signified, or as literary theorist Terry Eagleton baldly puts it, the "meaning." [1.8] According to Barthes, the literary work operates as a "general sign" in which the signifier closes on a signified." [1.9] The Text, however resists such a closure through the "infinite deferment of the signified." [1.10] In other words, the Text exists as a web of signifiers which, rather than defining and therefore limiting a work's meaning, merely reveal myriad associations or citations within a work. No precise meaning is given; rather it is postponed indefinitely in favour of a plurality of meanings -- a plurality of relations between the work and other works within the reader's experience. The Text is thus revealed as a part of a matrix of received ideas and conventional forms, that is, as an infinite set of

interlinked texts that Barthes terms the "intertextual."

[1.11]

In reading this catalogue as Text the spectator would approach the book in virtually the same manner as I have suggested he or she should approach the other works in the exhibition. The intertextual associations latent within the catalogue may be likened to the open set of possible sources or references available to the viewers in the projects.

However, within the proposed Textual or polysemic reading, it is impossible, not to mention undesirable, to catalogue or name all of the works' sources. Indeed, Barthes goes so far as to state, "[T]he citations which go to make up a text are anonymous, untraceable, and yet already read: they are quotations without quotation marks." [1.12]

This last assertion requires some explanation. For Barthes, the Text is a method of opening the work to the reader, a task which demands that the reader take the conceptual leap of suspending his or her belief in the authority of the work and of the work's sources or citations. In the Text the citations are divested of their authority and the signs of that authority, the quotation marks. Thus, the reader is freed to play with the associations of the Text and to arrive at interpretations of the work not entirely dependent upon written interpretations in the work or its sources. The Text, as Barthes notes, "asks of the reader a practical collaboration." [1.13]

Moreover, the reader is asked to play in the sense of "...playing in the Text as one plays in a game..." and of playing or interpreting the Text like a score," in the musical sense." [1.14]

Barthes writes that there are two types of works and that these may be distinguished by their different "modes of signification." [1.15] The two types of work correspond roughly to non-fiction, in which language directly presents facts or concepts, and to fiction, in which meaning is carried or encoded within figurative language which requires subsequent analysis and interpretation. Referring to these two modes of signification, Barthes comments:

...either [the signified] is claimed to be evident and the work is then the object of a literal science, of philology, or else it is considered to be secret, ultimate, something to be sought out, and the work then falls under the scope of a hermeneutics, of an interpretation (Marxist, psychoanalytic, thematic, etc.)... [1.16]

There would seem to be two manners of reading the hermeneutic or fictional work. The first, which Barthes suggests is the conventional manner, is to appeal to an authority such as an established critical interpretation or methodology. The second is to arrive at an interpretation through a reading of the work as Text, engaging the work on an associative, personal or subjective level. I would suggest that this second method is already the predominant manner of reading fiction -- at least outside academic institutions. In a fictional narrative, the events depicted

are understood to be untrue, and yet, meaning -- a kind of "truth" -- is revealed through the associations between the unreal depictions and the actual experiences of the reader. This is the effect of which we speak when we say that we "relate" to a story or "identify" with a fictional character.

In fiction, as in the Text, the belief as to the verity of the work's information remains in suspension, neither dispelled nor confirmed. The reader is aware of the tenuous nature of reality in fiction, yet believes in it enough to allow its events or images to affect him or her. This suspension of belief depends upon the fact that the reader is to some extent self-conscious, that is to say, conscious of his or her relation to the work as a reader of fiction. Barthes confirms the necessity of the reader's self-consciousness in constructing the Text. He comments that the Text as a mental construct of the viewer "is Text for the very reason that it knows itself as text." [1.17] In a similar vein apropos fiction, poet Wallace Stevens wrote:

The final belief is to believe in a fiction,
which you know to be a fiction, there being
nothing else. The exquisite truth is to know
that it is a fiction and that you believe in
it willing. [1.18]

The notion of fiction as put forward by Stevens is an integral part of my working philosophy in the projects. For this reason I propose a fictional reading of this catalogue, despite the fact that in normal circumstances, catalogues are regarded as non-fiction. My projects may be seen as

examinations of how I and the spectator perceive and understand our experiences. Meaning or truth, for me, rely upon the relation of current perception to past experience, and are therefore contingent upon belief in the verity of perception and memory. As I see it, perception and the interpretation of experience are affected by the Text of memory, and by the intertextual matrix of learned or received conventional ideas within memory. Within my work, I consciously play or experiment with the belief in perceptual or mnemonic verity, treating each as a "fiction" in the sense of, as the Concise Oxford Dictionary puts it, a "conventionally accepted falsehood." [1.19]

Thus, there is a logic in my exhortation of the viewer to treat my works, whether written, drawn or constructed, as I do -- as fictions, invented interpretations which are themselves open to interpretation. Whether the works are reconstructed as Barthesian Text, or believed in as fiction, is certainly up to the reader. Later in the catalogue, however, I shall return to the concepts of Text and fiction in relation to the other works of the exhibition. I would ask that the reader shall remain conscious, at least of these concepts.

II. Underwood Landscapes and the Text

i) From Text to Work

As suggested above, the catalogue may be seen as a translation of the codes of meaning in the works. This catalogue will trace a sort of lineage of ideas, a complex of sources to which I referred in making the works. The three Underwood Landscapes (slides 1 - 3) are a suitable beginning for this discussion, since they are particularly concerned with the translation of ideas from text to work. More specifically, the Underwood Landscapes were intended as an interpolation based on two sources: amateur archaeologist Guy Underwood's book, The Pattern of the Past, and the interpretive and documentary writing concerning the art of Marcel Duchamp.

Guy Underwood (1883 - 1964) was apparently something of an eccentric. [2.1] He was born into a family of English lawyers, but soon after his formal education was completed, he left his family's traditional profession for a variety of more esoteric pursuits, such as "researching genealogical trees, constructing electrical apparatus [sic], water divining and archeology." [2.2] With regards to The Pattern of the Past, these last two terms may be considered together.

In this book, Underwood posits the existence of an "Earth Force" [2.3] which exerts some influence over terrestrial life. The Earth Force's influence is apparently

most strongly discernable near the locations of flowing underground water. Thus, the Earth Force's characteristic patterns may be recorded with the aid of a dowsing rod. In Underwood's words:

Observations of the influence which affects the water diviner suggest that a principle of Nature exists which is unknown to, or unidentified by science. Its main characteristics are that it appears to be generated within the Earth, and to cause wave motion perpendicular to the surface of the Earth's surface; that it has great penetrative power; that it affects the nerve cells of animals; that it forms spiral patterns... It could be an unknown principle, but it seems more likely that it is an unrecognized effect of some already established force such as magnetism or gravity. [2.4]

Underwood further proposes that -- presumably to mark' locations of the Earth Force's strongest influence -- European Neolithic sites and Medieval religious architecture were "sited by water divining." [2.5] He attempts to support this hypothesis at length by presenting charts, diagrams and descriptions of his dowsing methods and site surveys. What fascinated me in the work was that Underwood had constructed his monumental survey on such shaky ground. His Earth Force is acknowledged to be of unknown origin. Moreover, dowsing, or as it is also known, water-witching, is generally viewed with some skepticism. The practice is at best regarded as an esoteric art and at worst as a mere superstition or as pseudo-science. In other words, Underwood bases his investigations on a highly questionable experimental method. Thus, from the outset, Underwood's

authority is undermined and his work is marginalized. Contemporary art critic and theorist Lucy Lippard, in her own controversial book, Overlay, refers to Underwood's theories as "concocted." [2.6] Indeed, Underwood himself seemed somewhat dubious of his methodology, providing a backhanded acknowledgement of his predicament in the following passage:

Hazards are present in full force when water divining constitutes the prime method of research. The sole media whereby the investigator may detect or measure any phenomenon are his own perceptions -- and these are liable to mislead him... And while he is labouring to translate the unintelligible, he may miss the plain facts, or else subconsciously set them aside in fear that their emergence will compel him to scrap some body of previous work. [2.7]

Clearly, Underwood's interpretation of the landscape is subjective and as Lippard suggests, has about it the sense of a concoction or invention -- of a fiction. Nevertheless, his research was of great use to me. It was, in fact, precisely a fictional reading of The Pattern of the Past which led to the Underwood Landscapes. In my work, The Pattern of the Past stands for a personal interpretation of experience, and just as Underwood translates or interprets the unintelligible landscape of experience through his perceptions into writing, so Underwood's fictional construction of experience is translated into physical form in the three panels of my work.

The three Underwood Landscapes are diagrams or demon-

strations of Underwood's technique of siting buildings by dowsing. In this project buildings are a metaphor for such human constructions as personal identity or meaningful (interpreted) experience. Each of the three panels of the Underwood set combine an illustration appropriated from Underwood's book with a small sculptural structure which incorporates an icon adapted from his text. The metaphorical building mentioned above appears in the first panel, subtitled Bishop's Rule, as a small wooden house suspended on a copper wire whose ends are looped through the wings of a dark metal enclosure. This structure is juxtaposed with an illustration of "The Bishop's Rule", a method used in dowsing for, as Underwood tells us, determining "the depth of water from the surface level."

[2.8]

The second panel, subtitled "Apple Tree", juxtaposes an illustration of a bent tree with an inset, plexiglass-covered water chamber containing a spiral strip of brass like a watchspring. The reference here is to Underwood's observation that bent trees in orchards indicate the location of "blind springs." [2.9] Underwood notes that these springs are indicated in dowsing when the diviner follows a water line into a spiral form. As the author puts it, "[The blind spring's] effect is to cause converging lines to take a spiral course." [2.10] Underwood attaches a great deal of importance to these watch-spring shaped springs, indeed, they are central to his fiction. He

writes:

Since all prehistoric monuments are enclosed by the spirals produced by one or more springs, the reasonable assumption is that their positions were determined by these phenomena. The blind spring designated the spiritual centre of the site, while the spirals bestowed that "divine protective sanctity" postulated by students of the Old Religion. [2.11]

On the third panel, subtitled "A Simple Wire Divining Rod", an illustration of a "simple wire" dowsing rod in spiral form [2.12] is placed beside a trussed, wooden, post-and-lintel structure, under which is mounted a thin wire looped at each end around two nails. The wire is meant to draw a parallel between the shape of the coiled dowsing rod and the coiled shape of the object of the dowser's search: the blind spring. The wooden construction is both a sign for a generic architectural site and a reference to the post-and-lintel trilithons at Stonehenge. Finally, the placement of the wire beneath the structure is a reference to Underwood's belief that the trilithons marked the presence of "two or more blind springs." [2.13]

Thus, running through these three works are a number of overt references to Underwood's ideas. These references, however, are not presented in a linear fashion as a set of illustrations following the sequence of the book. My work breaks down and reassembles Underwood's train of thought in favour of new associations. Visual parallels are formed between Underwood's water lines, dowsing rods and blind

springs, through the wires, whose coiling echoes their shapes. Similarly, Neolithic post-and-lintel trilithon sites are translated into wooden constructions. Finally, in the textual portion of the work -- the subtitles -- Underwood's concepts are opened to further new associations. For example, a religious subtext which is unintentional on my part, is suggested by the conjunction of the terms "Bishop", "Apple tree" and "Divining" as well as in the crook-shaped brass strip in Underwood Landscape #2.

The break-down of the linear construction of Underwood's book by the associational play indicates that a Barthesian textual reading has been enacted in the Underwood Landscapes. Furthermore, the Underwood Landscapes themselves may be read Textually in reference to a plurality of other Texts, among them Barthes' essay, Underwood's book and this catalogue, not to mention the vast number of other Texts available within each individual viewer's experience.

ii) The Readymade and the Already-Read

Another text to which the Underwood Landscapes intentionally refer is constituted by the documentation and interpretations of the work of Marcel Duchamp. To be more specific, the reference is to Duchamp's strategic methods and his communicational experimentation in his readymades. This reference is made (rather obliquely, I admit) through the agent of the readymade entitled Traveller's Folding Item

(1916) which is simply a typewriter cover which bears the brand name "Underwood," mounted on a stand. [2.14]

The readymades were a group of works created by Duchamp between 1913 and 1919. [2.15] These works were largely ordinary objects chosen or commissioned by Duchamp and presented in an artistic context. They were usually minimally altered by the artist, often through the addition of a cryptic inscription or title, as in the case of the famous Fountain -- a urinal which Duchamp signed "R. Mutt" and submitted to the 1917 open show of the Society of Independent Artists in New York. [2.16]

Unlike the Fountain, relatively little has been written about Traveller's Folding Item. As with the majority of the readymades, this work exists today only in the form of facsimilies authorized by the artist. This fact, combined with the apparently complete lack of evidence of the artist's hand in the work in the form of an inscription, may have contributed to the lack of critical attention given the work. In his essay, "The Developing Language of the Readymades," art historian David Reed seems to support this contention. He writes of the work:

As the original is lost there is no way of knowing whether this typewriter cover on a stand was inscribed or not, and, as it is of minor importance, no one asked questions about it later on. In the state in which we can now see it, it is one of the least effective of the series. [2.17]

It is precisely the relative obscurity of the Traveller's Folding Item which tempered my choice of the

work as a source and a reference to Duchamp's oeuvre. The lack of existing interpretations made the work something of an open sign -- a signifier unclosed on a signified, analogous to a Text. The cleared interpretive field of Traveller's Folding Item facilitated the construction of textual associations among Duchamp's work, my own and Guy Underwood's.

