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THE LONELY PACKRAT

A Written Accompaniment to the Thesis Exhibition

by

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CHAPTER ONE

Introduction

When I began writing on the topics of isolation and accumulation, I felt it was important to discuss both the issues of my personal life and my studio practice. Thus, I have chosen to use a social-psychological approach when writing about my personal history. Hence, I will connect my personal circumstances and the sociological reasoning for my responsive behavior. Then I will discuss isolation and accumulation in accordance with the perceptual and conceptual elements in my work. Furthermore, I will explore how these factors influence my art-making process.

In chapter two, I have first chosen to discuss the topic of isolation. I will re-examine the events which have occurred in my immediate family and how I coped with isolation at this early stage. I will then review how transience and relocation can correlate with isolated behavior, which is associated with social cultural adjustment. I will then discuss the reasons why I have chosen to lead an isolated lifestyle. This then will bring me into discourse about how society regards isolation and why. This discussion will then clarify why isolation has manifested as a unpremeditated theme in my imagery. Thus, I will discuss isolation as content, as a methodology, and as studio environment.

In chapter three, I will address the topic of accumulation. I will begin by narrating my art-making process and development. I will then use my personal history as a source to discuss accumulation and its relationship with relocating, consumerism and the production of art. I will then present accumulation as a contextual theme which dominates my process, the content, and the surface of my images.

In chapter four, I have chosen to discuss the themes of isolation and accumulation in combination. I will first determine how these two topics can exist with each other in parallel. Through my work, I will discuss why they might combine and dominate the content, the surface, method of my art-making process. In order to discuss the symbiotic nature of these themes, I will introduce accumulation as a search for vitality as a way of overcoming isolation.

Lastly, in chapter five, I will discuss the elements of concept and percept in contemporary figurative painting. I will contemplate how modernism and postmodernism have influenced the conceptual and the perceptual consideration in visual imagery. I will examine how various figurative painters, including myself, have achieved a balance between these elements.

CHAPTER TWO

Origins of Isolation

How has isolation played a role in the early stages of my life? In order to examine these early stages, it is necessary for me to discuss my relations with my immediate family. This is where the most profound conditioning will have occurred. Paul Halmos a social psychologist, believes that cultural-social conditioning has supreme importance in understanding the behavior of individuals. He theorizes that early mediated experiences correlate with longitudinal behavioral patterns.¹ Furthermore, that early mediated experiences can direct how individuals interpret and react to external cultural-social conditioning.

When I was born, my mother had a c-factor in her blood, not detected until she was in labor. I was also breech, with a heart murmur, had a defect with my liver, and weighed ten pounds. Enormous complications resulted from my delivery and as a result, my mother and I were terribly ill. When I was released from the hospital, my aunt took me into her family, since my father was not capable of caring for me and my other two siblings. Hence, the first two months of my life, I was separated from my mother and my immediate family. According to Paul Halmos, "isolation of the family is harmful to the mother-child relationship, isolation of the adult reactivates his infantile maladjustment, and tend to predetermine a withdrawing, isolate attitude to social contact."²

For the most part, I recall being a quiet and content child. The age difference between my siblings was wide. Hence, they had very little time to entertain me. So, I spent most of my early childhood with my best friend's family. They took me into their care on weekends, most weeknights and holidays. I suppose I spent more time at their house in those ten years than I did in my own. They were generous enough to consider me as the 'adopted child'. This scenario posed as a blessing for my parents who worked long hours and did not always have the time to devote to three children. My need for an external family was a desire to isolate myself from those who did not have the time, to those who did. However, on the positive side, I believe I chose to do so because I recognized that I needed emotional support.

TRANSCIENCE AND ISOLATION

How does transience correlate with alienation, desocialization, estrangement and isolation? An objective circumstance, such as a change in relocation, typically does not sever itself from dealing with subjective adaptation to a foreign environment. Cutting oneself off from a comfortable, familiar environment can require dramatic re-adjustment. However, the new destination is usually regarded as an exiting discovery of uncharted territory, presenting as a potentially positive exploration and learning experience. Transience can also serve as a source for inner reflection, increased individualization and the strengthening of inner-direction.³

The individual who submerges into an alien surrounding is inevitably faced with confusion. Familiarity, taken for granted by native dwellers, is something the stranger

must overcome. It cannot be achieved by the passing tourist or the occasional weekend visitor - as these individuals only witness that which is superficial and selective of the macrocosmic plurality of a community. Secondly, when the stranger first attempts to connect with others on an individual basis, these connections can only exist at a superficial level because he or she does not carry the same native history as the full-fledged member. Even so, the native group may in fact pose unrealistic expectations of familiarity. These circumstances can often cause a certain amount of confusion both for the stranger and the full fledged member of a community.

In 1991, my family and I relocated to Edmonton, Alberta. I was sixteen, what seemed an appropriate age to explore independence and seek out or change my identity. Thus, I welcomed the change. Several months before the move, a number of my friendships fizzled, because it was difficult for them to maintain a long-distance relationship. Loosing these friendships caused me to retreat. I regarded my withdrawal as a test-trial in order to learn how to be alone and find some comfort in independence. I sensed it would be an important experience since I would be relocating; and starting over could be very lonely. In retrospect, I made a subjective choice to retreat and withdraw from social contact because of the objective circumstance, which was the move to a distant city.

When we relocated, we chose to live on an acreage twenty-five kilometers north of Edmonton. It was the first time I had lived in a rural area. I attended a rural school. Northern Alberta clearly had a different ideology from the highly cultural, condensed urban communities of Ottawa. I needed to grasp and observe this new social community.

For the first few months I chose to keep a safe distance from my peers. It took some time before my peers observed and grasped my inherent differences.

Alfred Schutz, a social psychologist, believes that the relationship between the stranger and the full-fledged member of a social group, requires work on both sides. He defines the term 'stranger' in the following way:

As an adult individual of our times and civilization who tries to be permanently accepted or at least tolerated by the group he approaches.

The outstanding example for the social situation under scrutiny is that of the immigrant...The applicant for membership is in a closed club, the prospective bridegroom, who wants to be admitted to the girl's family, the farmer's son who enters college, the city-dweller who settles in a rural environment, and the "selectee" who joins the Army.⁴

Lesley Harman, a sociologist, expands on Schutz's idea of 'stranger' versus 'member' in stating,

upon encountering a new group the stranger, in not being familiar with that world, both produces a crisis for the group, and is faced with a crisis of negotiation of the language of membership: he or she is forced to try to discover through trial and error, how to become inconspicuous and restore the taken-for-granted. Only then he will be on the road to membership.⁵

Those who became my close friends found it difficult to understand my references to prior events. Therefore, I was isolated from much of my past. After a

while I forgot, or concealed who I once was. I suppose I understood at the time that the social construct of a newcomer, myself, could only be made from the present on.

In August of 1998, I moved to Calgary. In September, I was to commence my first year of graduate studies. Because there was virtually no housing available in the city of Calgary, I was obligated to move in temporary housing a month early, hoping to find something more permanent for the fall. Calgary was yet one more foreign city where I lived alone in a bachelor apartment on campus. I spent most of my days in a room stacked with boxes. I was unemployed, knew no one, and lived without a vehicle, bus pass, or telephone. I lived in silence for four weeks, with the exception of a few exchanged words with the Safeway clerk...“Yes, I would like some bags please.” By the third week, I had forgotten what my voice sounded like.

Until that month in 1998, I had never experienced pure isolation. I had to make a serious effort to avoid complete boredom. In retrospect, I think my state of isolation was more difficult to endure because I had absolutely nothing to do to occupy my time with no venue for expression.

In September, I moved to another apartment and received my studio at the University. Things changed dramatically. My flat was surrounded by small stores, coffee shops and, best of all, noise. I enjoyed the bustling and sounds of people outside my window. Receiving a studio at the University gave me entrance to the academic community. Once again, I had a key to a place where I could interact through discussions, work and most of all, have a sense of belonging. I discovered through this experience that I do need social contact beyond a superficial gesture at the supermarket.

Even though I prefer extreme privacy while I am working, just knowing I belong to the academic community has prevented me from feeling estranged from the greater whole of the urban centre.

Three years ago, I also chose to relocate to the urban from the rural community. For the most part I enjoy the extremity of living in the central core. There, I am surrounded by many displaced people. However, I am become increasingly aware that as a member of the urban community, I am still faced with estrangement. Isolation in the rural setting carries some similarities with that which is experienced in the urban, it's just unexpected. Roland Wright remarks on the isolation one might experience in the urban setting by stating,

The "urban" individual is one who is educated from strangeness; who may spend a great deal of time, even days or months, dealing with no one he knows personally or intimately all the while receiving the necessary goods and services for survival and comfort.⁶

Wright has written about how people dwelling in the urban center become well acquainted with estrangement resulting from the nature of a heavily condensed urban atmosphere. However, he believes the urban dweller can maintain a balance between this sense of urban alienation and his or her own integrated personality.⁷ In North America, cities are densely populated places, where people live to be near work. The employment environment is usually the setting where close networks and friendships are

established. If the individual has endured some lengthy unemployment, it would then be easy to spend a lifetime in a city without having any real discourse. Thus, even those who are not newcomers to the urban center, may also feel some sense of displacement or isolation.