In Duchamp's work, the juxtaposition of the title and the brand name "Underwood" would seem to conjoin the activities of typing and travel. Thus, the work may be associated with travel writing or journals. Guy Underwood's written, folding item -- his book -- is such a journal in that it records the author's observations of his travels. My work in turn, is a journal of my passage through Underwood's and Duchamp's texts, using the medium of wooden constructions. This process of thought, moreover, may be likened to a passage through a mental landscape of experiences and ideas. The passage or process occurs in a secret personal manner, it occurs under cover in my mind, just as writing might occur under the typewriter cover, or the covers of a book. The passage is under the cover of a metaphorical forest or wood of associations, wherein a path must be found towards understanding. I am reminded, as perhaps is the reader, of a further reference -- the first lines of Dante's Divine Comedy:

Midway upon the journey of our life
I found that I was in a dusky wood;

For the right path, whence I had strayed, was lost.
[2.18]

In the context of this paper, a path through the obscure wood of associations needs to be located. For me the meaning of the associations resides in the strategy of the work -- its secret agenda. As the previous paragraph demonstrates, my work's strategy may be seen as a Barthesian Textual one of sliding references and open meaning. This sort of approach, however, is related to an art-historical source. In referring to Traveller's Folding Item I intend it as a sort of metonym. It is a single work which stands for the general idea of the readymade, and especially the readymade's strategic and experimental nature.

In the readymades, Duchamp experimented with the traditional conception of the work of art. Specifically, the readymades put into question the importance of hand craft and meaning in the work of art. As post-structuralist critic Rosalind Krauss puts it, the readymades can be regarded as:

... part of Duchamp's project to make certain kinds of strategic moves -- moves that would raise questions about what exactly is the nature of the work in the term "work of art"
[2.19]

This aim could be accomplished by producing works which would operate outside of art's traditional technical or conceptual determinants. A note written in 1915 and published in 1966 in Duchamp's L' Infnitif, suggests that for Duchamp, this aesthetic interrogation was an important

concern. Presumably he referred to the traditional determinants of art when he asked, "Can one make works which are not works of 'art'?" [2.20].

My assumption is based on the following: Duchamp presented his non-artworks in the context of art exhibitions, that is to say as art. Certainly, since the original controversy raised by his readymades has died down, these works have been received as art, collected by museums and written about at length in art publications. When, however, he first submitted the iconoclastic Fountain to the exhibition in 1917, it was accepted but suppressed. Duchamp would later find it "behind a partition". [2.21] In reply to this act of censorship, an anonymous editorial, which has since been attributed to Duchamp, was published in a magazine entitled The Blind Man. The statement reads:

Whether Mr. Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view -- created a new thought for that object. [2.22]

This statement, whether it is definitely by Duchamp or not, provides a valuable insight into the experimental structure of the readymades. This structure, as I envisage it, is comprised of two complementary strategies. The first is a strategy of reduction as may be seen in Duchamp's production of an artwork by mere choice, rather than by making it "with his own hands". The second strategy is that of physical and conceptual displacement, or as Reed puts

it, "dislocation". [2.23] In this strategy a "new thought" for the object is created by recontextualization.

In the early readymade, In advance of the broken arm (1915) [2.24], the reductive nature of the technical production of the work is emphasized by its neutral aesthetic value. It is an ordinary snowshovel chosen by Duchamp and inscribed with a title. Duchamp noted that it was chosen on the basis of "a reaction of visual indifference with, at the same time, a total absence of good or bad taste." [2.25]

That it has a title or caption inscribed on it signals the object's displacement from its original functional context into an artistic context. As the statement in The Blind Man puts it, "its useful significance disappeared under the new title and point of view." This new title, however, is meant to have another function within the strategy of reduction. Duchamp had evidently intended the inscription to reduce the availability or possibility of meaning within the work by violating the traditional complementary relationship between a work and its title operative in, for instance, nineteenth-century narrative painting. Rather than referring to the work's subject matter, the title of Duchamp's readymade was meant, in the artist's own words, to have "no importance". [2.26]

In this matter, Duchamp seems to have miscalculated. The inscription "In advance of the broken arm" could easily

be taken as a wry suggestion of either the fates of those who venture out to shovel snowy walks, or conversely of the fates of those who do not. Of the inscription Duchamp would later comment; "I was hoping it was without sense, but deep down everything ends up by having some." [2.27]

Perhaps Duchamp was more successful at forestalling traditional meaning in the 1916 readymade entitled Comb. [2.28] Physically, the work -- an inscribed comb -- is an aesthetically neutral object. As in In advance of the broken arm, Duchamp signalled the object's displacement from the world to the artworld by appending a title. However, in Comb, the title lacks the suggestiveness of the snowshovel's; it merely refers to the object. Thus, Duchamp has reduced the title's potential for conveying meaning. Remarking on his interest in titles, Duchamp later commented that at the time of the readymades he was concerned with "antisense". [2.29]

In addition to its title, Comb carries the following inscription: "Feb. 17, 1916 11 a.m. 3 ou 4 gouttes de hauteur n'ont rien à faire avec la sauvagerie", which Duchamp translated as "3 or 4 drops of height have nothing to do with savagery." [2.30] The date presumably refers to the moment at which the work was produced; its inscription, therefore, may be taken as a signal for the reduction of the creative act. The rest of the inscription, however, has "nothing to do" with the comb.

By juxtaposing the prosaic object with an inscription

which does not refer to it, Duchamp displaces the meaning of the work from its appearance to the external location of the viewer's imagination. The desired effect would be rather like showing the viewer a photograph in a magazine to which an incorrect caption had been attached. The viewer would have had to look outside of the illustration's image/caption complex to discover its meaning or meanings. David Reed describes such a conceptual displacement of the object through disjunctive text when he posits that by the time Comb was produced, Duchamp had "learned how to write an inscription that, through ironic counterpoint, totally dislocates the objects." [2.31]

Duchamp's experimentation with the boundaries of artistic meaning might be said to have reached its apogee in the iconoclasm of Fountain, since, in this work Duchamp attacked the sanctity of the gallery and the preciousness of the artwork, and in so doing called attention to the fact that it is the context in which a thing is seen which signals its identity as art. In Fountain as in Comb, the possibility of formal aesthetic delectation was reduced by the removal of traditional technique from the making of the work. This effect is underscored by the vulgar (although no longer particularly shocking) implications of displacing an urinal from the washroom to the gallery. By presenting the displacement of an object from the context of its use to the context of the artworld as a creative act, Duchamp

emphasized the conceptual nature of the creative act. In Fountain, this contextual and conceptual play was indicated by the reduction of manual creation to an act of physical displacement -- not only did Duchamp take the urinal into the gallery, he turned it on its back to deny its original function. As Rosalind Krauss puts it:

... physical repositioning stood for transformation that must be read on a metaphysical level. Folded into that act of inversion is a moment in which the viewer has to realize that an act of transfer has occurred -- an act in which the object has been transplanted from the ordinary world into the realm of art.[2.32]

As with Comb, in Fountain, Duchamp uses a disjunctive title and inscription to reduce the possibility of meaning in the object and to attack conventional methods of conveying meaning. The work's inscriptions are paradoxical. To begin with fountain-making as a sculptural practice was largely defunct to those in the early twentieth century avant-garde. When it was created, Duchamp's "fountain" would have been a non-functional and therefore ironic anachronism. Moreover, the artist's signature, like the title is non-functional as an identifier, since it reads "R. Mutt." This cryptic inscription has been taken to mean everything from "the German word Armut, meaning 'poverty' to the name of the plumbing shop where the urinal was purchased, the J. L. Mott Iron Works." [2.33] Thus, rather than operating in a traditional referential sense, the title and inscription of Fountain act as associative word-games,

once again shifting the location of the work's content into the context of the viewer's perceptions. Duchamp himself commented that the inscriptions, "instead of describing the object like a title [were] meant to carry the mind of the spectator into regions more verbal." [2.34]

Until now, I have avoided speculation on the precise meaning of the Fountain or, in fact, of the other readymades in order to preserve their intended resistance to interpretation. Given their cryptic and ambiguous nature, however it is difficult to discount the manifold possible and already-written interpretations of the readymades. Nevertheless, considering the artist's stated intent of investigation, as well as the work's insistent quality of placing meaning in the mind of the beholder, we might conclude that, within the readymades there is literally no meaning in the traditional sense of some concept explicitly signified by imagery -- nothing is intentionally communicated by representation or reference.

The content of the readymades may be seen as identical to Duchamp's question of what makes a work of art. The readymades are a vehicle for the communication of this question to the spectator, who is required to ask the question and draw his or her own conclusions from it. Krauss suggests this property of question- or strategy-as-content in the readymades. Referring to Duchamp's transformation of ordinary objects into readymade art, she comments that the "meaning is simply the curiosity of

production -- the puzzle of why and how this should happen."
[2.35]

Having thus examined the single strand of Duchamp's readymades, it is now time to weave it into the Text of the Underwood Landscapes. Since the readymades resist interpretive closure they resemble the open Barthesian Text which I have described. When Duchamp attempted to create works which were without meaning, he undercut the authority of any single interpretation, leaving the works open to a plurality of interpretations as can be seen in the references found for "R. Mutt" in the case of Fountain or in the unintentional admonition to shovellers in In advance of the broken arm.

In referring to the readymades in my Underwood Landscapes, I meant to refer the viewer to two Duchampian strategies. The first strategy is the exploration of an idea through a project of several individual parts -- a method derived from the readymades which will be noted throughout my work. The second strategy is the communication of an idea by drawing attention to the context and mode of its presentation. In addition, the reference to Duchamp was also meant to recall the unintended Barthesian interpretive polyvalency inherent in the readymades.

I had, thus, intended the work to operate on two separate interpretive levels: on the subjective, associational level, and on the level of specific references

to Guy Underwood's book and Duchamp's work. It became increasingly clear that the second level was problematic because of its inaccessibility. In order to read the Underwood Landscapes in the referential manner which I have outlined, the viewer would have to be familiar with the texts to which I have referred: the literature concerning the readymades, Barthes' "From Work to Text" and Underwood's The Pattern of the Past. These works belong to highly specialized contexts and therefore cannot be taken for granted as having been "already read" by the viewer. Indeed, to my knowledge, no viewer has yet recognized the reference to Guy Underwood.

Furthermore, the concept of the subjectivity of the interpretation, encoded in the metaphorical landscape of experience and in the reference to Underwood and Duchamp, is marginalized by the obscurity of the allusions. A few viewers might see the complex allusions and thus the strategy, but most would miss them. There is also some question as to whether any viewers unfamiliar with my references are, as I had hoped, thrown back upon subjective interpretations, thereby unwittingly fulfilling the direction of the allusions.

For the viewer to be able to read the works in an associative manner, it might be necessary that he or she be familiar with Duchamp or Barthes, that is, with the concepts of meaning encoded in context, or with textual reading. Given the atmosphere of official sanction and authority in

books, galleries and museums, it may require a headstrong viewer to read a work as he or she wills, and not simply turn away acknowledging their unfamiliarity with the correct, official interpretation.

My intervention into this authoritarian situation in the form of this "authoritative" catalogue is, of course, of some value in explaining the work to the viewer. Duchamp too, had done this, resorting to the presentation of a sort of textual interpreter some years after presenting one of his major works The Large Glass (1915) to the public. [2.36] He published the work's preliminary notes in a facsimile collection known as the Green Box (1934). [2.37]

Textual intervention aside, however, the Underwood Landscapes in themselves still present the problem of a disjunction between my intended meaning and whatever meaning is received by the viewer. This disjunction between viewer and artist was also acknowledged by Duchamp. In a statement entitled "The Creative Act," Duchamp suggested that the spectator is implicated in the creation of artworks, and may be regarded as an active participant in the creative act. Duchamp wrote that "the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications." [2.38]

One possible failure of an artwork may thus be construed as the incompleteness of the creative act, a disjunction between artist and viewer. This disjunction

represents a difference between, as Duchamp notes, "intention and realization, a difference which the artist is not aware of." [2.39] Through the Underwood Landscapes, I was made quite aware of this difference or disjunction, to the point where the viewer's relation to the work and the problems of communication through the work would become the focus of the other works of the exhibition.

III. Marginalia

The series of works entitled Marginalia were an outgrowth of research on Duchamp's readymades. Like the readymades they operate as a group or project consisting of a theme carried through a number of strategies of presentation. Marginalia are editorial commentaries which appear in the margins of a text. The term thus may be expanded to indicate something which is marginal; problematic, secondary, or external to the mainstream.

Marginalia was intended as an illustration of the marginalization of meaning within my art as a reaction to the difficulty which viewers encountered in understanding the Underwood Landscapes. Specifically, Marginalia Project posed the question of whether any of the meaning intentionally encoded in the form and strategies of the project would be communicated to the viewer, that is, whether my method of communicating through multi-levelled references does in fact succeed and if so, on which levels. This chapter is intended to catalogue the strategies of presentation and to draw some conclusions regarding strategic meaning.