CHOOSING ISOLATION

;

I drink my coffee while sitting on the edge of a sidewalk, in a industrial waste land of shopping centers. I am passing the time before a movie, which I will watch by myself. I can't help wondering, why would it be any other way?

I have been a stranger so many times, alone in every city. Hence, I begin to act like a tourist or an observer. I always feel this way. Most people have their cars to hide in. Others cannot see their 'aloneness' while they drive in circles to pass the time. Much like a transient but never seen that way. Or perhaps they hide inside with their VCR's because the thought of venturing out alone would seem lonely, a sort of deviance, outsider-like. Thus, many of us embrace the safety provided by industrial modernism such as the television, video games, the VCR, and the vehicle, all the things which provide good reason for the single individual to not be seen alone on single nights.

Someone always seems to ask, "why are you here by yourself?" There is a sanctioning of understanding, as if they've never been alone, driving in circles to pass the time. These questions provoke me to travel alone more. Perhaps even to prove a point. When I see someone else alone and outside a theater I celebrate our 'inner-direction' and for a moment I believe that maybe I am not alone in my 'aloneness.'

So I question, whether there is a certain amount of safety in singleness, in isolation? Is there safety in hiding behind nothing? Has it become too easy to do things alone? Do I hide behind a need for solitude and privacy? Does it prevent me from socially interacting with others on a level beyond small talk...“Just one ticket please.” More importantly, do I carry the strength of aloneness like a shield, a shield of passivity? These are complicated questions for which I cannot fully answer. Rather, I will shift my inquiries to why I might choose isolation.

It has been almost two years since my move to Calgary and perhaps I have begun to appreciate privacy more as my circumstances have changed. Graduate studies has made me a very busy person. Moments of privacy are often occupied by something pending on my priority list. If I am not in the studio, I am writing, running, eating or commuting. I have had very little time, and in this situation I crave privacy and solitude.

Countless times I have ended relationships, turned down outings, unplugged my phone, left notes on my door, in efforts to make work. I make these choices for privacy's sake. The studio demands so much focus, energy and attention that I now find it difficult to alter my concentration between different modes of thought - one being the mode of complete concentration, the blocking out of any sensory disturbances and the other being the interaction with others. Also, I prefer solitude in the studio because I truly enjoy my practice, thus disturbances are an unwanted nuisance.

Carol Becker describes the historical nature of the artist as stereotypically searching for melancholy in isolation, as a source for inspiration. She has written that,

We have heard the stories of the poet Rilke, who refused to live with his children and his wife, the sculptor Clara Westhoff, because he felt that such domesticity interfered with his work. Rilke did not attend his daughter's wedding, nor would agree to meet her fiancée. He simply did not want to be disturbed. Kafka ended his relationship with his fiancée Regine Olson because he feared marriage might obliterate his melancholy, which he regarded as the inspiration for his work. There was little interest in how these actions affected those close to these artists, their only concern was for their work.⁸

Much like Rilke, I have chosen a certain degree of isolation in order to spend as much time possible making art, writing papers. This has been an intentional decision; I have not chosen solitude with the intent of reaching melancholic states. However, I do go to the studio with the intention of finding moments of inner reflection; in some cases this could cause me to become a bit melancholic. This private space has allowed to improve my 'inner-direction' in an environment where it is encouraged and promoted.

The social behavior of each visual artist will vary. In some cases it is imperative that the artist maintain constant interaction with the social group especially in the case of performance, cinematography, collaborative work and even installation. In their situations a certain amount of private time for both organization and inner reflection is also necessary. Most artists share the desire for some privacy.

HOW DO WE VIEW THE ISOLATED INDIVIDUAL?

According to the sociologist Philip Slater, "the stranger will never find a home, except the homeless home - which is comforting in its own right."⁹ Slater believes that the 'modern actor' is looking too hard for identification with his estranged surroundings. Sometimes comfort evolves from the annihilation of contact, leading the individual to assume they have found self-identification within an isolated circumstance.

My first year in Alberta, a math teacher approached me after class, informing me that there were a number of good psychologists/counselors who I might see. I was quiet and perhaps not like other sixteen-year-old girls in the rural community. I had no real interest in the peers around me, I just wanted to do my work, do as well as I could and move on. I assume my teacher was concerned because he perceived isolated behavior as unsuitable for someone my age.

How does society perceive the desocialized individual? Is there a stigma placed on those who desire solitude? In North American literature, media and popular culture the isolated individual is often characterized as the hermit, whose thematic role is to play the outsider. The hermit is portrayed as the withdrawn, depressed, lonely and dysfunctional character. If popular culture is reflective of the larger public, it would indicate that the isolated individual is perceived as 'strange.'

My neighbor, who is in her late forties, lives alone with her cat, Jackson. It is not my habit to observe my neighbor's activities/daily routines. For the most part I am indifferent. Yet, once in a while we talk and she invites me into her apartment to look at her paintings. Not unlike myself, she lives in a room with a kitchen and a bed, and

perhaps an easel and some paint, where she resides for eight months of the year. She doesn't leave her apartment much, only to run errands and do her laundry. For the other four months she packs what ever she can fit in her van and heads to Northern Alberta. Here, she lives in a room up in a tower. It overlooks the forests of Peace Country, where she scans and waits for potential fires. My neighbor is what we could identify as hermit-like. Although she functions and exists within society, she is separate from a sociable, urban, working community.

When I see her carrying her laundry down the hallway, I am struck with fear. It is not her I fear, but rather the reminder of her isolated existence. It frightens me since I associate her lone character with the emotion of loneliness. However, this is my projection because she seems to be well adjusted and is a predominantly content woman. Paul Halmos writes, "The mild melancholy of loneliness easily mingles with bracing awareness of freedom which is so characteristic of long-delayed privacy."¹⁰ He continues by stating that "whenever the individual is physically separated from other human beings, it depends entirely on their subjective reaction to their isolation whether his condition is to be described as either privacy or solitude."¹¹

I am surprised, as an individual who also lives alone and endures a great deal of seclusion, that I can judge another person as I do. However, my judgment is rooted in fear, a fear of 'aloneness.' I believe that others also judge for the same reason, as of us have endured some degree of loneliness when we would have preferred not to. Lesley Harman believes that cultural stigma of desocialization may have evolved in through the early twentieth century stating, "the migration from rural areas and massive influx of foreigners in the early part of the century characterized urbanized North America, and for

this reason strangeness would be viewed as equal to loneliness and a negative condition to be overcome."¹² Thus, a common stereotype emerges, causing us to point fingers and mock those who choose an isolated lifestyle, not because we lack understanding but rather because we fear the emotional consequences.

ISOLATION AND ART PRACTICE

The element of isolation in my work is often not premeditated. Although I have frequently rendered spaces that are seemingly empty, I have chosen to do so because of my keen interest in the genre of still life and the domestic interior. In fact, when I chose to embark on the figure, I assumed that this notion of isolation would be negated. However, it has become increasingly clear that the theme of isolation continues to persist amongst my imagery. With this stated, I believe this manifestation of isolation has existed because it has been an ongoing circumstance within my personal domain. For the artist, the act of making art is the most profound expression of their language, and on some unconscious level I have used my practice to clarify and accept my periodic dilemma with solitude and isolation.

This substance of seclusion first emerged in the dark stairwells and back alleys of my cityscapes, when I was a landscape painter. It became more prominent when I began painting objects and interiors. It is important to remark, however, that in using subject matter that is mass produced, owned, or lived in, significantly affects this notion of a human absence or presence. Because the sentiment of ownership or human history is signified in these spaces, there is no need for a literal example to portray human

presence. When I constructed the installation for the “Twelfth House,” it was with the intention of portraying a space that denoted a sense of poverty or transience, however, the sense of isolation became overwhelmingly apparent because I was painting a space that narrated a lifestyle of a person. Although this person was absent, the history of their lifestyle, persisted like a presence. Hence, this history is narrated by the notion that the chair was once placed, the teacup was used to drink from, or the newspaper was either read or discarded by someone, not just anyone, but someone. Thus, the theme of isolation in my imagery acts like an undercurrent, despite my intentions for other content issues.

Sometimes, when I choose to isolate a singular object this notion of isolation is amplified by its obvious state of seclusion. I believe that inanimate objects can often illustrate the human form. Consequently, when objects are then rendered in singularity, the object can act as an allegory for loneliness. During my undergraduate between 1996 and 1997, I painted images that exemplify this use of singular objects. An example of this is “The Heater,” completed in 1997, where the object can be described as vertical and rectangular with legs, which may some insinuate a human characteristics. Furthermore, its local as a singular object in a shallow space, may invoke an allegory of human isolation and confinement.