The Marginalia Project consisted of a series of presentations on a theme established in the Underwood Landscapes -- the interpretation of experience. Once again the metaphor for experience was a landscape and the metaphors for interpretation were the combined acts of

perception and translation or representation. The project was divided into "sets" or groups of works which used a similar strategy of presentation. None of these sets was central to the project, nor could it be considered as an ultimate expression of the theme, since the strategies of presentation which I chose were all traditionally peripheral or marginal forms. The sets are not made up of final products such as large-scale sculpture or finished paintings or, for that matter, novels or symphonies. Rather, they consist of seemingly preliminary studies or forms of documentation. The sets are entitled Notation Set, Maps, and Cancellation Set.

i) The Marginalia Notation Set and Culturally Conditioned Viewing

The Notation Set (slides 4-6) consists of three gessoed panels, on each of which are mounted a souvenir image of a famous landmark, an optical device for viewing the image, and a typed excerpt from a critical text. Taken together, the Notation Set is a sort of shorthand of ideas concerning our perception of landscape. Specifically, they point out that perception of landscape (and by implication perception of experience in general) is mediated by culturally conditioned ways of viewing.

In Notation #1 the image of Niagara Falls bears an inscription taken from art historian Sir Kenneth Clark's

Landscape into Art. It reads:

In the eighteenth century, gentlemen carried a device called a Claude Glass in order that they might see the landscape with the golden tone of a Claude -- or rather of the varnish on a Claude. [3.1]

The caption refers to an optical device intended to transform an actual landscape into an image resembling a painting by Claude Lorraine (1600 -1682). Art historian Jurgis Baltrušaitis describes the device as "a concave, grey-tinted mirror, sold to capture the reflected image and attenuate its features." [3.2]

Notation #1 plays on a reflexive notion of perception as a cultural fiction. The caption would seem to indicate that not only is actual landscape the model for painted landscape, but that an already-read of painted landscapes affects our appreciation of actual landscape. Our perception is thus not linear -- proceeding from reality to artifice -- but reflexive, or circular, since our experience of reality refers to representations and representations in turn refer back to reality.

One common term of our evaluation of landscape is the word often used to describe such sites as Niagara Falls: "picturesque." When our perception of landscape is conditioned by the degree to which a landscape is picturesque, clearly we are referring to how much it resembles a picture. In The Originality of the Avant-Garde, Krauss notes:

... through the action of the picturesque the

very notion of landscape is constructed as a second term of which the first is a representation. Landscape becomes a reduplication of a picture which preceded it.
[3.3]

In the economy of means of the Notation, the Claude Glass appears as a piece of rippled, amber stained glass, mounted in front of the image of Niagara Falls. Through the glass, the viewer sees the image with a "golden tone" and a projected web of dark lines which imitate the craquelure patterns and varnish of old oil paintings. The glass is therefore presented as a metaphor for the mediation of the viewer's vision, since it reinforces the ironic sense of vision implied by Clarke's reference to the value which some eighteenth-century gentlemen placed on varnishing the real. Their perception of landscape, and by implication ours, is in a sense fictive -- it is constructed out of references to memories of cultural images and therefore filtered or mediated by what might be termed cultural modes of seeing.

Such modes of seeing manifest themselves in the ways in which representations of the world are constructed by a society. Historian Martin Jay suggests that "... the visual has been dominant in modern western culture." [3.4] Moreover, Jay proposes that in this culture there are several identifiable dominant modes of seeing or as he puts it, borrowing a term from critic Christian Metz, "Scopic Regimes." [3.5] Jay cites perspectivalism as the most important of these scopic regimes. Indeed, he notes that "... for a very long time... perspectivalism was identified

with the modern scopic regime tout court." [3.6]

It was in the Renaissance that perspective was established as a scopic regime. Leon Battista Alberti (ca.1404 - 1472) first promoted the practise in his treatise, De pictura in 1435. [3.7] Perspectival representation is based on the idea that visual rays run in straight lines from points on the contours of objects, converging at a point within the viewer's eye, thus forming a "visual pyramid." [3.8] A perspectival painting may be seen as a glass window which intersects this pyramid. Objects seen through this window diminish in size at a regular geometric fashion along projected orthogonal lines which converge at a vanishing point on the horizon. The window metaphor implies that perspectival representation, like a view from a window, is a true vision of reality with a scientific basis in geometry and the properties of light and optics.

Artificial perspective, however, only functions as a perfectly convincing method of representing reality within very strict limits. First, linear perspective insists upon monocular vision, not the normal binocular vision of most humans. Second, for the orthogonals of any represented object to appear to recede correctly -- in the same manner that the artist had observed them -- the viewer must look at the work from the same distance and angle as the artist had used in constructing the perspective. In other words, if a

viewer stood closer to the picture than had the artist, the orthogonals would appear to converge too slowly, and the back end of the depicted object would appear too large. Were the viewer to look at the picture from one side, or from too high or low a vantage point, the receding objects would appear skewed and would fail to convince the viewer of their three-dimensionality. It would seem, then, that perspectival illusionism would operate best for a one-eyed viewer who could be compelled to stand in one place.

A third problem with linear perspective is also associated with the movement involved in the act of viewing. Artificial perspective construction presupposes the existence of a central viewpoint, coincident with the horizon line, at the level of the eye of the viewer, even in complex perspective constructions with multiple vanishing points. As critic Roger Hinks puts it, in such a case, "the eye gazes fixedly at a vanishing point." [3.9]

In human vision, however, the eye roves about, scanning scenes and objects and noting their details and relative positions both laterally and in depth in a hemispherical field of vision. As early as the seventeenth century, scientists such as the German, Johannes Kepler (1571 - 1630), helped to point this out through the analysis of the structure of the human eye. [3.10] Whereas Alberti had assumed that visual lines converged to a point at the eye's crystalline humour, and were then somehow transferred directly to the brain, Kepler recognized that the image of

the hemispherical field of vision is conducted by light which is refracted by the crystalline humour and appears on the interior surface of the retina. He explained:

... if it were possible for this picture on the retina to persist if taken out into the light by removing the anterior parts of the eye which form it, and if it were possible to find someone with sufficiently sharp sight, he would recognize the exact shape of the hemisphere compressed into the confined space of the retina. [3.11]

Anyone familiar with modern cameras or their ancient precursor, the camera obscura, will recognize that they operate in a manner analogous to the workings of the human eye outlined above. Light rays enter a closed chamber through an aperture and fall on the back wall of the chamber, forming a picture in perfect perspective which, in the case of a photographic camera, is recorded on light sensitive film. As psychologist and social critic Robert B. Romanyshyn notes in his book Technology as Symptom and Dream, "The camera is the technological incarnation of the linear perspective eye. Through the lens the world is opened up as a landscape that converges on a vanishing point." [3.12]

Considering modern art history and the advent of various modes of abstract picturing in fine art, I would propose that if perspective survives as a dominant scopic regime in this culture, it is not in the fine arts primarily, but in much of the photographic imagery of daily life -- in television, advertisements, snapshots, and

postcards -- which display the recessional rational space of perspective. This argument would seem to be supported by art historian Jonathan Crary who suggests that by the beginning of this century, the influence of the "veridical" vision of the camera obscura, and by association perspectival vision, had waned in its influence on fine art. He states, "... if cinema and photography seemed to reincarnate the camera obscura, it was only as a mirage of a transparent set of relations that [artistic] modernity had already overthrown." [3.13]

The photographs in the Notation Set are intended to refer to the persistence of the popular belief in the reality of photographic and perspectival representation -- the continuation of the scopic regime of perspective. For this reason, I have used photographic images from popular or non fine-art genres to refer to perspectivalism. Furthermore, in Notation #2 and Notation #3 I employed optical structures historically employed to rectify some of the above mentioned problems of perspectival representation. The two structures -- the perspective-box and the stereoscope -- reinforce the effectiveness of the perspectival image's three-dimensionality.

Notation #2 presents a postcard view of the Great Pyramids at Giza formed into a semi-cylinder. A fisheye door peephole is mounted in front of the image. This presentation strategy derives from my research into

seventeenth-century Dutch perspective boxes. These devices consisted of a linear perspectival image painted over the interior surfaces of a box with at least one aperture for admitting light, and another aperture or peep-hole through which the viewer could see the image in correct perspective. The first known mention of the device occurs in the diary of the Englishman, John Evelyn. In his diary entry for 5 February 1656, he wrote:

.. was shew'd me a pretty Perspective & well represented in [a] triangular Box, the Great Church at Harlem in Holland, to be seene thro a small hole at one of the corners, & contrived into an [handsome] Cabinet. [3.14]

The optical device and semi-cylindrical image of Marginalia Notation #2 are specifically derived from a reconstruction of a perspective box proposed by art historian Walter Liedtke. In his essay, "The 'View of Delft' by Carel Fabritius," Liedtke proposes that the apparent optical distortions in Fabritius' painting of 1652 were due to its having once been mounted within a perspective box. [3.15] Liedtke notes:

...my suggestion of a semicircular curve responds to the appearance of the actual site,... the perspective scheme of the picture and the fact that... we see around us "in a circle," and above all to the fact that of all possible shapes, the semicircular (or hemicylindrical) picture is the only one in which the scene as a whole and all of the individual forms appear to be free of any distortions. [3.16]

Liedtke's reconstruction and my Notation piece imitate the circular field of human vision, allowing the

perspectival image to encompass the peripheral vision of the viewer. As with the Dutch perspective box, Notation #2 compels the viewer to stand in one place, viewing the scene from the perspectivally correct vantage point, but allows the viewer's eye to rove through the hemispherical field of the representation in a manner analogous to the viewing of actual depth. The fish-eye lens further enhances the sense of depth by reducing the image, thus exaggerating the apparent distance of the objects in the image.

In Notation #3 an even more convincing sense of depth and three dimensionality is produced through stereoscopy. The stereoscope allows the viewer to employ both eyes to view the perspective, thus eliminating the monocular limitation inherent in traditional perspectival representation. Notation #3 presents a photocopy of a stereoscope view of London Bridge published in 1817 by J. F. Jarvis. A pair of magnifying lenses on a sliding armature are mounted over the paired images. When the viewer slides the lenses to a distance at which his or her eyes can superimpose the two images, a vivid illusion of depth is achieved.

My conception of this piece was sparked by post-structuralist critic Rosalind Krauss' analysis of stereoscopy in her essay "Photography's Discursive Spaces." [3.17] Krauss provides a highly convincing explanation of our sense of being in the scene which rests on the viewer's act of combining the two images of a stereoscopic view. She

proposes that a kinesthetic effect is produced when the viewer re-coordinates and refocusses his or her eyes as they pass from details at different points in the view. She states:

These micromuscular efforts are the kinesthetic counterpart to the sheerly optical illusion of the stereograph. They are a kind of enactment, on a very reduced scale, of what happens when a deep channel of space is opened before one. The actual readjustment of the eyes from plane to plane within the stereoscopic field is the representation by one part of the body of what another part of the body (the feet) would do in passing through real space.
[3.18]

Thus, the optical structures of Notation #2 and Notation #3 may both be said to enhance the apparent verity of perspectival representations. Like the amber glass of Notation #1, however, they also tend to undercut the verity of the image by calling attention to the act of viewing. When approaching the works, the viewer immediately becomes aware of a construction which blocks the presented image. In order to see the images, viewers must contort their bodies, or in the case of the stereoscope, actively manipulate the device in order to see the image.

This undercutting occurs throughout the presentation of the Notation Set. The images are all taken from marginal sources -- souvenir views of famous sites which in effect stand in for actual experience. The view of Niagara Falls, moreover, is an obviously sham painting and the three-dimensional views of the Pyramids and London Bridge appear

in unreal black-and-white.

This simultaneous effect of enhancing and revealing the workings of linear perspective led me to see the works as metaphors for perspective and perception in a larger sense. When we speak of "putting things in perspective" we mean perceiving situations in their proper context. Through the optical devices of the Notation Set perception is seen in the context of the conditions which affect it -- the preconceptions of memory and the cultural conventions of viewing (such as linear perspective) which a priori place interpretation within the act of perception. This idea that the act of viewing is coincident with a culturally conditioned judgemental response may be found in the very definition of "perception." The Concise Oxford Dictionary defines it not only as the act of seeing, but as "intuitive recognition (of truth, aesthetic quality, etc)." [3.19]

The appended captions unlike normal captions are also intended to undercut the verity of the views and point out the mediation of perception. They are taken from art-historical or art-critical sources which were obviously not intended to refer to the images presented. This may be seen in the case of Sir Kenneth Clark's observation, the subject of which is an obscure pastime of eighteenth century gentlemen, not a commentary on Niagara Falls.

The captions are signs of cultural authority intervening in and conditioning the viewer's response to the

images. The awkwardness of the relation of the captions to the image tends to highlight the act of recontextualizing the images by appending meaning. Thus, the captions draw attention to the mediation of the viewer's reception of the image.

The caption of Notation #2 reads:

Over the ages they have become objects
rather than functional enclosures, but a
part of their fascination lies in their
unseen cores.

Lucy Lippard
"10 Structuralists in
20 Paragraphs." [3.20]

This comment excerpted from Lippard's essay refers at once to the pyramids and obliquely to perspective boxes and the work itself. The intended implication is that there is a disjunction between the original intention of the view of the pyramids and its recontextualized appearance in the work. The "unseen core" is that the viewer should put things in perspective, and not simply look but perceive this recontextualization.

The caption of Notation #3 reads:

The advice they find in them is either
confusing or utterly inapplicable; theory and
practice never coincide.

Douglas Crimp
"On the Museum's
Ruins." [3.21]

Here, I meant to imply that the information imparted by the stereoscopic image is fictive. This could be confirmed by any viewer familiar with the fact that London Bridge no longer exists as depicted -- it has been demolished

and reassembled as a tourist attraction in the United States. More importantly, the caption emphasizes the falsity of perspectival representation, even when it is augmented by stereoscopy. Since the depth of the landscape is purely illusory, any viewer who attempts to apply the visual information of the image by walking through the landscape will be sorely dissatisfied.

Thus, the Marginalia Notation Set is a commentary on the fictive quality of perception, embodied in the perspectival image. Perception is revealed to be neither veridical nor immediate, but mediated by cultural modes of seeing and representing. In the Notation Set, this mediation is enacted by the scopic regime of perspective and the cultural authority of the captions. Textual, imagistic and optical devices which usually enhance perspective and add to the certainty of interpretation, also call attention to the fictionality of representation and the mediation of vision by undercutting or marginalizing perception and interpretation in the Notation Set.

ii) Marginalia Maps

The culturally mediated form of communication in Marginalia Maps (slide 7) is, precisely as the title states, the map. It will be seen that this form is in itself inherently plural, since it employs a number of different modes of communication and communicates on several

different levels. The content of the work is primarily personal in nature, referring to my autobiography. On another level, however the map will be described as one more agent of textual reading. Finally, the map will be revealed as an important model for my art work in general.

Marginalia Maps is an assemblage drawing consisting of three "maps" of yellow-tinted amber paper, each inscribed with a section of a circle executed in graphite and gesso and marked with rubber stamp images of the pyramids, Niagara Falls and London Bridge derived from the Notation Set. The maps are accompanied by handwritten notes and more illustrations. Since the maps do not refer to recognizable topography, their customary function as a guide to actual landscape is undermined. Their function may be seen, therefore, as figurative.

The work is a metaphorical map of the internal landscape of my thought process. The particular thought process which the work explores is a meditation concerning the interrelationship of memory, identity, and location. Each of these concepts is listed and assigned a map, an illustration of a projected work and a title of one of my past works which relates to the concept.

Philosopher Mary Warnock has remarked, "[T]he concept of memory and personal identity [are] logically interlocked, neither separable from the other." [3.22] Our sense of our present identities is inextricably linked with our knowledge of past life. Essentially our memory of experiences and

activities constitutes our knowledge of who we are. Warnock expresses the relationship between memory and identity as a temporal juxtaposition. She writes:

The true self, that is, the self which is continuous throughout life, is revealed only at the moment of experiencing two fragments of time together, the present and the past.
[3.23]

I have found that my memories, are not only linked to temporal locations in the past, but also to physical locations. I suspect that it is true for many people that memories are a sense of having been somewhere. The present experience of physical locations, moreover, may evoke memories of past experience. As landscape architects William Mitchel, Charles S. Moore and William Turnbull Jr. note, "Sometimes the most poignant qualities of a site come not from what is actually there, but from what is connected to it, through time and space by our recollections and hopes." [3.24]

Memory may be seen as the link between our sense of place and our sense of self. When we are disoriented, our selves have become somehow disconnected from our locations. When we are unfamiliar with our surroundings, they are not a part of our selves, since they do not reside in our memory. It is perhaps, this quality of "otherness" which is disturbing or exciting about entering an unknown place. Furthermore, once a location is experienced, it becomes a part of the self, possessed by memory. We tend to mark

locations -- putting up monuments, or pictures, planting flags or flowers -- in order to mark them in our memories, and the memories of others, differentiating them from the rest of the unknown. As Mitchel, Moore and Turnbull note:

One of the most universal of human instincts is to raise a landmark on the surface of the earth. This gives a center to a fragment of the world -- a particularly poignant gesture when the surrounding landscape provides few orienting features. [3.25]

The act of marking locations is an act of possessing them in our identities and memories. It is an orientation, not only of ourselves, but of the location relative to ourselves. Marginalia Maps and maps in general perform an analogous function of marking off and orienting a site.

In Marginalia Maps, as noted above, the site is identified as my thought process concerning memory, identity, and location. The process is represented in the map-drawing as a spatial arrangement of images or titles which stand for past works. Niagara Falls, a pyramid and London Bridge, for instance, are the rubber stamp images in the corners of the maps.

Each of these images are of "marked" sites, residing in popular memory. They are thus meant to refer to the relation between location and identity. The pyramids, of course, were monuments affirming the identities of Egyptian pharaohs to later generations. The other two images are references to my identity. Niagara Falls, a place that impressed me as a child, is the only one of the sites

depicted which I have visited. London Bridge is an oblique reference to my birthplace, London, Ontario, and the bridge is for me a personal symbol for the linking of concepts.

Three illustrations of landmarks appear in the lower right quadrant of the drawing. These landmarks, which were later developed into a maquette, derived from the Underwood Landscapes and are therefore another reference to my thought process as manifested in past works. The first image, a post with an arm supported by a truss, is half of the post-and-lintel figure in Underwood Landscape #2, and a reference to incomplete memory. The second figure is a Y-shaped stick with a copper wire which completes a circle at the top. This form is at once a reference to Guy Underwood's dowsing rods and a reference to the door viewer in Notation #2. Since it is labelled "Identity" it links the concepts of viewing or point-of-view with identity. The last landmark is a simple post with a "Guy" wire, again in reference to Underwood. This figure is labelled "location". Each of these figures is connected by a line to one of the maps with its accompanying rubber stamped reference. Thus they demarcate and reorient or reinterpret the conceptual territory, and affirm it as part of my identity.

It should be obvious that within the drawing a complex set of references is set up between the concepts of identity, memory and location, and between my works. No specific hierarchy of reading the images is, however, given in the organization of the drawing. As with any map,

information about landmarks and possible routes is given, but it remains to the reader to find his or her way through the landscape. Thus, Marginalia Maps encourages viewers to make their own connections linking images and concepts. In its ambiguity, the map indicates an inherent Textuality in my work.

Nonetheless, every map has a key which explains how it may be read. In Marginalia Maps this key is in the lower right quadrant where the majority of notations and illustrations appear. In this key's reference to an art-historical source, is a clue as to the works commentary on the fictionality of visuality.

The "key" section of Marginalia Maps contains a small photocopy reproduction of the Art of Painting (c. 1668) by Jan Vermeer. [3.26] The image describes a highly detailed interior with figures of a model and a painter with his back to the viewer. On the wall in the background is displayed a map of the Netherlands which includes topographic views and explanatory text. The significance of the appearance of the image in Marginalia Maps is its reference to art historian Svetlana Alpers' interpretation of the painting.

In The Art of Describing, Alpers attempts to make a distinction between the manner of visualization employed by seventeenth-century Dutch painters and the Italianate perspectival visual mode. This "art of describing" -- which

Martin Jay cites as "an alternative scopic regime" [3.27] -- is not primarily concerned with the rationalization of the space and the forms of the world characteristic of traditional perspectivalism. Rather, it is concerned with assembling a wide range of informational details concerning the world. Referring to Vermeer's inclusion within his painting of the detailed map with its assemblage of modes of communication, Alpers draws a comparison between the Dutch painters' art and the art of mapmakers. She writes:

Mapmakers or publishers were referred to as "world describers", and their maps or atlases as the world described. Though the term was never, as far as I know, applied to a painting, there is good reason to do so. The aim of Dutch painters was to capture on a surface a great range of knowledge and information about the world. They too employed words with their images. Like the mappers, they made additive works that could not be taken in from a single viewing point. Theirs was not a window on the Italian model of art but rather, like a map a surface on which is laid out an assemblage of the world. [3.28]

As Martin Jay points out, Alpers' view is "open to possible criticisms" [3.29]. In the case of Art of Painting, for instance It is quite obvious that the rationalization of the pictorial space of perspectivalism has not been abandoned. The painting has an insistent feeling of depth, and does not appear as mere surface. Indeed Vermeer's depicted spaces are so perspectively exact that art-historian P. T. A. Swillens was able to render them as floor plans and elevations [3.30]. This exacting rendering of space according to the rules of perspective may

however, be seen as another element of Vermeer's attempt to accurately describe his world. In any case, it is clear that the two scopic regimes of describing and perspective are not mutually exclusive.

My use of Vermeer's image is meant to indicate the urge to describe my world in the Marginalia Project and my work in general. This description, like Vermeer's, often takes the form of an assemblage of modes of communication. Thus, as in Alper's conception of Vermeer, maps with their multiform representation stand as a model or paradigm for my work. Furthermore, "the art of describing" may be identified as a dominant scopic regime, or mode of visualization, under which my work operates.

If the map is, then, a model for my work in general, conditions of the map's communication may be shared by my work. These conditions moreover, may be revealed by a comparison of my work with one of my sources, which also employs the model of the map. This source is the concept of the Nonsite, from the work of the American sculptor, Robert Smithson (1938-1974). [3.31]

The Nonsites generally consisted of rock or debris samples from specific sites, placed in geometric containers and accompanied by documentation of the sites in the form of assemblages of annotated photographs and/or maps. Smithson himself spoke of the Nonsite "as a kind of deep three-dimensional abstract map that points to a specific site on

the surface of the earth." [3.32]

Critic Lawrence Alloway identifies two types of map in Smithson's work: the map of unknown territory and the map of known territory. A comparison between the two types reveals the fiction of verity and completeness of the map as a representation of a location. As Alloway puts it, "The maps of unknown places are assumed to be real, whereas maps of known places can be seen as false or incomplete, porous (letting information slip through a comparatively coarse scale.)" [3.33]

The reader of the map is similar to the reader of the Text, employing his or her personal knowledge in the interpretation of the map. Moreover, the activity of map-making is evidently analogous to fiction-making: By choosing the scale of the map, the map-maker or world describer makes decisions concerning what is to be represented and thereby creates a limited view of the world, based to some extent on his or her personal proclivities. Finally, Marginalia Maps and my work in general, in participating in mapping, illustrates the disjunction between the world and its representation as well as the disjunction of communication between my partial representations of the world and the subjective readings of the viewer. Alloway's comments on Smithson's Nonsites may equally be applied to my work. Alloway notes:

Smithson's Nonsites embody a concern with mischievous knowledge: that is to say, knowledge that has a built-in limit, or

twist. It is knowledge that affects the way we see the world, but does not really match its shape... Smithsonian is continually dealing with forms of knowledge, mapping and excerpting, but stresses their provisional nature. [3.34]

iii) Marginalia Cancellations

The last work of the Marginalia Project is the Marginalia Cancellation Set (slide 8). The set involved the production of one three-by-three inch monoprint in black oil paint on letter-format typing paper each day for a period of thirty days. These prints are displayed pinned to a wall following the configuration of a calendar in rows of seven. Thus, the first print, dated Wednesday 9 August 1989, occurs in the fourth place in the first row.

The work bench on which the prints were executed is displayed to the left of the calendar of prints. On the bench lie a glass plate with a thick layer of ink, a brayer, a stylus, an ink-smeared rag, a wood block with a three-by-three inch recess and a felt cover, and a wooden machine resembling a printing press (slide 9). This machine consisted of a glass fronted box with an aperture in its upper surface topped with an arch-shaped armature. The armature holds a piston with a handle at the upper end and a stone hammer at the other.

It was my hope that, by examining these artifacts, the viewer could reconstruct the process by which the prints were produced day after day. This process is as follows:

Black oil paint was applied to the glass plate and rolled out until it covered the brayer evenly. The ink on the brayer was then rolled onto three-by-three inch glass plates and the brayer was wiped clean with the rag. The stylus and rag were then used to create an image in the black ink on the printing plate. The plate was placed in the recess in the wooden block, the paper was placed on the block and covered by the felt, and the brayer was used to press the paper on to the plate, thus creating the print. The plates were then cancelled by placing them in the "press" and dropping the stone hammer on them, precipitating shards of glass into the chamber below. In addition, each of the stages of the printing process was "cancelled" at the end of the thirty-day period. The roll-up plate was scratched with an "X", the felt blanket was cut with an "X" and the cancellation machine was dowed closed. This process recalled the practice of cancellation in printmaking, wherein a printing-plate is cancelled -- in effect rendered unprintable -- to signal the completion of a definitive edition. In the Cancellation Set the emphatic cancellation of the art-making apparatus signals a conclusion not only to the process of printing in the set, but also to the Marginalia Project.

The Cancellation Set is on one level a revelation of the process of creation. Through the presentation of the monoprints and the artifacts used to create the images, the

physical or technical aspect of the creative act is documented and displayed for the viewer. The work is, however, also a sort of coda, a reiteration of the motifs of the project. The set is not only a document of a work process but, like the other two works of the project, it is a document of my associative process of thought. Images derived from the three works of the project are drawn together with thumbnail sketches of future works in the calendar of prints. Images such as Niagara Falls, London Bridge, the Pyramids, the "landmarks" of the Marginalia Maps, and the cancellation machine, appear in the first fifteen days, while in the latter half of the Cancellation calendar appear preliminary studies for later works, such as the Fish Path Arrangement.