I have often chosen to isolate the subject matter. I mostly use this method when I need to gain information about a new genre. In other words, when I am embarking on a foreign genre, I generally prefer to produce a lot and efficiently. Isolating the genre avoids other timely compositional consumption’s. For example, last summer, I chose to embark on the genre of the figure. I wanted to be able to render the body with the same

capacity as the interiors, within a short time span. In order to speed up the process, I began isolating the figure from spatial elements, such as the interior space. These works resembled more like a series of studies, rather than finished pieces. At the time, I was heavily influenced by the work of Egon Schiele and Gustav Klimt, who also isolated the figure in model studies.

Lastly, isolation is an intrinsic part of how I work. Isolating myself from external interference's has been essential to my studio practice. Therefore, it has been present in my subjective state between the time I enter and exit the studio. Hence, this studio setting has offered me a considerable amount of seclusion, which perhaps has persuaded isolation to extant in my imagery.

CHAPTER THREE

Accumulating Sitters

Fiona sits for the first of five sessions, the total of which I will need to complete the painting. I have constructed a room cluttered with junk, most of which is second-hand; passed on, or collected. As we move into the second sitting, she discloses her past her studies and her travels. Fiona has spent her last four years studying anthropology, and going to Italy for archaeological digs. She has spent her time studying the glazes of bowls and analyzing personalized items. She has resurrected the history of others in order to understand the dynamics and movements of these cultures.

I am aware of the irony in my choice to situate her within this cluttered room of objects. Though, the meaning of the cluttered North American junk relates more significantly to the theme of accumulation, it is the idea of the multiple, perhaps even archival domestic items that bridges the contextual meaning of my image and her as the sitter. You could say that both of us have chosen an interest in domestic accumulation, however she is the subject and I am the interpreter in this situation. It is an unanticipated juxtaposition.

As Fiona and I move into the third sitting, I begin to feel empathetic towards her reluctance to pursue anthropological work. While her degree of studies falters, she waitresses and models for me. We discuss the future and our inevitable fates. She peels

of her shirt as I hand her my undershirt. Our confidence, secured with this communal act.

During the fourth session, she discloses that she would not be happy digging up bones and dishes in an arid, foreign country. Thus, she feels bound by her choice of degree. This said as I tie a cord around her leg, confining her to this space. My choice of setting reflects my fear of bondage to that which enables me from moving on: oh, to catch a plane and land in an arid country.

The painting is not complete because I have been fiddling with the image of her face outside of the sessions. It has begun to look more like me. Thus, we sit for a last session in order to retrieve the face of Fiona. We talk and I struggle with the structure, so we end our conversation. She sits quietly for another hour and watches me mix each colour.

When every item in this entangled, disarrayed still-life interior has been carefully rendered, the painting is complete. It is now time to store the finished piece in order to move on to the next image, which will endure the same fate at least until the perfect picture has been made, something that will never happen. In the meantime, I continue to accumulate images, models and junk-filled rooms. Even though I fear the state of accumulation I am compelled to paint as many images as deemed necessary. Perfection has created a vicious circle and a circumstantial paradox.

Disappointed that I have not reached a complete state of happiness, despite a studio full of paintings, I am driven to obsess over the next idea. Thus, I hire extra models to sit for short portraits. Most often my sitters are strangers. They sit, some more studious than others, and some plagued with lethargy in my presence. I select new

uplifting music, adjust lights and temperature to prevent continuous nodding. As the weeks inevitably pass by, more faces collect on my wall, like welcoming friends - no longer unfamiliar or strange. By this point I have abandoned a large piece portraying another assimilated interior and a sleeping sitter. It no longer seems necessary to clutter these innocent sitters with my accumulated baggage. They carry their own, disclosed through their expression and the soul of their eyes. I continue to capture their heads in the medium of oil, molding sculptural layers of pastel colours while they sit under a gleaming yellow light. I ask them to look away so that we are both comfortable with my intrusion. After three or more hours, the image is complete and the sitter leaves content with a bit of money in their pocket and me, with another set of eyes to add to the others on the wall. These completed painted studies remind me of the brief intimate moments I have had with each sitter. I carry the utmost respect for each individual and this is why it is so necessary to portray them as they are, so that I remain the 'interpreter.'

As time passes, however, I begin to take liberties again with the nature of the model's setting. I am plagued by a need for narrative. Although I do not consider the sitter to be a muse, in the conventional sense, it is inevitable that they become actors in these conceived settings even if it consists of only a chair and an overhead light. In "Leland For Breakfast," I have chosen one of my male sitters to sit behind a table dressed with still life objects. It is a simple installation, one which does not inhibit the natural expression of the sitter. However, I have proposed a message about the reverse gender role of male sitter and female gaze. The still life is arranged so that it will provide signage about this relationship. Using an overflowing ashtray, a teapot, an empty glass and a glistening cinnamon bun, I have addressed the issue of objectification,

consumption, addiction, indulgence and excess. Leland, the sitter, has played the ideal actor in our sessions. His surprised gaze lends an appropriate response that he is in fact, the muse. In this case, I do not deny my position as female voyeur in the making and the prevailing message sought out through this image.

ACCUMULATION, COLLECT, STORE, COMPILE EVERYTHING, GET RID OF IT
AND REGRET IT LATER

To accumulate is to hold on to the sentimentality, the potential of, the self identification with, the inanimate object. Collected objects can be a source of nostalgia, past present or future. To relocate is to question the necessity of these things.

I watch a graduate photography student finish the last shot on one of my pieces. It offers me an odd sense of relief to know that I have documented my work. Documentation is important at this stage, because I may have to part with many pieces of work I produced during these last two years. This is a prospect, which gives me a familiar sinking feeling. Part of me wishes I could just keep all of it.

Three years ago, I lived out of a backpack, with only a box of art supplies. I was living and going to school (on exchange) in Canterbury, England. Having very little money, I could not afford to gather too many things, not being able to afford the postage to send it back to Canada. However, I did not hesitate to produce as much work as I could during this time. Thus, I was left with a studio full of work I could not keep.

I have been continuously faced with the dilemma of accumulation. Since 1997, I have moved many times; I have lived in four different cities and six different homes. My transient and impoverished lifestyle have already resulted in two lots of discarded work. I have also jettisoned with every move, all the clothes, books and furniture that I once deemed so important.

This experience has clearly opened my eyes to the issue of fundamental necessity. I have had to continuously question whether my needs have been excessive. Ironically, however, this questioning has provoked me to be a more selective consumer, I have continued to deal with issues of accumulation.

Since the summer of 1998, I have lived in five different apartments. Every time I have to relocate, I must pack up boxes and question the necessity of the collected items. In the state of transience, accumulation becomes a pending nuisance. It normally serves as a preventative measure, a weighty predicament in light of the move.

Getting rid of my things has become a necessity. I know now that I will have to relocate sooner or later. If I go, I will take with one suitcase, perhaps two, depending on the duration. Once I am away, the longer I stay, the less I will feel attached to these items. Even, then I will begin to accumulate; buy a lampshade maybe even a comforter in order to assimilate into with this new and foreign place.

Is the need to accumulate correlated with an incomplete sense of self? Is it a need to be surrounded by something? Why is it we collect, do these things act as reminders of memory or comfort? So, what is it about the material object that can embellish such temporary gratification? Is it because collected objects always seem to fill an empty space so well? In The Pursuit of Loneliness, Philip Slater maintains that,

American society is obsessed with embellishing self with material goods -
 - which serves to isolate self from others, behind the mask of things and
 suggests that this constitutes a decisive pursuit of loneliness. The
 loneliness comes from the pursuit rather than the objects which are used to
 portray self.¹²

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Slater indicates here that there is a correlation between loneliness and the need to collect. Thus, that material accumulation can temporarily compensate for a sense of inadequacy in the event of being in a distressed emotional state.

ACCUMULATION AND WORK

I've rolled in most of my work into a larger studio. It is fascinating that I can fill a 1500-square foot room with work that at first seems to have no solidity. Besides some key formal approaches such as mark and colour transition, I really do not feel that any of it is solidified. Am I looking for a narrative again? I know it is time to generate some thematic signs between some of the work, but all I want to do is make more. Strangely though, this move to produce more, parallels my current need to buy unnecessary clothing items. This always happens when I am clearly running out of money.

I am an accumulator. The evidence is in the multiple layers under the surface of my paintings, my multiple sitters, my endless need to produce, my lavish outings, my

profuse smoking, spending, and worrying. I must satisfy these needs because they temporarily fill the space I have cleared away for isolation. Isolation breeds boredom, so I have chosen to work to fill the silence, to create movement where there is stillness, and to produce objects at which to look. All the other agglomerations are for the sake of inspiration, which must also accumulate.

I have few regrets, only that the pictures have now filled the space and I have run out of time. Now that the work has been made it can be replaced by others, and yet I feel I cannot abandon it because it may inevitably serve its purpose. But, all such things are unknown, mysterious game of chance or Russian roulette. This is one incidence of accumulation that foretells an unfortunate binding. When one runs out of space, ideally one should stop collecting. When one runs out of money to store the collected, what should one do? Yet what else would I rather be doing?

The issue of accumulation has been a more recent dilemma, than that of isolation, which can be traced to the earlier stages of my life. In practice, accumulation first presented itself as a means to produce large bodies of work in order to improve on a method. If I choose to transit to an unfamiliar genre, often I produce as much as I can, until I am satisfied to embark on more abstract and complicated images.

Furthermore, this has often lead me to move between multiple genres in representational painting, whether it be landscape, still life, interiors, portraiture, or the figure. In this case my need for a new challenge has lead me to expand, perhaps accumulate in terms of the methods by which I work.

ACCUMULATION AND ART-PRACTICE

In the past two years I have produced more than 43 paintings ranging from eight feet to twelve inches, and 50 finished drawings ranging from seven feet to fifteen inches. This substantial accumulation of work is in partial to my undertaking of a new genre. In order to assimilate information about the figure, I have chosen to produce as much as I could and do so as efficiently as possible. This, has then become my accumulative approach to gaining formal information.

I first introduced accumulation into the content of my work with the formal intentions of learning object relations. I then began using the issues in my personal life as the context: often directing what objects would be used as a source or combined. Since the issue of accumulation became predominant within the context of my life, I began using it as a visual theme. Furthermore, by using more objects in the staged setting, I was provided with a greater challenge of drawing. I found this rewarding, hence, I continued to expand on the complexities my accumulated settings. This expansion of accumulation is clearly exemplified between the controlled compositions of the "Twelfth House," series made in 1998/99 and the chaotic objects portrayed in "Fiona's Dig," painted in year 2000.

An equally notable element of accumulation is the physical surface of my paintings. Again, the series from the "Twelfth House," serve as an appropriate example of accumulative layering. In order to develop the sculptural appearance, I would begin by using non-traditional encaustics: using a hot liquid solution of wax, oil and paint I would dip paper, material and whatever I could find and then adhere it to a plywood

cradle. Once the surface was sufficiently thick, I would then begin to paint one of multiple layers of oil colour, some of which I would continue to mix with wax. This is a technique first developed in the 1960's by Jasper Johns, who used wax and mixed media to build the surface of his paintings. Johns used encaustics in a meditative and controlled manner. In "The Flag," he carefully applied multiple layers of newsprint, wax, and paint in order to achieve a dense surface. Johns, however, placed equal importance to colour as he did form. By using translucent paint layers, he was able to achieve a density of lush colour. His layering of colour and use of clear geometrical junctions reference formal techniques used by other modernist contemporaries such as Hans Hoffman and Richard Diebenkorn.

Robert Rauschenberg, on the other hand, gained the sculptural surface through using purely mixed media. By linking the influences from Action Painting and the readymades of Duchamp, Rauschenberg redefined the boundaries between sculpture and painting. Using a canvas made from a quilt and a pillow, mixed media and paint, he constructed the image "Bed," in 1955. His method of applying paint over household items allowed him to achieve a physical and tangible surface within the picture plane.

Although Jasper Johns and Robert Rauschenberg used different methods to build the surface, both artists portrayed the illusion of space in their images. Their collaboration of materials used with representational imagery provided a perceptual illusion between sculpture and painting. Furthermore, by combining familiar signs such as an American flag or a bed, with the modeling of paint, they were able to conceive a conceptual illusion between what is rendered and what is not.

Much like Johns and Rauschenberg, I wanted to achieve the illusion of space. However, I wanted to continue figurative painting through observation and use encaustics with mixed media. Initially, I was drawn to the medium of wax because it was an inexpensive way to achieve thick modeling. I used thick paint for areas closest in perspective, from my view of the still-life. Through this method I achieved the illusion of tangibility. Later on, I began physically imbedding objects as a way of creating illusion between the real and the modeled object.

I have also used formal colour theories to achieve the illusion of depth. Not unlike Jasper Johns, I predominantly use translucent paint to achieve this depth. Theoretically, I believe that light travels in and out of a translucently painted surface. Thus, the colour of the underpainting takes on a significant role in the illusion of space. Since value, warm-cool, saturation, and hue of colour are important factors whether colours will emerge or recede, I take these things into careful consideration with each added layer.

When I chose to switch to the genre of the figure, this method became less appropriate because it was time consuming and I needed to work more efficiently. Thus, I reverted to an "impasto" method because I could maintain the integrity of the surface, work directly and economically. This immediate process allowed me to maintain a certain amount of freshness in both application and colour, like in the faces of "Mike's Endearing Thoughts" and "Leland" from the portrait series.

When I undertook the genre of still-life, I began by painting singular objects against a backdrop, however, six months later I began using multiple still-life settings.

The objects then became larger, more complex until my observation from still-life graduated to the installation. This evolving still-life pattern expanded over two years, until the summer of 1999 when I chose to move to the figure.

When I undertook the genre of the body, I essentially wanted to be able to abstract and multiply the subject. Which is what I did with the still-life interiors. In April of the following year, I was introduced to a set of images from Jenny Saville. Her use of perspective, paint application, colour and content astounded me, because she seemed to master all four of these elements. But what interested me the most was how she combined multiple angles of the figure to create one mass, and in one composition. In the painting "Fulcrum," Saville uses varying angles and positions of the figure, to create one assemblage of form. This work became substantial inspiration to me because it provided one approach to using the body in multiplicity.

Two months later I embarked on the painting "Liberty and the Dislocation From the Institution." I chose to use photos (not previously used), because it provided me with the perspective unattainable from direct observation. Furthermore, I could cut and paste images together which made it easier to work out composition. I completed this image and was satisfied by its outcome, so I then chose to paint "An Accumulative State." This image was more complicated because of its large size, its multiple views of the back and the figure ground space. In both images, the human form is fractured, dislocated, assembled, or piled together. Ironically, the assemblage, fracturing, and piling together of objects in my still-life interiors, parallels my multiplying of the figure in these last two paintings.

CHAPTER FOUR

The Lonely Packrat

Given my personal history, and my use of reference of autobiographical themes, it is no surprise that accumulation and isolation have manifested as visual elements in my art-practice. Although these themes may vary between the perceptual and the conceptual, they continue to exist in combination. In the fall of 1998, I assembled the installation for the "Twelfth House" with unwanted and unneeded items, left over from relocating. I was terribly lonely and perhaps filled these installations with junk in order to make up for the absence of others. I spent at least five months painting a series of three works, composed of three viewpoints of a space filled with domestic objects. Absent from a human subject, a presence of ownership persisted. After I completed these works, I was tired, exhausted with filling rooms with only the notion of presence. At this point, I decided to undertake the image of the human form. I embarked on a series of drawings in order to understand its complexities. The anatomical complexities were multiple and so very different than that from a cup, saucer or flat wall.

In the painting "Fiona's Dig," I combined the accumulated, junk-filled atmosphere with the presence of a single figure. However, then I was faced with the dilemma of its combined baggage with the unsuspecting sitter. Hence, I moved on to isolate the sitter from a staged setting, attempting to allow their own expression to dominate the content of the image. In these images, I removed the figure from the

context of an accumulation theme. However, my use of thickly modeled paint to render these images provided a physical accumulated surface.

Isolation and accumulation can exist parallel with each other. It may be perceived as a paradox of state, yet, in my work they are dependent, never existing without the other. Even when I have isolated the figure from dense settings or narrative, accumulation of oil paint dominates the surface and the content. When I have segregated junk-filled rooms from the presence of the figure, the presence of human isolation and loneliness has been symbolized by the inanimate objects, which transmit a sense of ownership and human presence.

When I contemplate the idea of accumulation and isolation coagulating as visual imagery in contemporary art, I reflect on the work of Antonio Lopez Garcia, who is a Spanish realist painter living in Madrid. His images of interiors, still life, landscapes, and figures narrate isolation as a mood and accumulation as surface. The looming disposition of Garcia's pictures reflect Garcia's Spanish cultural history. His melancholic images portray a sorrow and alienation which is a common visual theme rendered by others of the Spanish realist movement. Antonio Garcia's devotion to strict observation from life has persuaded a process which is beyond timely. His surfaces are painted over and over again, which is an obsession to gain the present state of all things observed. These surfaces have become much like a geological crusts, which reveal part of its painted history through the uneven layers. In Garcia's work, accumulation of paint is like the layers of bark expanding the circumference of a tree. This paint accumulation is reflective of time; the artist's time is spent in painting and waiting for each layer to dry.

I believe that artists like Antonio Garcia and myself, who obsess over strict replication from observation, inevitably create a surface which is accumulative. This accumulative exterior may in fact reference the texture of something anatomical like that of a tree or human skin. Thus, my attempt to create a living quality through multiple layers may be a search to gain vital existence from something which can not exceed illusion. I am aware that this search for vitality must exist until my conflict with isolation ceases to be. This is then the reason for me to obsess over the control and modeling of a volatile thick surface.