If the models for the first two Marginalia sets were the notation and the map, the model for the Cancellation Set is the diary/autobiography. The diary is essentially a form of personal documentation, a record of the daily events of a person's life, written by that person. In the daily creation of an image, the Cancellation Set, is, in a sense such a record.

Mary Warnock provides some insights to the nature of diaries and autobiographies and the motives for creating them. Like the map, the cumulative effect of the diary/autobiography is a description of a world, based on the perceptions of an individual recording subject. Warnock writes:

[T]he motive of the diary-writer is largely to explore: to find out how things are by saying as exactly as possible what they were like, from one point of view, and from the vantage of a central agent. [3.35]

Although Warnock makes a definite distinction between the diary and the autobiography -- the first written daily primarily for the eyes of the writer and the second written for public consumption [3.36] -- the above statement may be applied to both genres. Given that a person's perceptions of his or her world may change over a period of time, the autobiography, with its shorter period of composition might be more likely to present "one point of view." In any case the content of both the diary and the autobiography is comparable and they may arguably be considered subgenres of a single phenomenon -- people's writings about their lives. Warnock suggests, "[I]f diaries are the raw materials of written lives... then autobiography is the story constructed out of this material." [3.37]

The Marginalia Cancellation Set combines the diary and autobiography. It is a meditation on past works meant for my eyes and a presentation of my thought process and working process for the gallery audience. Just as the Marginalia Project was meant to question the communicative properties of my working methods, the communicative properties of the diary/autobiography may be applied in a critique of my work. The problem of the diary/autobiography which concerns me here, is the necessity of shared language between the

autobiographer and the audience. Mary Warnock suggests that even a diary written for the author's eyes only is implicitly a form of communication with others. As she sees it, this is a result of the composition of the diary in a language shared with others. She contends "Merely to state what is true is potentially to communicate it; for language, even a code or cypher, is essentially, not just accidentally, common." [3.38]

Were a diary written in an undecipherable language, however, the probability of its communication would be nil. In the context of the work of art, the question of a commonality of language is crucial. It is an accepted fact that a significant portion of contemporary art is incomprehensible to the majority of people. In the light of Warnock's statement we might attribute this lack of understanding to a lack of a language common to artists and the public at large.

The complexity of the dialogue which occurs between the work and the viewer, as I have come to see it, relies on the breadth of the viewer's vocabulary. Viewers who understand my personal references or who understand the theoretical application of my work -- who speak the technical language of my work -- may be able to reconstruct the specific content of the work. Seeing the translation of ideas from one communicative model to another, they may recognize the operation of an art of describing, and the representation of a thought process.

Viewers lacking the specific technical vocabulary of my work's discourse may have to speak with the work only on an associative personal level. With regards to the Underwood Landscapes I noted that the meaning brought to the work by the viewer in the form of personal interpretation is just as important as the meaning -- my interpretation -- encoded within the work. The same is true of the Marginalia Project. The art of describing used in the Marginalia Project, however, facilitates communication at several levels through its assemblage of a wide vocabulary of modes of communication. One result of the strategy of describing used in the Marginalia Project is an opening of the work to multiple or Textual reading in which both intended and unintended "meanings" may be conveyed.

It has been shown that the Marginalia Project employs a number of models of communication: perspectival, representation, notation, mapping, and the diary/autobiography. Mapping and autobiography have been seen as dominant models of communication in my work through the examples of the Marginalia Maps and the Cancellation Set. It is in the act of mapping and its operation under the scopic regime of describing that my work bridges the gap between my personal content -- my autobiographical urge to display my thought process -- and the perception of the viewer.

When my work was previously seen in more limited

contexts, I gathered from viewers' reactions that communication occurred predominantly on a personal level. Although a few viewers recognized that the work is concerned with the marginalization of meaning, most related to it by referring to their own experiences -- to their travels, or their pleasure in viewing the images and following the transformation of images from set to set or appreciating the formal qualities of, for example, the prints.

It became evident to me that the point at which the viewers approached the specific content of the Marginalia Project was in their recognition of the modes of communication presented in the work. They were affected by the heightened perspectival experiences of the souvenir images and several recognized the models of the map and the diary/autobiography in the project. It would seem that one manner in which my work can remain open to multiple interpretations and carry a commentary on communication in art is through the use of multiple familiar models of presentation, such as perspectival representation, mapping and, with some reservations, autobiography.

IV. Secrets of the Pyramids

The piece entitled Secrets of the Pyramids (slide 10) may be seen as an example of the polysemic nature of my art. Developed concurrently with the Marginalia Project, this work also operates within an art of describing: it is based on personal content which is expressed through several different models of presentation. These models, taken as a group, are intended to open the work to multiple readings. Thus, the presentational models may also be used as models of interpreting the art work. Indeed, the revelation of the interpretive models of the autobiography, the souvenir, the collection, and the peepshow constitute an important portion of the work's content. Secrets of the Pyramids is in one sense an exposition of the conditions of viewing which shape the work of art and affect its reception.

Physically, Secrets of the Pyramids may be described as a wooden packing crate on a stand, with three trap doors on its upper surface. When open, the doors reveal frosted plexiglass panes which admit light into the interior of the box. Set into the four sides of the crate are door-viewer peepholes. Looking through these peepholes the spectator observes four dioramas at different levels within the box. The top level contains a view down a sandstone corridor with trussed wooden beams at regular intervals, illuminated by what appears to be a passage entrance about halfway down the

left side of the hall. On the middle level there are two peepholes. One opens into a roughly square, empty, white room with green flooring, illuminated by a side window. Behind the other peephole lies a prairie landscape of cracked black earth below a blue sky with clouds gathered at its horizon. Finally, on the lowest level is a perspective view down a dark double colonade which stands on a floor of sand. In the middleground of this scene is a pool of light which faintly illuminates the surroundings.

The images are derived from an autobiographical narrative -- they are settings drawn from the period of my resettlement from my birthplace in Southern Ontario to my new home in Calgary. The landscape is a scene from my journey and the white room is a representation of my first apartment in the city. The two hallways are derived from dreams I had during my first year in Calgary. There is a specific time frame and sequence in which the depicted scenes occurred in my life, yet no specific hierarchy or order of viewing is suggested in the work itself. Viewers approaching the piece are given no directions for viewing. They may proceed top to bottom, bottom to top, or in a counterclockwise or clockwise fashion beginning at any side of the box. Thus, it is up to the viewers if they wish to construct an autobiographical narrative. It may be seen as, for instance, a Dantean passage from some metaphysical darkness (on the lowest level) into the light (on the highest level) embodied in a parallel journey (on the middle

level) from the dim interior into the bright, open landscape. The various possibilities depend, of course, on the proclivities of the viewer, thus, the work becomes a demonstration of Textual or fictional reading. The work is resonant in its property of suggesting but not defining interpretations -- its specific meaning is problematic.

By providing the autobiographical background to Secrets in my preliminary description of the work, however, I have run the risk of limiting its interpretation. The viewer may be tempted to interpret the work strictly psychologically, as a self-portrait or autobiography. Since art is a product of an individual, naturally, it is also a reflection to some extent of that individual. I would agree with Mary Warnock when she suggests that through art the artist interprets "...truths revealed by memory, truths which are, of course, 'about' himself." [4.1]

However, in order for a work to remain open to the viewer's interpretation, and not become a closed chapter referring only to the life of the artist, it is necessary that Warnock's "about" remain in quotations. In the case of Secrets of the Pyramids not only is the work intended to refer to a personal level of interpretation, it is also, as I have mentioned, intended to reveal something of the structure of its mode of representation -- it is in part about modes of viewing. In her essay "In the Name of Picasso" Rosalind Krauss points out the detrimental effect

of autobiographical reading with regards to both the polysemy of an art work and the understanding of the method or structure of communication in the work. Her paper essentially condemns what she calls " ... an art history turned militantly away from all that is transpersonal in history -- style, social and economic context, archive, structure... symbolized by an art-history as a history of the proper name." [4.2]

According to Krauss, any significance of an art image beyond a simple one-to-one relation between image and the object of representation is denied in the art history of the proper name. Like a proper name the image is reduced to a mere label for a single reference. She notes:

The meaning of the label extends over an object to which it refers, but comes to an end at its boundaries. It denotes the object. But it is without connotation... without, that is, a conceptual status that would allow it to be applied over a plurality of instances, without, finally, general conditions of signification.[4.3]

Clearly, the application of a label such as "S. Nunoda, relocation trauma of" to Secrets of the Pyramids is a rather gross example of the workings of autobiographical reading and the art history of the proper name. To Krauss, however, autobiographical reading is merely symptomatic of a kind of mimetic thinking which privileges the single referent -- an approach which is particularly limiting when used to interpret works whose content has much to do with a revelation of formal or structural properties in art. Using

examples drawn from Pablo Picasso's collages, circa 1912, she suggests that to label an "f" shape as "violin" and a strip of wood-grained paper as "table" is to miss an important point of the work. She contends:

In the great cubist collages, each element is fully diacritical, instantiating both line and color, closure and openness, plane and recession... Thus, if the elements of cubist collage do establish sets of predicates, these are not limited to the properties of objects. They extend to the differential calculus at the very heart of the formal code of painting. What is systematized in collage is not so much the forms of a set of studio paraphernalia, but the very system of form.
[4.4]

Thus, mimetic thinking, by reconstituting the elements of works of art as labels -- whether proper names or names of objects -- erodes the polysemy of the work of art and, moreover, eliminates the ability of the artist to comment on the structure of art through the work. As Krauss puts it, the art history of the proper name,

[by] giving everything a name... strips each sign of its special modality of meaning, its capacity to represent the conditions of representation. [4.5]

Secrets of the Pyramids, like the Marginalia Cancellation Set, is in part modelled after a form of autobiography. Its title refers to the monumental record of a pharaoh's life and the implied narrative structure of its images suggests an underlying autobiographical, or at least, personal narrative. Its specific autobiographical model is, however, not the sequential diary but the souvenir. Literary critic Susan Stewart identifies the

souvenir as a "metonymic object" [4.6] that is, an object associated with a past event in a person's life which comes to represent that event through its capacity to evoke the story of the event. Stewart notes:

...[W]e need and desire souvenirs of events that are reportable, events whose materiality has escaped us, events that exist only through the invention of a narrative. [4.7]

The souvenir, then, is a form of labeling in which an image or object signifies the narrative. In Secrets of the Pyramids, however, this narrative is not given in an explicit manner. In fact, it is suppressed by the lack of a fixed sequence to the images of the work. It is even possible that the viewer could miss the tiny brass lenspieces in the walls of the box, thereby altogether missing the image-content of the work. The suggestion of autobiographical content is intended to remain just that -- a suggestion. By hiding the specific nature of the autobiography, I mean to prevent the work's use as a label and to open it to a multiplicity of readings.

The personal content may be seen to slide from the specificity of an autobiography to the non-specificity of a biography of an unnamed subject, since it is not stated within the work whether the character within the implied narrative is real or fictional. The autobiographical content becomes transpersonal, and Textual -- it becomes a general signifier for the concept of personal content, which is applicable to any number of subjects and therefore,

eludes any single mimetic interpretation.

Furthermore, my location as the author of the narrative is decentered by the lack of a specific reference to my origination of the images. Like the author of Barthes' Text, I am not privileged as the meaning, the sole source, of the work. I am presented only as a part of its web of interpreters. As Barthes puts it, the Textual author's "... life is no longer the origin of his fictions, but a fiction contributing to his work." [4.8]

This decentering of the author is, as I have noted, not meant as a wholesale rejection of autobiographical reading but as a safeguard against the closure of the work to the revelation of its interpretive models. The sliding of the personal content into the transpersonal is the first example of the strategy used to reveal these models. This strategy consists of the presentation of a series of linked conceptual oppositions in the work: the personal and the transpersonal, the private and the public, the viewer and the viewed, the hidden and the revealed. The terms of the oppositions undercut each other and overlap. Since the terms are closely associated with the interpretive models, the undercutting and overlapping tend to emphasize the coexistence of the models.

The souvenir is the first model I have identified in the work. As I have already mentioned, the suggestion of the association of the works' images to a personal narrative

links the work to this model. Susan Stewart describes the content of the souvenir proceeding from the public realm to the private. Public experiences are reduced in scale into the representation of the souvenir. This reduction allows the exterior image to be interiorized -- consumed or possessed by the viewers through their entry into an autobiographical narrative. As Stewart puts it:

The souvenir reduces the public, the monumental, and the three-dimensional, into the miniature, that which can be enveloped by the body ... that which can be appropriated within the privatized view of the individual subject. [4.9]

Like the souvenir, Secrets of the Pyramids gives over public images (in this case the images of an artwork) to private consumption. The images of the corridors and the landscape, despite their suggestion of autobiographical narrative, are nevertheless representations in miniature of public spaces which are made available to the private view of one spectator at a time. Thus, my suggestion that the work may be taken as a souvenir is not meant to imply that it is a souvenir of my life. Rather, through its miniaturization and privatization of the images of the artwork -- that is, images implicitly for public viewing -- Secrets of the Pyramids may operate as a souvenir for the individual viewer. The work becomes a souvenir if the viewer possesses the images, incorporating them into his or her autobiography by appending a personal narrative.