Although the act of modeling paint may only conceive an illusion, the painting can in fact be interpreted as its own vital entity. If the image is produced through my cognitive thoughts and acts, the image is then the evidence of this historical process. The layers of the painting are therefore, a sign of time, this time is reflective of my vitality and therefore exists as its living evidence.

CHAPTER FIVE

The Percept and Concept of Figurative Painting

I am a figurative painter. My time is spent rendering, figuring objects, sitters, and constructing installations in order to meet the demands of observation. My concepts are derived from the auto-biographical, hence I use my subjective circumstances in order to conceive a concept for the image. I hire models, arrange objects, place chairs, adjust lights, and decide which colour which will create the mood of the space, which might amplify the idea I intend to portray. As I begin to observe and paint from these settings, my focus on the concept is replaced by the perceptual, thus, the making of the image gains precedence. I suppose then I cannot consciously dwell on the meaning, for it may interrupt my technical obsession to obtain subtlety through my mark making and surface quality.

Although, I rely on auto-biographical references in order to conceive an idea, I look to other artists to learn and gain understanding of their concepts and techniques. While gaining crucial technical information from these artists, I am often influenced to replicate their conceptual ideas in order to simplify and understand their methods. Over the past four years I have been profoundly influenced by the artists Antonio Lopez Garcia, Picasso, Egon Schiele, Gustave Klimt, Ewan Uglow, Lucien Freud, and Jenny Saville. I have studied their images, subtracted the mathematics of their technical processes and replicated their methods in order to gain information to improve my art-process. This information, stored in my brain, is manifested as my own through practice.

This knowledge accumulates with each studied image and another painted surface.

Improvement is inevitable.

My emphasis on the perceptual is my adoration of the aesthetic. My undergraduate years provided me with many formal affinities, since the majority of my peers and professors practiced colour field and abstract painting. I continue to be absorbed by the fundamentals of colour, mark-making, and the surface layering of my paintings. Ironically, though, despite my formalist interests, I have chosen to make representational imagery, simply using these techniques to further my figurative technique.

Artists who have chosen to pursue realism have endured numerous obstacles presented by the theoretical movements of both modernism and postmodernism. Despite a lack of support, figurative artists have persisted to continue their practice, however, assume less explicit profiles and or adapt to combine the traditional with the contemporary.

I believe that many figurative artists today are now embracing the aesthetic element, despite a Postmodernist position to do away with it. And if there exists a movement to embrace perceptual aesthetic, it only seems worthwhile in acknowledgment of content. This then could be regarded as a progression, given that content, an essential part of postmodernism, would in fact continue yet could be combined with the formal aesthetics of modernism, to create something new. Since the 1960s, artists such as Lucien Freud have attempted to combine this notion of aesthetic and concept. He uses the innate psychological relationship between the nude sitter and his observation in order to portray a subtle narrative through gesture and modeling of paint. I suppose that Freud chose this subtle approach in order to present representation within

the constraints of the modernist movement, when narrative was regarded as an ill-fated illusion. The postmodern movement did not necessarily discard representation, but rather employed its efforts to negate the aesthetic, which was the livelihood of Freud and other figurative painters. Although Freud continues to rely upon perceptual beauty, he has adapted more contextual elements in his imagery signifying his understanding and respect for the need for exploration in content. An example of this is "Large Interior, Knotting Hill," one of the many new images exhibited at The Acquavella Gallery in the spring of 2000. This image portrays a man reading and who is strangely unaware of the male nude figure in the background nursing a baby. In broadening his perspective beyond the couch or the bed, Freud is expanding on the complexities of the narrative. By removing the patient from the couch, these sitters no longer become so much the subjects, but rather people in their own right. While Freud maintains painterly integrity, this image clearly exemplifies an embrace of more intricate contextual elements than the singular sleeping figure in images such as "Naked Portrait," painted in the early 1980s.

Antonio Lopez Garcia has maintained his practice for fifty years. Yet, this is partially due to a Spanish public reluctance to sever from the traditional for abstract or more modern approaches. This environment has encouraged Spanish realists like Garcia to maintain a continuous balance between autobiographical content and supreme technical ability.

Jenny Saville, also a contemporary figurative painter, has only begun to receive recognition for her ability to maintain a high level of balance between the perceptual and the conceptual. Not since Lucien Freud and Ewan Uglow, has there been another contemporary British artist able to render the human figure with equal or more capability,

and yet present contemporary ideas about the perceptions of society. Her approach is in fact less narrative or contextual than that of Freud or Garcia. Her message, consequently, is portrayed loud and clear by focusing in on the body and eliminating virtually all potentially contextual settings, or symbolic objects. The metaphors are signified by her paint handling, unflattering perspectives, disfigured and abstracted anatomy in order to portray the concept of the grotesque, obesity, and gender roles.

§ The emergence and persistence of these contemporary figurative painters indicate that the aesthetic of the perceptual will continue. However, it is without saying that many artists of the realist movement have chosen to adapt to necessary content issues, which alas bridges their work between the traditional and the contemporary. This combination of the conceptual with the perceptual, best exemplified by artists like Jenny Saville, present the image as visually appealing which is then amplified by the use of a prevailing message, and vice versa.

I have been conscious of this balance between the concept and the percept in my imagery. By using autobiographical references as a source for content, I initially have taken this first step to embrace the idea. However, I am aware that my research into the metaphorical references of context in fact need to be taken further. Partially, this imbalance of theoretical resources is partially due to the amount of time I spend in practice. Even though this does not excuse my ignorance, it must be said that the process of figuration is a timely one and much more research and reference to art historical means is yet to come.

CHAPTER SIX

Conclusion

By tracing significant events of my inter-familial relations I have gained some understanding into the origins of my isolation. I have often purposely endured isolation because of a circumstance such as a distant move, a severed friendship, a family crisis, or being in an intense program of studies. First, I discussed the event of my birth and my separation from my mother which posed as a valid reason for my need to retreat from the emotional upbringing of my immediate family. Embracing a surrogate family temporarily filled this emotional insufficiency. However, I noted that this was an appropriate coping mechanism to overcome emotional isolation.

This outer dependence was then replaced by a subjective necessity for self-reliance. In leading a transient lifestyle, my self-reliance evolved into a sense of inner-direction in order to endure this notion of dislocation and cultural displacement. As a stranger in a foreign community I was often persuaded to withhold details of my past, thus leaving me isolated from much of my historical cultural identity. Transience has posed as an objective circumstance, by which I have had to deal with isolation on a subjective level.

Yet it has been common for me to distinctively choose isolation in my daily routine, in order to undertake a busy lifestyle. I choose isolation as a means to gain privacy when I am working. The nature of the studio setting demands solitary reflection. The intensity in which I apply my practice has dominated the greater part of my days.

Thus, I have chosen to sacrifice a great deal of potential social interaction in order to improve and maintain a sufficient work ethic.

This, then, has led me to shift my attention to an existing cultural stigma which is placed on those, like myself, who lead lone lifestyles. I believe that isolated individuals are casted, much like those in popular culture, to play the role of the hermit. Using the example of my neighbor, I reflected how even I, could maintain a cultural stigma for her lonely character. My fear of extended loneliness was at the root of my need to stereotype. Consequently, those who represent a potentially lonely lifestyle give cause for self reflection, which may surface fear of 'aloneness.'

In discussing the role of isolation in my art-practice, I remarked that it has evolved as an unpremeditated element. It is clear that isolation in my imagery continues to exist despite my efforts to negate its content. I believe that it has and will continue to exist visually as long as it remains constant in my life. I then discussed how my portrayal of subject matter such as the interior or the singular object has amplified this idea of isolation. This is because mass-produced objects can often denote a sense of ownership or history of human presence, despite the absence of a human figure. Furthermore, the posture and structure of objects can reference the human body and when it is rendered alone, it may then allegorize human isolation. I went on to discuss how I use isolation as a formal process, where I isolate the genre from context as a means to gain information efficiently. Lastly, I addressed how isolation has been an intrinsic part of my studio practice and how this seclusion has consequently been another overlay for isolation in my imagery.

In chapter three, I began with the description of the making of “Fiona’s Dig.” Fiona’s life remarkably reflected the accumulative theme of the setting. My attempt at combining the figure with an installed setting was successful, and the painting was completed. I continued to paint another, yet I was struck with the uncertainty of combining the narrative of my accumulation with unsuspecting sitters. I then chose to minimize the settings to accommodate only the portraits of models. By eliminating the signs in the preconceived setting, the sitter’s presence, unfamiliarity and personality dominated the content of these works.

As the paintings amassed, I became increasingly aware that I would soon have to deal with storage. Thus, the accumulation, although deemed necessary, began representing the dilemma of uncertainty.

I then discussed how accumulation within my domestic setting posed as a troublesome predicament. Accumulation, thus being the preventative measure of potential movement. Although the amassed personalized items were objective matter, they posed as a metaphoric reminder of uncertainty, dislocation and the stagnation of movement.

I then examined how the theme of accumulation has pertained to my art-practice. I discussed how I chose to accumulate a large body of work as a result of undertaking a new genre, the body. Then I addressed the element of accumulation in the content of my images of still life interiors. I continuously multiplied the amount of still-life because it is a formal challenge, and it served as an appropriate place to discard my unwanted items, left over from relocating. I discussed how my method of sculpting thick surfaces and colour layering pertained to the element of physical and perceptual accumulation.

Finally, I discussed my intention to multiply the figure. I then paralleled this activity with other genres such as the still-life interiors in order to discuss this pattern of multiplicity.

In chapter four, I attempted to correlate the themes of isolation and accumulation. These themes have combined and maintained a parallel existence in the content, the method and the paint surface of my images. I then discussed my use of paint layering as a reference to human skin. Creating these skin-like surfaces, was in fact a pursuit to gain living presence from these images.

Lastly, in chapter five, I discussed the relationship of content and percept and how figurative artists balance these ideas. Despite the Modernist and Postmodernist movements that created an imbalance, I believe that figurative artists today have chosen to reach beyond the constraints of these theoretical movements in order to combine tradition with the contemporary. Finally, I then discussed how I have chosen to approach and consider these elements in my own work.

POST-SCRIPT

I continue to travel the streets of this modern city like a stranger. Yet, I am aware that I am surrounded by many other fellow strangers, wandering and searching for belonging. I have been here for two years, which has given me some sense of comfort in the familiar. I know this because every time I cross back into the city limits, I feel a sense of relief that I know my address and where my bed and refrigerator are. Despite my need for movement, transience, I am equally plagued with the need for familiarity

and grounding. I know there is another destination that awaits my discovery, but at this time I embrace the static. I believe that I am not alone with this desire for 'home,' but even when residence does not seem like home, it is because of my uncertainty of identity. Identification with my objective surroundings can only evolve through adaptation, acceptance and understanding of the inherent cultural differences. Adaptation is an inevitable human skill in the face of change.

With the cool weather, the browning leaves, and the bustling traffic in September, fall is marked by new beginnings and the return back to school. This time I will return, but not as a student. I will mourn the change in role, but will adapt to my new arrangement. I will endure a degree of isolation from my historical identity, but my inner-direction will welcome the unwritten certainty, leaving me to decipher what will be my fate, like the frontier of what is not known.

All the while, the work of two years hangs on the walls of The Nickle Arts Museum. I am pleased with this outcome. It has been a turbulent year. The undertaking of a new genre has been ambitious. The images hang like evidence, accumulation of rectangles, and a few hundred tubes of paint. It is not only an accumulation of material objects, but rather an accumulative of an emotional history, narrated by four different approaches. These four are the edited version of my numerous attempts. My studio is full of equally acceptable evidence, which I will clear out before the leaves brown and the air cools.

APPENDIX

All the things she couldn't keep
All the one's she didn't need

Free her of the bags and saucers
Sheets and cups
Shoes and boxes

Free her of the papers
and the cello blue
Burn everything
That's what she'll do

Pile it together
Mountain of grief
Light a match
Only one deed

In a new direction
She head's to the left
But cannot forget
What the lost meant

So she pockets a cup
and eyes a pot
and hoards some cutlery

ENDNOTES

1. Paul Halmos, Solitude and Privacy (New York, NY: Philosophical Library, 1953), p.89.
Halmos maintains that adequate social cultural interaction reduces individual anxiety and depression. He goes on to discuss how longitudinal effects of early mediated experiences in isolation are constant, yet, its negative effect can be tamed by sufficient group relations.
2. Ibid., p. 89.
3. David Reisman, The Lonely Crowd (New Haven: Yale University Press, 1961), p. 56. Reisman defines 'inner-direction' as one of the three social stages of demography. 'Inner-direction' is associated with a social group, which by circumstance, is self-reliant. This independence is mainly found on an individual basis. These individuals in history are characterized by the explorers and the 18th and 19th century transient of the American frontier, who do not follow rules set by tradition, but rather establish their own in the onset of the unpredictable adventure.
4. Alfred Shutz, The Stranger An Essay In Social Psychology (North Fitzroy, Vic.:C.I.R.C., 1980), p. 499.
5. Lesley Harman, The Modern Stranger (Berlin, Germany: Walter de Gruyer & Co., 1987), p. 36.
6. Rolland H. Wright, The Stranger Mentality and the Culture of Poverty (New York, NY: Simon and Schuster, 1971), p. 317
7. Ibid., p. 317. The integrated personality is one which is individualized and is independent from social manipulation.
8. Carol Becker, Zones of Contention (Albany, NY: State University of New York Press, 1996), p. 218.
9. Lesley Harman, The Modern Stranger (Berlin, Germany: Walter de Gruyer & Co. 1987), p. 69. Harman reflects upon Slater's position; that it is an alienating and self destructive predicament when the individual believes that he can only find salvation, and self identification in social isolation.
10. Paul Halmos, Solitude and Privacy (New York, NY: Philosophical Library Inc., 1953), p. 102.
11. Ibid., p. 102.
12. Philip Slater, The Pursuit of Loneliness (Boston: Beacon Press, 1970), p.69.

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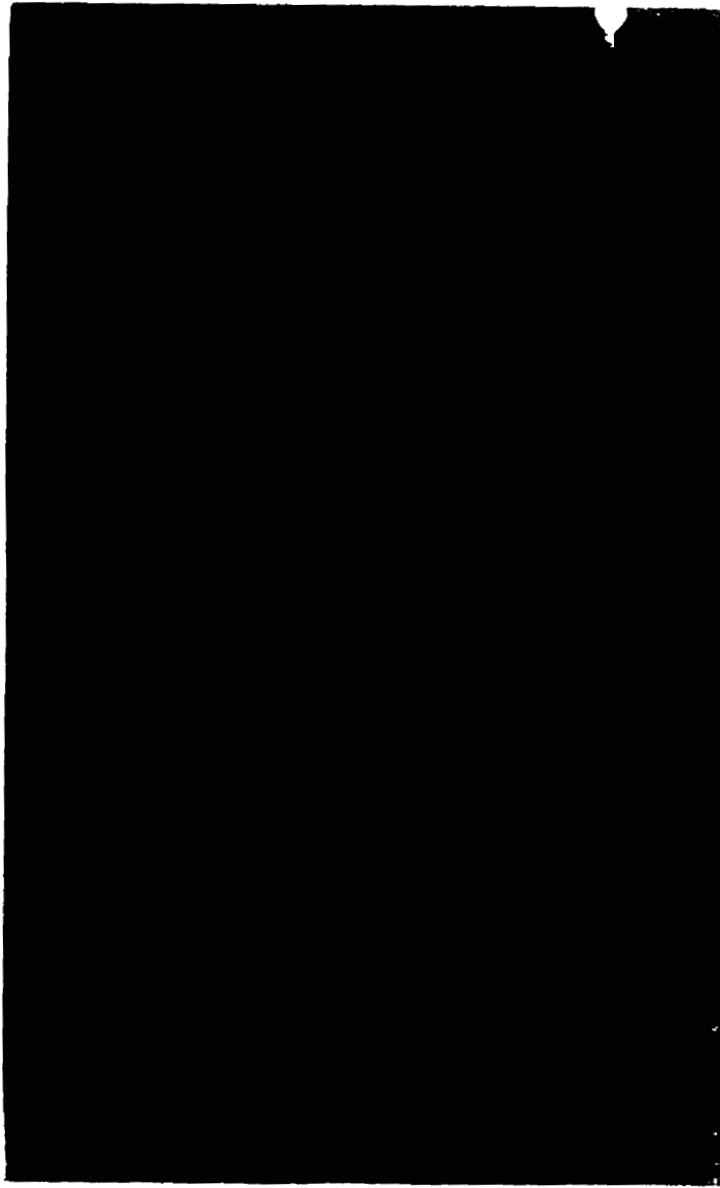


Figure One

The Twelfth House, 1998. Oil, Alkyds, Mixed Media and Wax on Board. 4 x 6.5'