The multiple images contained by the work, however,

indicate that it also operates according to the model of the collection. The specific type of collection which concerns us here is constituted in two acts: one of selection and one of presentation. It is this form of collection, typified by museums, which Susan Stewart refers to as the "representative collection." [4.10]

The representative collection is manifested in the descriptive nature of the images of Secrets of the Pyramids. These images, contained within the box produce a world in miniature, composed of interior and exterior scenes. Their various doors, windows and vistas are sufficient to suggest an infinite microcosm. It is thus a representative collection according to Stewart's description. As she puts it:

The collection presents a hermetic world: to have a representative collection is to have both the minimum and the complete number of elements necessary for an autonomous world -- a world which is both full and singular, which has banished repetition and achieved authority. [4.11]

This last comment seems to suggest that the collection achieves authority through the collector's act of selection -- the banishment of repetition. In the process of selection the collector presents some things and suppresses others. Thus, through selection, the collection moves "between display and hiding." [4.12]

This manipulative action of selection would seem to reinstate authority (in the sense of the centrality of the author) in the work and to subordinate the interpretation of

the viewer. For authority to be asserted, that is, for it to be easily noted by the viewer, I would maintain that some outward, possibly written, evidence of the collection's agenda must be given. This is implied by Stewart in her account of the collection's "gesture of standing in for the world." She states that one of the elements of this gesture is:

... the invention of a classification scheme which will define space and time in such a way that the world is accounted for by the elements of the collection. [4.13]

In Secrets of the Pyramids, no such scheme was invented or presented. Like the autobiographical narrative, the organizational scheme of the work is merely suggested by the existence of multiple views. Authority remains in suspension, a possibility raised and undercut -- revealed and hidden.

The collection's presentation is the point at which it straddles public and private viewing. The manipulations of the collector in producing the collection anticipate the reception of the collection. In this way the collector enacts the role of the viewer. Furthermore in its passage from the private viewing position of the author to the private viewing position of the viewer, the collection becomes transpersonal -- in effect, public. In the case of Secrets of the Pyramids this transposition occurs not only in the mind of the collector but also in the repositioning of the collection from the private studio to the public

gallery. As Stewart notes:

... the spatial organization of the collection... depends upon the creation of an individual perceiving and apprehending the collection with eye and hand. The collection space must move between the public and the private. [4.14]

In presenting its hermetic world, through the model of the collection, Secrets of the Pyramids oscillates between a privileging of the author and the audience. Moreover, its constant play between public and private viewing, not only eludes simple mimetic interpretation by opening the work to polysemy, but also calls attention to the very act of viewing as part of the work's content. In this way through the model of the collection the work "represents the conditions of representation." In my work, as Stewart maintains,

The collection is a form of art as play, a form involving the reframing of objects within a world of attention and manipulation of context. Like other forms of art, its function is not the restoration of the context of origin, but rather the creation of a new context, a context standing in a metaphorical, rather than a contiguous, relation to the world of everyday life. [4.15]

The last interpretive model that I shall apply to Secrets of the Pyramids is the peepshow. I shall endeavour to explain how this model, like the collection, moves between the public and the private, concealment and revelation and in so doing calls attention to the viewer's dual role in relation to the work: that of a receiving

subject and of an object of attention included within the work.

The model of the peepshow which I am using may be described in general terms similar to those of the collection. The peepshow is a visual display in which images intended for private consumption by individual viewers are presented in a public context. Adapting this model, Secrets of the Pyramids, while shown in the public context of the art gallery, presents its images, as I have noted, to only one viewer at a time. What distinguishes the peepshow from the collection is a nuance of intent. Where the collection is intended to describe a world, the term peepshow connotes a display of wonders, an entertainment. In employing the term "peep-show" I am referring to both its modern pornographic connotation and the art-historical sense of the word, as an alternate name for the perspective box.

[4.16] I do not, however, mean to disparage these works by calling them peepshows. Certainly, perspective boxes, of which very few remain, were a peripheral genre of Dutch painting [4.17]. Moreover, the translation in some articles of the Dutch term for the devices, "Perspectyfkas" (literally, perspective-box) as "peepshow", would seem to indicate that to some degree art historians have perceived the devices to be rather trivial efforts, like the modern peepshow. This is a view which I do not hold.

Nevertheless, the manner of viewing in both the modern and Baroque peepshows are in some ways comparable. Both

forms operate as a combination of containment and presentation, concealment and revelation. The modern peepshow consists of a cubicle in which an individual, viewer may witness live or recorded sex acts. The baroque version provides a boxed perspective of a location to a single viewer. The obvious difference in content aside, both forms hide then disclose their images only to private viewing.

Physically, Secrets of the Pyramids is quite obviously patterned after the Dutch Baroque perspective boxes. As I noted in the last chapter, in these peepshows, the perspective image on the interior of the box is illuminated by one aperture and viewed through another. So too with Secrets, although unlike most perspective boxes, my work presents several images which are, moreover, three-dimensional dioramas rather than painted anamorphic perspectives. Nevertheless, the four images of Secrets of the Pyramids, like the images of the Baroque peepshows, fall within the scopic regime of perspectival viewing: All four dioramas are presented through a monocular viewpoint and the three architectural images are oriented towards the peepholes so as to present a single, central vanishing-point towards which the lines of the spaces recede.

The perspectivalism of the Dutch peepshow itself supports the privacy or exclusivity of the viewing experience by facilitating the absorption or possession of

the scene. In perspectival viewing, the viewer is self possessed and clearly placed outside of a scene which is "taken in." Similarly, Robert Romanyshyn posits that through perspectival representations, a viewer gains "power over the world" [4.18] and "becomes an observing subject, a spectator, as against a world which becomes a spectacle, an object of vision [his emphasis]." [4.19]

Romanyshyn's notion of the objectifying quality of perspective may be linked to what has been called the Gaze, a concept which poststructuralist critic Norman Bryson traces to philosopher Jean Paul Sartre and psychologist Lacan. [4.20] The concept of the Gaze essentially relates vision to power. In Sartre's version, by gazing, the viewer is placed in a privileged position. Like the viewer of a perspective, the gazing viewer is "...at the center of the visual field." [4.21]

The subjectivity of the gaze and its capacity to exert power, objectifying what it sees is most certainly demonstrated within the voyeurism of the modern peepshow. In this genre, which is predominantly regimented according to gender -- male gaze and female object -- the viewer is a consumer, possessing the viewed. Moreover, the demand for private pornographic gazing exerts power over the gaze's object by determining the conditions of its appearance. As film critic Laura Mulvey puts it,

The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. [4.23]

Through the objectification of the gaze, we may see the peepshow's action of disclosure as a giving over of the possession of the image. We might further speculate that this empowering of the viewing subject over the object through the possession of the secret image is in fact what makes the peepshow attractive. The secret of the peepshow is, however, a fiction. It is intended not for concealment but for revelation, intended moreover, to solicit the play of power in the private gaze.

This compelling quality of the peepshow's disclosure may be demonstrated in Octavio Paz's reaction to Marcel Duchamp's Étant Donnée, (1946-1966) which is permanently installed in the Philadelphia Museum of Art. [4.24] Duchamp's work is one of the sources of my use of the peepshow in Secrets of the Pyramids. Étant Donnée plays on the notion that viewing an art work is a kind of voyeurism. The work, like Secrets of the Pyramids conceals a diorama. The diorama consists of a pastoral landscape with a reclining nude whose face is hidden placed in the foreground. This scene is viewed through two holes drilled in a wooden door inset in the wall of the gallery. The resemblance between this work and both the Dutch Baroque and modern peepshows are so obvious as to need little elaboration. As in the model of the peepshow that I have proposed, the viewer is deeply affected by taking in the image -- by the peepshow's combined act of hiding and

disclosing the image to the private view. Paz notes, "The viewer draws back from the door feeling that mixture of joy and guilt of one who has unearthed a secret." [4.25]

Paz's comment on the element of guilt felt by those who view Duchamp's peepshow is of particular interest. To feel guilt is to feel responsible for committing some offence or transgression of a moral or social code. Guilt is thus, to some degree, a bending of the individual will to the will of another or of others. In Sartre's and Lacan's concept, the individual's objectifying gaze and self-possessed status is vulnerable to just such domination from without. For Sartre, this threat of domination originates in the objectifying gaze of another person, before whom, in Bryson's words, the viewer becomes "opaque, abject, in a dialectic of master and slave." [4.26] To Lacan the vision of the individual is constantly subject to the domination of "socially agreed description(s) of an intelligible world." [4.27] Bryson states that for Lacan:

... the viewing subject does not stand at the center of a perceptual horizon, and cannot command the chains and series of signifiers passing across the visual domain. Vision unfolds to the side of, in tangent to, the field of the other. And to that form of seeing Lacan gives a name: seeing on the field of the other, seeing under the gaze. [4.28]

In its placement of a peepshow within the public space of the gallery, Secrets of the Pyramids, like the Étant Donnée opens the objectifying gazing of the viewer to the scrutiny of others, threatening their subjective vision from

without. I have noticed that the viewers of the work seem self-conscious. To some extent they are made aware of their objectification and of their passage from gazing subject to object of the Gaze. Through the public presentation of the peepshow, the viewer may be alerted to the context of viewing -- his or her position relative to the work and to other viewers.

The secrets to be revealed in Secrets of the Pyramids are not only the interior images but the exterior conditions of presentation and reception: the "socially agreed" manners in which the world and art is seen. I have noted that several models of presentation or interpretation are operative in Secrets of the Pyramids. These models -- the autobiography, the souvenir, the collection and the peepshow -- have been demonstrated to open the work on one level to the polysemy of multiple personal or structural interpretations. On another level, however, the models may be listed among the socially conditioned modes of viewing which manipulate the individual subject. To use Bryson's words, "the real discovery here is that things we took to be private, secluded, and inward -- perception, art, the perception of art in the museum -- are created socially."

[4.29]

V. The Fish Path Project

The remaining two works of the exhibition may be used to conclude this discussion of my exploration of perception and communication in art. Like Secrets of the Pyramids, the works of the Fish Path Project call attention to the interaction of the viewer and the artwork within the context of the gallery's public space. The Fish Path Project deals with the manipulation of the viewer through art, its context of viewing and through scopic regimes which condition viewing. For the sake of clarity, I shall begin this chapter with a brief physical description of the project.

The first work of the Fish Path Project is entitled As the Crow Flies. (slide 11) It is essentially a small-scale installation consisting of an arc of bent wood, supported on four short concrete pylons, with a mirror at one end and a vertical wooden pole on the other. The pole is banded at regular intervals with tin strips and is crowned with a tin cutout of the silhouette of a crow in flight. This assembly is lit by a single spotlight so that two shadow images of the crow are cast on the walls behind the construction. One shadow is cast by the light coming directly from the spotlight and the other by the spotlight's reflection in the mirror.

The main work of the project is the Fish Path Arrangement (slides 12 and 13). Operating on a larger scale than As the Crow Flies, this work carries over the arc-motif

in the form of a half-hexagon of three timbers placed on wooden trestles; one at knee-level, one at stomach-level and one at eye-level. The timbers are patched, rough railway ties whose upper surfaces have been hollowed out, sealed, and filled with water. The arrangement of ties -- the "fish path" of the title -- forms a broken aquaduct whose steps are reminiscent of the fish ladders built to facilitate salmon migration along streams made impassable, usually because of human intervention.

At the centre of the semi-circle of water troughs is an articulated wooden fish mounted on another trestle with a pyramidal top. Behind the arc is hung an ochre-coloured tarpaulin bearing a graphite drawing of the layout of the troughs and trestles superimposed on a faint image of Niagara Falls. Finally, a wooden tripod with a bi-concave lens, or reducing glass, stands several paces in front of the arc. From this position, the entire assembly (except, of course, the tripod) may be seen through the glass.

As the Crow Flies preceded the Fish Path Arrangement in execution. In its presentation in the context of the exhibition, it appears not only as a work in its own right, but as a preliminary study and an introduction to the later work, as are the maquettes and drawings for both As the Crow Flies and the Fish Path Arrangement which are also presented.

These preliminary works are meant to refer viewers to

the other major works of the exhibition described in this catalogue. This may be seen, for example, in Fish Path Maquette #3 (Avoid Niagara) (slide 14) which juxtaposes a Y-shaped dowsing rod, recalling the Underwood Landscapes with an image of Niagara Falls which recalls the Marginalia Project.

This reference to other works in the exhibition also occurs in the installations themselves. The bridge-like forms of both works and the backdrop of the Fish Path Arrangement recall the images of London Bridge and Niagara Falls in the Marginalia Project. Moreover, the organization of the elements of the Fish Path Arrangement around an optical device refers to similar structures in Marginalia Notation #2 as well as Secrets of the Pyramids.

There are two specific reasons for this inter-reference among the works of the exhibition. I wish to provide an opportunity for the viewer to Textually read between the works. The spectator may relate the ideas of the Fish Path Project with those of other projects by recognizing parallels in their structures and images. Like the other works, the Fish Path Project is meant to be open to a variety of personal interpretations. I also intend the Fish Path Project to stand for my work as a whole. The project may thus be seen as a type of representative collection. Within this collection the ideas of my work are re-ordered and recontextualized to, as I shall explain, more efficiently draw the spectator's attention to the act and

the space of viewing. Susan Stewart's conception of the collection may, thus, be applied to the Fish Path Project.