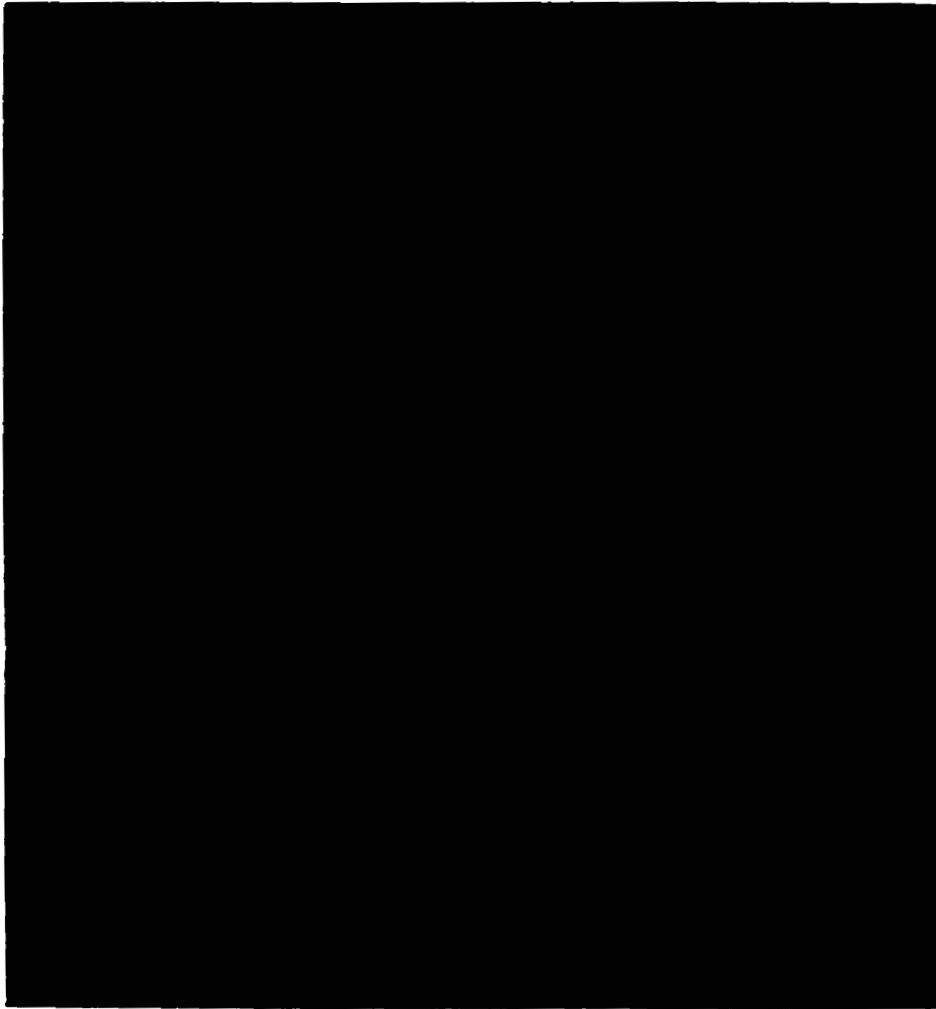


Figure Two

The Twelfth House, 1998. Oil, Alkyds, Mixed Media, and Wax on Board. 6 x 6.5'

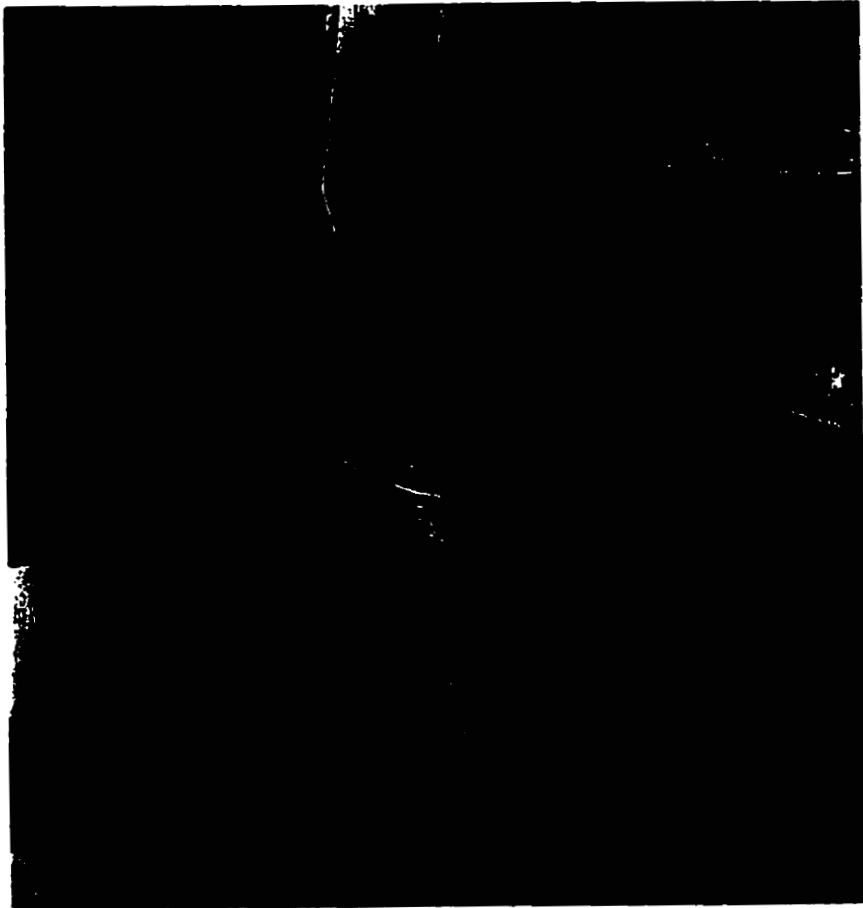


Figure Three

The Twelfth House, 1998-1999. Oil, Alkyds, Mixed Media and Wax on Board. 6 x 6.5'

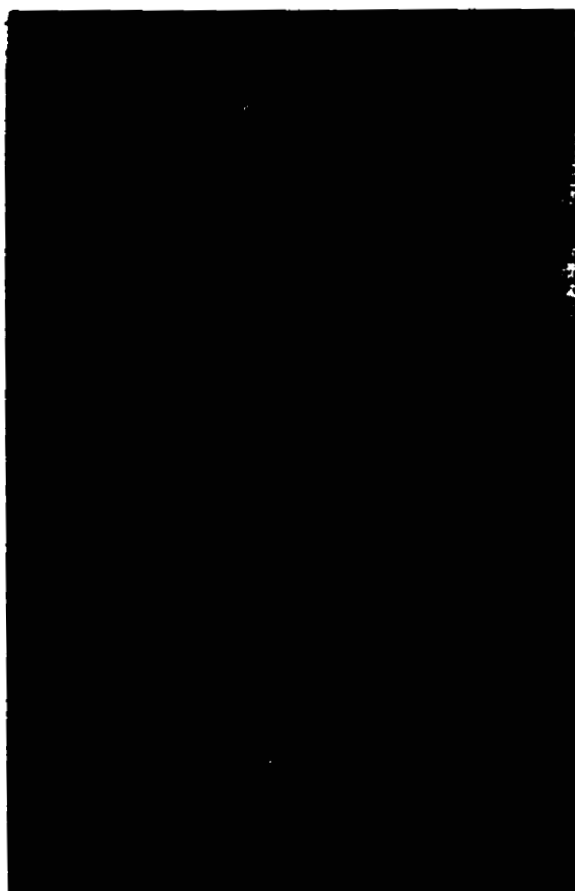


Figure Four

The Heater, 1997. Oil, Alkyds, and Wax on Board. 55 x 32"



Figure Five

Leland For Breakfast, 2000. Oil on Board. 27 x 40"