As I noted before, she states:

The collection is a form of art... involving the reframing of objects within a world of attention and manipulation of context. Like other forms of art, its function is not the restoration of the context of origin but rather the creation of a new context...[5.1]

i) The Frame

Stewart's observation that all art engages in "framing" is of particular interest. The frame in art is customarily seen as a device which demarcates the physical boundary between the object of attention, for instance an image such as a painting, and its surroundings. In other words, the frame distinguishes between what is art and what is not. Building on Stewart's statement, my work may be seen to play with a series of frames within frames. It will be seen that the physical boundaries of my work are enclosed within the cultural frames of its context of viewing, its interpretive models and the scopic regimes under which the work operates.

In the case of an installation, the physical boundary is more diffuse than in the case of a flat image such as a painting or a print. The installation's frame lies somewhere at the edge of the area the work occupies, at the point at which the work commands the viewer's attention. If the Fish Path Project, and the Fish Path Arrangement conceptually encompass the entire exhibition, we might

extend the installation's frame to include the gallery.

The gallery is a cultural institution which also operates under the model of the collection as a space of "attention and the manipulation of context." It is the space of the presentation of art and art's manifestation of scopic regimes -- a space of culturally conditioned modes of viewing and picturing. Moreover, the gallery, like the artwork is itself a site of viewer manipulation. By operating under the model of the collection it operates under the scopic regime of describing. It seeks to present a "hermetic world" yet this representation is subject to the editorial authority of the institution, comparable to the authority of the map-maker. Even if the material presented is not overtly manipulated to serve some ideology, this remains a possibility, so long as the authority is present. Therefore, an important intent of the Fish Path Project is to alert the viewer to the possibility of his or her manipulation, by both the artwork and the artwork's context -- the cultural institutions in which the artwork functions. I have attempted to accomplish this in the Fish Path Project by drawing the spectator's attention to the act and the space of viewing.

This expository intent in the Fish Path Project is introduced by the installation As the Crow Flies. This phrase, which denotes a straight line between two points on the earth, is an idiomatic expression, and as such, is an

example of culturally conditioned conception or picturing. In the installation, the expression is used as a metaphor for culturally conditioned modes of viewing. The work reveals the fictive quality of these cultural modes, in the sense of their being "conventionally accepted falsehoods" [5.2], by emphasizing the abstract nature of the phrase.

In our taking the phrase "as the crow flies" to describe a straight line on the surface of the earth, two questionable assumptions are linked. The first assumption, of course, is that crows tend to fly in straight lines. The second assumption is that points on the earth may be joined by straight lines. Most people today understand that such straight lines may only be represented on the flat abstraction of a map. Even beyond the vagaries of topography, two points on the surface of the earth are actually linked by a curved line, a segment of a great circle which follows the curvature of our globe. Thus, this current phrase may be linked to the archaic belief that the earth is flat, part of a system of belief now discredited.

The representation of the crow's flight in the installation on a very simple level is an illustration of this argument. It is a diagram of a great circle route, and a visual parody of the phrase in the title. The flight is represented in two ways in the installation. It is mapped out as an elevated curve by the wooden arc and as a series of images: the cutout silhouette of the bird and its two shadows. The series displays an expansion and contraction

in the size of the silhouette. That effect echoes the expansion and contraction of the shadow of a real bird as it passes over uneven ground, an oscillation which indicates variations in the straightness or flatness both of the earth's surface and the bird's trajectory. The increments on the pole, moreover, are intended to draw attention to the idea of height variation. By contradicting the idiomatic meaning of the expression, the installation exposes it as a cultural fiction of conceiving of the world.

Any viewer who approaches closely enough to inspect the apparatus of the arc, pole, crow silhouette and mirror, interrupts the beam of the spotlight and casts at least one large shadow on the wall. The purpose of this effect is to call the viewers attention to their act of viewing. When a spectator enters the work in this way his or her presence is immediately registered. It looms large in the visual field, and becomes a part of the work visible to both the framed spectator and to spectators on the periphery of the frame. Thus, when the viewers cast their shadows across the visual field of the work, they become participants in the work's content, implicated in the cultural fiction portrayed. They cast their shadows for all to see across the conceptual discourse of the fictionality of culturally conditioned viewing. This effect is analogous to one which Octavio Paz noted in Duchamp's Étant Donnée, a work which I have already discussed in relation to Secrets of the Pyramids. Paz sees

Duchamp's work as "a spectacle in which someone sees himself seeing something." [5.3]

Octavio Paz's circuitous analysis of Duchamp's work in his book Marcel Duchamp: Appearance Stripped Bare, is an important reference text for the Fish Path Arrangement. It was not through first-hand experience of the work but through Paz's book and art history lectures and seminars that Duchamp's Étant Donnée first captured my imagination. For this reason I shall refer to Paz's interpretations in my explanation of the Fish Path Arrangement's relation to Étant Donnée.

Duchamp's diorama, like most of his work, is complex, polyvalent, and as a result has elicited responses and interpretations on a multitude of different levels. Due to its complexity I shall not attempt a full account of Duchamp's work here. Rather, I shall confine my comments to my particular interest in Étant Donnée. This interest with regards to the Fish Path Arrangement, has to do with the manner in which the Étant Donnée plays with notions of viewing.

The full title of Duchamp's work is Étant Donnée: 1 la chute d'eau, 2 le gaz d'éclairage. This phrase, which refers to an element of the diorama's landscape and a lamp which is held aloft by the female nude in the foreground of the work, is translated by Paz as "Given: 1. The Waterfall, 2. the Illuminating Gas" [5.4]. The image of Niagara in the background of the Fish Path Arrangement, beyond its relation

to my other works, is also a visual hint that Duchamp's work lies in the background of mine. My work's dealings with perception, and in particular the concept of the Gaze, may be taken as a punning interpolation of the second term of Duchamp's title as the "illuminating gaze".

According to Paz, one subject of Étant Donnée is "the circularity of the look." [5.5] Paz's concept bears a striking resemblance to my description of the operation of the gaze in the peepshow. Paz notes that there is a reciprocal relationship between the viewers of Étant Donnée and the object of their gaze -- the naked figure of the woman. Paz suggests that the viewers in some way condition her appearance. In the peepshow, as I have noted, the desire for the image in a sense causes the appearance. As Paz puts it, "Our gaze changes the erotic object: what we see is the image of our desire." [5.6]

Paz however, suggests that gazes are exchanged within the work, moreover that several gazes are reflected in the work. He posits that the viewer sees the object which sees the viewer. The net result is not only an objectification of the figure but of the spectator. To put it another way both the figure and the spectator are at once subject and object. Within Duchamp's work, although the girl faces towards the viewer, her face is hidden by her hair. Thus, one can only speculate as to whether she returns our gaze. The gaze is a possibility neither confirmed or denied. It

would seem that Paz is accounting for this possibility when, describing the reflexivity of the crossed gazes he states, "...We look at ourselves looking at her, and she looks at herself in our look." [5.7]

This crossing and reflection of gazes passes from being a possibility to being a central strategy in the Fish Path Arrangement. The work provides a central object, the articulated fish, for the viewers to gaze upon and manipulate. In entering the space of the installation to observe the fish and its path of water troughs, however, these viewers may come under the gaze, that is, enter the visual frame, of a viewer positioned at the reducing glass. This viewer is under a spotlight and may as easily be viewed from within and without the arrangement. Thus, the viewers at once occupy both the position of the nude in Duchamp's installation and the position of the voyeur. The work is a peepshow opened out to the public gaze, a stage set in which the viewers both manipulate the view and are manipulated by the view. They are the fish for whom the path has been arranged. They are simultaneously gazing and under the gaze, spectators and spectacle. In seeing themselves reflected in the gaze of others the viewers are made aware of their presence and participation in the artwork within the public frame of the gallery.

According to Sartre, when a gaze is met -- as occurs in the Fish Path Arrangement -- the subjectivity of the observer is threatened by the gaze of another. Bryson notes

that the gaze in Sartre is itself a form of visual framing. Indeed one might conclude from Bryson's account that the objectification of the gaze is inherent in any visual framing in the act of separating out an object from its surroundings. Of the interaction of gazes in Sarte, Bryson remarks:

It is as though the watcher... and the intruder who disturbs its peace were supplied with optical frames -- binoculars, telescopes, viewfinders -- which restricted the surrounding world to just these two poles, the watcher (now threatened by the other's gaze) and the intruder (similarly threatened). [5.8]

Framing may be seen as the element which links the gaze with the scopic regime of perspective. As I noted earlier, perspectival viewing privileges a central viewer. This viewer is a subject who is presented with an object framed and distinguished from its visual surroundings. In its participation in framing the scopic regime of perspective maybe seen to reinforce the threatening authoritarian relation of the gazing subject to the object of the gaze. The scopic regime of describing, in its manifestation of the collection has also been seen to invoke, in Stewart's words, "the reframing of objects within a world of attention and manipulation of context." [5.9] The main difference between the operation of the two regimes of describing and perspective would seem to be in the number of points of view which each provides. Perspective offers a single objectifying frame for a single viewer. Describing provides

for multiple views. Nevertheless these two regimes both exert authority over the viewer through the manipulation of visual frames. The simultaneous presence of both regimes in the Fish Path Project serves to emphasize the manipulation of the viewer in the work. Describing and Perspective may, moreover, be seen as the cultural frames which enclose the work.

ii) Conclusion

Throughout this paper I have commented on the presence of certain conceptual models in my work, models upon which the works were based and through which they could be interpreted. The models which I found to be most important to my work are the autobiography, the map, the collection, and the peepshow. The use of each of these models presented particular problems in my attempt to communicate with the audience. These problems are resolved or alleviated within the Fish Path Arrangement and the Fish Path Project, of which this written account forms a part.

The autobiography is perhaps an unavoidable interpretive model within my work since it manifests itself in my thought process -- in all personal choices and reactions which go into the making of my work -- from the Underwood Landscapes through to the Fish Path Arrangement. In this exhibition, as I have noted, autobiography is most strongly manifested in Marginalia Project and Secrets of the

Pyramids. Within these works, two problems of autobiography were noted: the need for a language held in common between artist and viewer in order for communication to occur, and the tendency of autobiography to limit the interpretation of the work by allowing the imagery and formal structures only to signify events in the artist life. This effect has, moreover, been linked to simple mimetic thinking which erodes the hoped-for polysemy of my work by assigning single meanings or signifieds to each signifier.

These problems of communication inherent in the model of the autobiography are mitigated by my use of alternate models in the Marginalia Project, Secrets of the Pyramids, and the Fish Path Project. These models -- the map, the collection, and the peepshow -- have the advantage of not being obviously linked with authorship, while still being familiar forms of communication, well within the visual vocabulary of most viewers. The map and the collection, since they are both assemblages of modes of representation, have been seen to open the doors of polyvalency in Marginalia Maps and Secrets of the Pyramids. As in the case of Secrets of the Pyramids, the two most important interpretive models for the Fish Path Project, are the collection and the peepshow. I have already noted that through its status as a collection of images in the exhibition this project moves to reframe and summarize the other works. Indeed, in order to draw attention to this recontextualization, the exhibition has been entitled Fish

Path Arrangement. My manipulation of the context of the other works, however, implies a manipulation of the viewer. If I am not overtly revealing my authorship within the work, I am at least exercising authority. The authority evinced by the collection, if the reader will recall, is born out in my earlier discussion of this model. The collection is a form of expression which orders and presents a description of the world to suit the preoccupations of the collector. The latent authority of the collection is, moreover, characteristic of the scopic regime of describing -- the regime under which my work operates in its manifestation of the collection.

The Fish Path Project, which includes this exhibition, as I have noted, is particularly concerned with alerting the viewers to their manipulation by authority manifested in the visual and cultural frames of my artworks and art in general, their context of viewing, and the scopic regimes of describing and perspective. The work attempts to reveal this manipulation through a bipartite presentational strategy. First, the work attempts to engage the viewer through the use of two familiar modes of visual presentation, the collection and the peepshow. Second, the work draws the viewer's attention to his or her act of viewing and the physical context under which this viewing takes place: the public gallery. The work accomplishes this by crossing the gazes of viewers. The viewers are meant to

realize that in looking at the work they look at other viewers, and that they themselves are viewed. Thus, each viewer may become aware of his or her act of gazing as well as his or her presence and manipulation within the public frame of the gallery.

One might well question the ability of the audience to make the leap from perceiving the physical context of the gallery to comprehending the fact that this context is a manifestation of authority -- that the context orders and invests authority in what is seen. This conceptual leap is possible for those familiar with my language, that is, the ideas to which I have referred in this paper. Thus, the inclusion of the paper as a work within the exhibition and the resultant creation of a diatext may be said to increase this possibility.

Without reading the paper or understanding the conceptual discourse, the viewer may nevertheless be able to enter into a dialogue with the work. As I have pointed out with regards to the Marginalia Project, this dialogue may occur on the level of the appeal of the work to the viewer's personal memories or formal sensibilities. The work's complex assemblage of images, objects, materials and models of presentation is intended to encourage communication on these personal levels by increasing the associative potential of the work. Moreover, through cataloguing this assemblage and insisting on the openness of the work to multi-leveled Textual readings, this paper has likewise

encouraged the viewer to take interpretation into his or her own hands.

In conclusion, it may be said that the purpose of both my visual art and this paper is to examine how my art may be opened to interpretation, in particular, on personal and conceptual levels. This has been accomplished by drawing the audience's attention to the interaction of the work with its sources, with the spectator and the context of viewing -- in effect, by widening the field of the viewer's gaze to include the conceptual and visual frames under which the work operates. What has been revealed in this examination is how the artist may manipulate the viewer through the authority of the work, the use of this culture's scopic regimes, and the authority of the written text.

It may be argued that by operating within the cultural frame of authority I am in some way guilty of supporting it. This is however equally true of the viewer. The frame is a construct of a cultural collective of which the viewer is a part. Even unknowing, the viewer is not only subject to the frame's authority but implicated in its construction.

The cultural and social frames do not readily reveal themselves or their authority within the art work. They tend to be ignored by the audience. Thus, they are masked from view by the cultural collective. By revealing the cultural frame and treating it as a fiction or Text to be manipulated by the viewer, my works, including this paper,

undercut the frame and reveal it's authority. As Norman Bryson writes, "only a technique which undermines the frame can stand in for the invisible which the frame excludes."

[5.10]

NOTES

Chapter I

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[1.3] Kelly, p. 101.

[1.4] Kelly, p. 101.

[1.5] Roland Barthes, "From Work to Text," in Art after Modernism, pp. 169-174.

[1.6] Barthes, p. 170.

[1.7] Barthes, p. 170.

[1.8] Terry Eagleton, Literary Theory: An Introduction, (Oxford: Basil Blackwell Ltd., 1986), p. 96.

[1.9] Barthes, p. 171.

[1.10] Barthes, p. 171.

[1.11] Barthes, p. 172.

[1.12] Barthes, p. 172.

[1.13] Barthes, p. 173.

[1.14] Barthes, p. 173.

[1.15] Barthes, p. 171.

[1.16] Barthes, p. 171.

[1.17] Barthes, p. 170.

[1.18] Wallace Stevens, "Selections from Adagia," in 20th Century Poetry and Poetics, Ed. Garry Geddes, (Toronto: Oxford University Press, 1973), p. 583.

[1.19] The Concise Oxford Dictionary, 7th ed. (1982), (hereafter cited as "C.O.E.D."), s.v. "fiction".

Chapter II

[2.1] Guy Underwood, The Pattern of the Past, (London: Sphere Books, 1972), p. 1.

[2.2] Underwood, p. 1.

[2.3] Underwood, p. 18.

[2.4] Underwood, p. 18.

[2.5] Underwood, p. 14.

[2.6] Lucy Lippard, Overlay: Contemporary Art and the Art of Prehistory, (New York: Pantheon Books, 1983), p. 134.

[2.7] Underwood, pp. 17-18.

[2.8] Underwood, p. 48, illustration p. 50.

[2.9] Underwood, p. 72. Underwood states, "All such trees examined have had one or more blind springs or nodes within a yard or so of their trunks and the bend has always occurred directly above the spring."

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[2.11] Underwood, p. 39.

[2.12] Underwood, p. 30.

[2.13] Underwood, pp. 110-111.

[2.14] Gloria Moure, Marcel Duchamp, (New York: Rizzoli International Publications Ltd., 1988), p. 17.

[2.15] Pierre Cabanne, Dialogues with Marcel Duchamp, Trans., R. Padgett (New York: The Viking Press, 1971), pp. 114-116.

[2.16] Cabanne, p. 115.

[2.17] David Reed, "The Developing Language of the Readymades," Art History, 8 (June 1985), p. 222.

[2.18] Dante Alighieri, The Divine Comedy, Trans., Lawrence Grant White (New York, Pantheon Books, 1948), p. 1.

[2.19] Rosalind Krauss, Passages in Modern Sculpture, (Cambridge, Mass.: the MIT Press, 1977), pp. 72-73. (hereafter cited as Krauss I).

[2.20] Marcel Duchamp, The Essential Writings of Marcel Duchamp, Ed's., M. Sanouillet and E. Peterson, (London: Thames and Hudson, Ltd., 1975), p.74.

[2.21] Cabanne, p. 55.

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[2.23] Reed, p. 218.

[2.24] The Arts Council of Great Britain, The almost complete works of Marcel Duchamp (catalogue), (London: The Arts Council of Great Britain, 1966), p. 53. (hereafter cited as almost complete works.)

[2.25] Duchamp, p. 141.

[2.26] Cabanne, p. 54.

[2.27] Cabanne, p. 54.

[2.28] almost complete works, p.54.

[2.29] Cabanne, p. 40.

[2.30] Reed, p. 222.

[2.31] Reed, p. 222.

[2.32] Krauss I, p. 77.

[2.33] Edward Ball and Robert Knafo, "The R. Mutt Dossier," Artforum, 27 (Oct. 1988), p. 118. Ball and Knafo attribute the former interpretation to critics Jack Burnham and Rosalind Krauss, and the latter to art-historian George Bauer.

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[2.35] Krauss I, p. 77.

[2.36] Octavio Paz, Marcel Duchamp: Appearance Stripped Bare, (New York: Viking Penguin Inc., 1978), pp. 187-192.

[2.37] Paz, p. 195.

[2.38] Duchamp, p. 139.

[2.39] Duchamp, p. 140.

Chapter III

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[3.3] Rosalind Krauss, The Originality of the Avant Garde and Other Modernist Myths, (Cambridge, Mass.: The MIT Press,), p. 163. (hereafter cited as "Krauss II").

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[3.6] Jay, p. 5.

[3.7] Arthur K. Wheelock, Jr., Perspective, Optics and Delft Artists around 1650, (New York: Garland Publishing, Inc., 1977), p. 4. Wheelock provides an excellent short history of the development of perspectivalism from Italian Renaissance to Dutch Baroque practice.

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[3.11] Alberti cited in Wheelock, p. 51.

[3.12] Robert D. Romanyshyn, Technology as Symptom and Dream, (London: Routledge, 1989), pp. 57-58.

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[3.16] Liedtke, pp. 66-69.

[3.17] Krauss II, pp. 131-150.

[3.18] Krauss II, p. 138.

[3.19] C. O. E. D., s.v. "perception."

[3.20] Lucy Lippard, "10 Structuralists in 20 Paragraphs," in Theories of Contemporary Art, Ed. Richard Hertz, (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1985), p. 213.

[3.21] Douglass Crimp, "On the Museum's Ruins," in The Anti-Aesthetic, Ed. Hal Foster, (Seattle: Bay Press, 1983), p. 48.

[3.22] Mary Warnock, Memory, (London: Faber and Faber Ltd., 1989), p. 63.

[3.23] Warnock, p. 100.

[3.24] William J. Mitchell, Charles W. Moore, William Turnbull, Jr., The Poetics of Gardens, (Cambridge, Mass: The MIT Press, 1988), p. 10. (hereafter cited as "The Poetics of Gardens").

[3.25] The Poetics of Gardens, p. 30.

[3.26] Wheelock, pp. 295, 299.

[3.27] Jay, p. 15.

[3.28] Svetlana Alpers, The Art of Describing: Dutch Art in the Seventeenth Century, (Chicago: The University of Chicago Press, 1983), p. 122.

[3.29] Jay, p. 11.

[3.30] see P.T.A. Swillens, Johannes Vermeer, Painter of Delft: 1632-1675, Trans., C. M. Breuning-Williamson. (Utrecht: Spectrum, 1950).

[3.31] Robert Hobbs, Robert Smithson: Sculpture, with contributions by Lawrence Alloway, John Coplans, Lucy R. Lippard, (London: Cornell University Press, 1981), pp. 11, 231. (hereafter cited as "Robert Smithson").

[3.32] Robert Smithson quoted in Paul Cummings, "Interview with Robert Smithson for the Archives of American Art/ Smithsonian Institution," in Robert Smithson, The Writings of Robert Smithson, Ed. Nancy Holt, (New York: New York University Press, 1979), p. 155; cited by Lawrence Alloway, "Sites/Nonsites," in Robert Smithson, p. 42.

- [3.33] Alloway, p. 42.
- [3.34] Alloway, p. 45.
- [3.35] Warnock, p. 111.
- [3.36] Warnock, pp. 103-127.
- [3.37] Warnock, p. 126.
- [3.38] Warnock, p. 111.

Chapter IV

- [4.1] Warnock, p. 102.
- [4.2] Krauss II, p. 25.
- [4.3] Krauss II, p. 27.
- [4.4] Krauss II, p. 37.
- [4.5] Krauss II, p. 40.
- [4.6] Susan Stewart, On Longing: Narratives of the Minature, the Gigantic, the Souvenir, the Collection, (Baltimore: The Johns Hopkins University Press, 1985), p. 135.
- [4.7] Stewart, p. 135.
- [4.8] Barthes, p. 173.
- [4.9] Stewart, pp. 137-138.
- [4.10] Stewart, p. 151.
- [4.11] Stewart, p. 151.
- [4.12] Stewart, p. 155.
- [4.13] Stewart, p. 162.
- [4.14] Stewart, pp. 154-155.
- [4.15] Stewart, pp. 151-152.
- [4.16] Karl G. Hulten, "A Peepshow by Carel Fabritius," The Art Quarterly, 15 (1952), pp. 178-290.

[4.17] Susan Koslow, "De Wonderlijke Perspectyfkas: An Aspect of Seventeenth Century Dutch Painting," Oud Holland, 82 (1967), p. 44. Koslow provides an excellent catalogue raisonne of the known Seventeenth-century Dutch perspective boxes. In her article she counts six existing works of this type.

[4.18] Romanyshyn, p. 47.

[4.19] Romanyshyn, p. 42.

[4.20] Norman Bryson, "The Gaze in the Expanded Field," in Vision and Visuality, p. 87.

[4.21] Bryson, p. 88.

[4.22] Bryson, p. 88.

[4.23] Laura Mulvey, "Visual Pleasure and Narrative Cinema," in Art after Modernism, p. 366.

[4.24] Paz, p. 97.

[4.25] Paz, p. 96.

[4.26] Bryson, p. 91.

[4.27] Bryson, p. 91.

[4.28] Bryson, p. 94.

[4.29] Bryson, p. 107.

Chapter V

[5.1] Stewart, p. 151.

[5.2] C. O. E. D., s.v. "fiction."

[5.3] Paz, p. 117.

[5.4] Paz, p. v.

[5.5] Paz, p. 118.

[5.6] Paz, p. 111.

[5.7] Paz, p. 118.

[5.8] Bryson, p. 96.

[5.9] Stewart, p. 151.

[5.10] Bryson, p. 101.

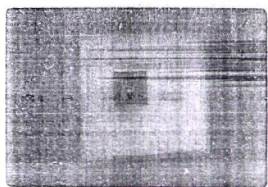
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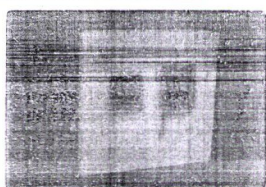
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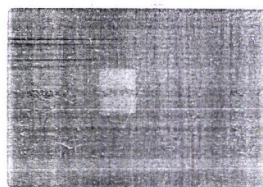
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S. Nunoda

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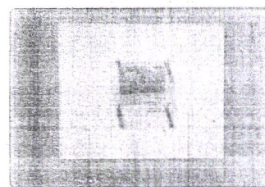
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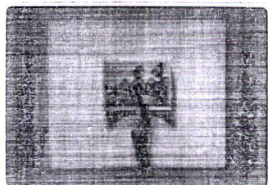
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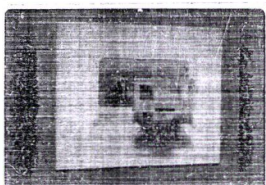
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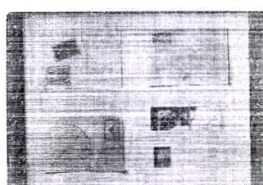
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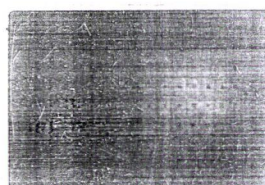
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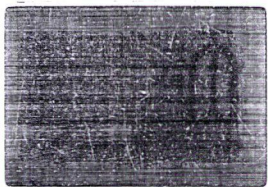
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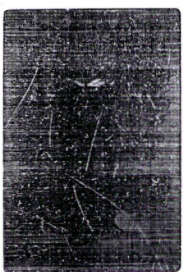
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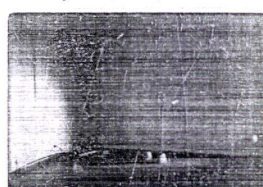
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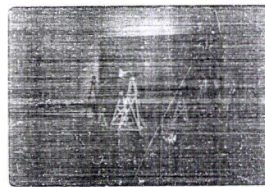
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S. Nunoda

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installation
S. Nunoda

Fish Path
Arrangement



1990, m/m,
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S. Nunoda