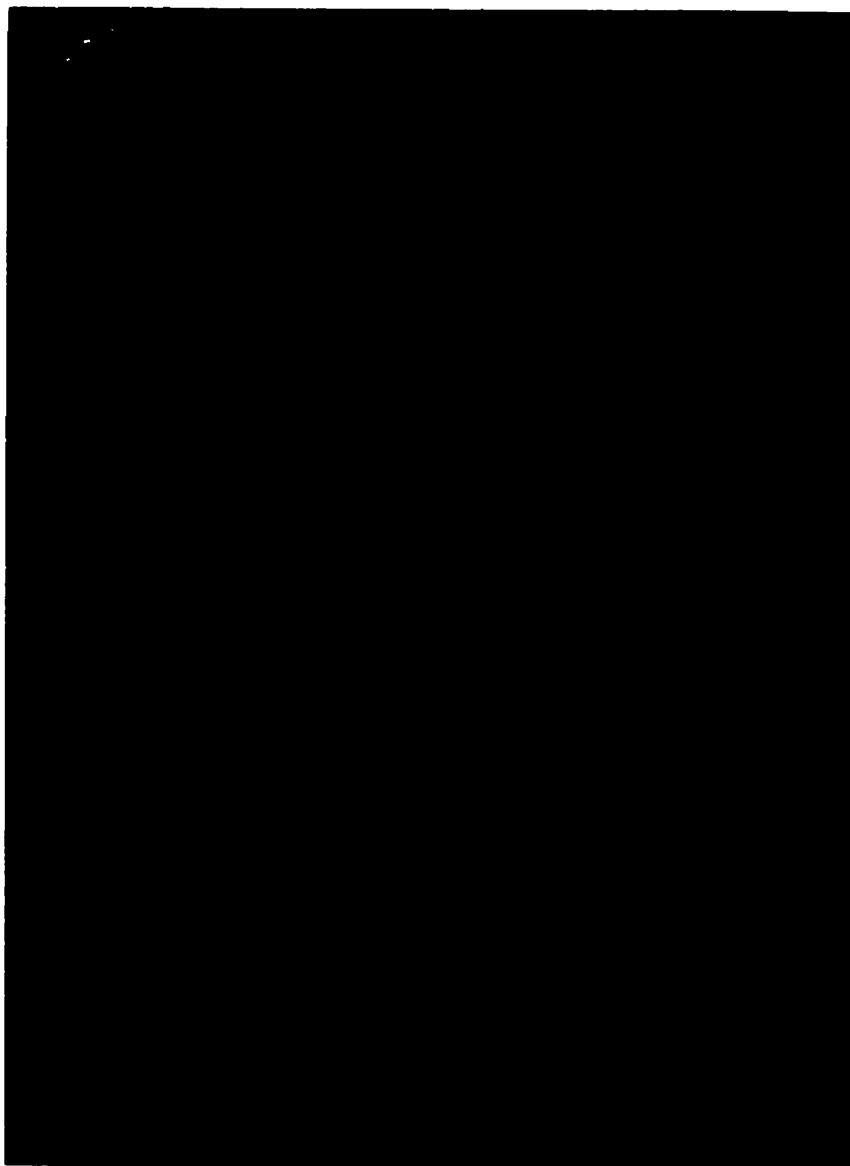


Figure Six

Fiona's Dig, 2000. Oil and Wax on Board. 4 x 5'



Figure Seven

Mike's Endearing Thoughts, 2000. Oil on Board. 18 x 21"



Figure Eight

Leland, 2000. Oil on Board. 18 x 20"

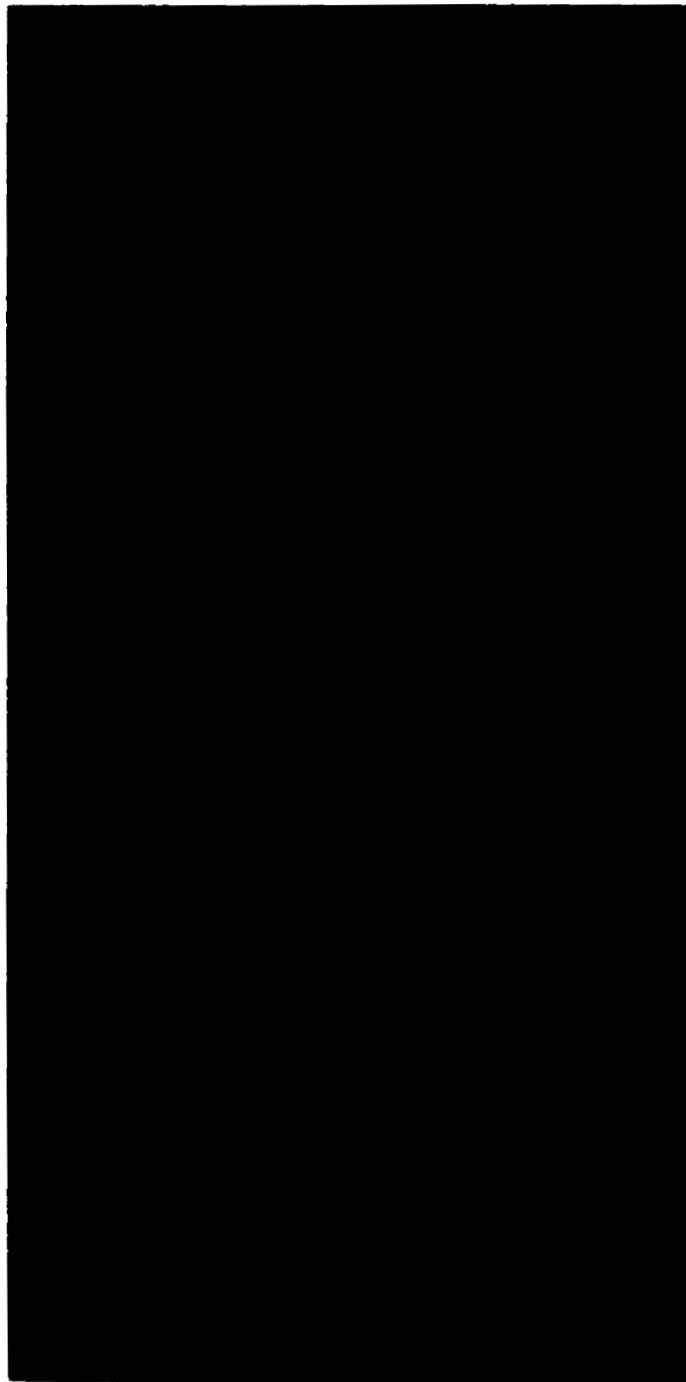


Figure Nine

Liberty and the Dislocation from the Institution, 2000. Oil on Canvas. 4 x 7'

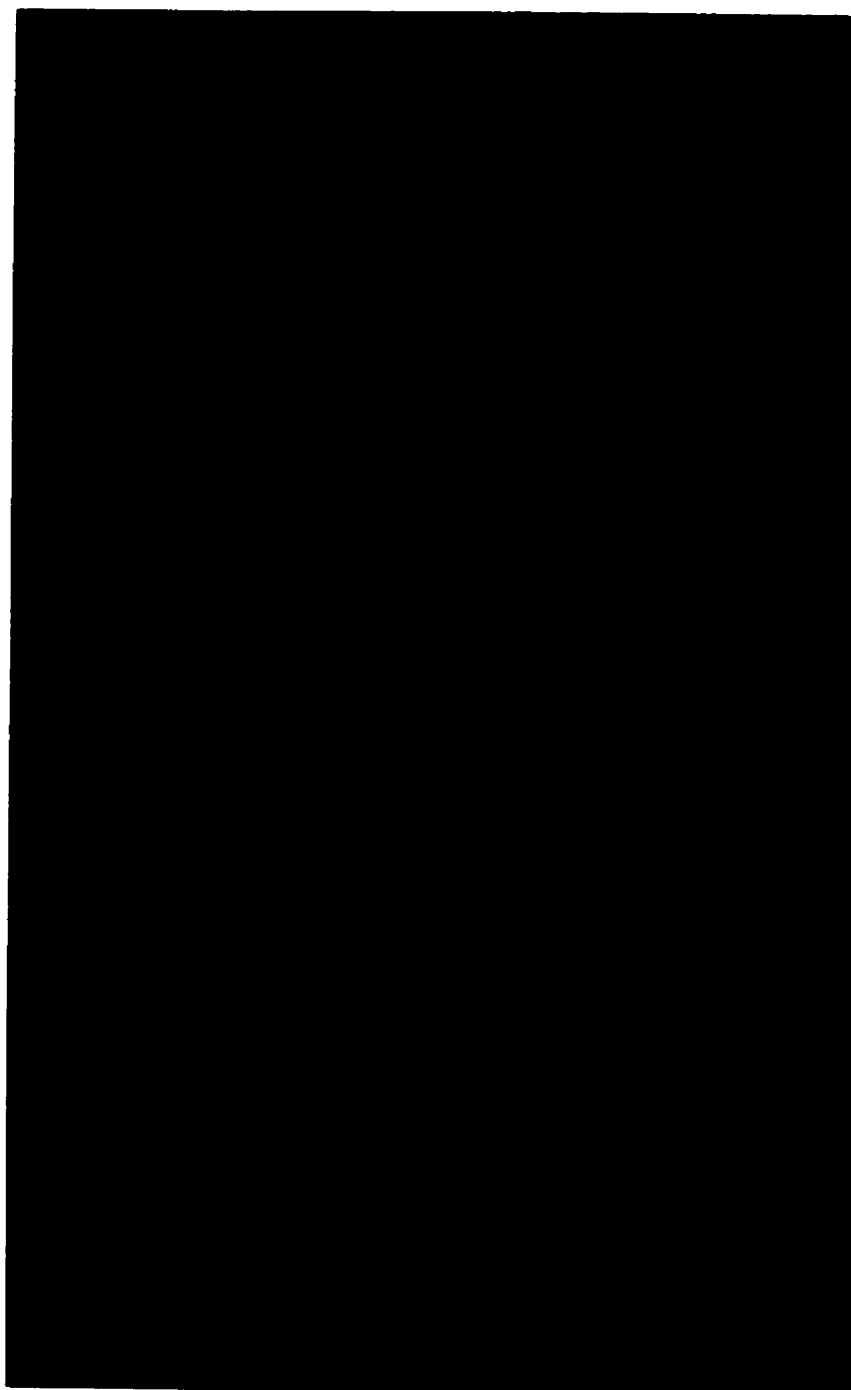


Figure Ten

An Accumulative State, 2000. Oil on Canvas. 5 x 8'

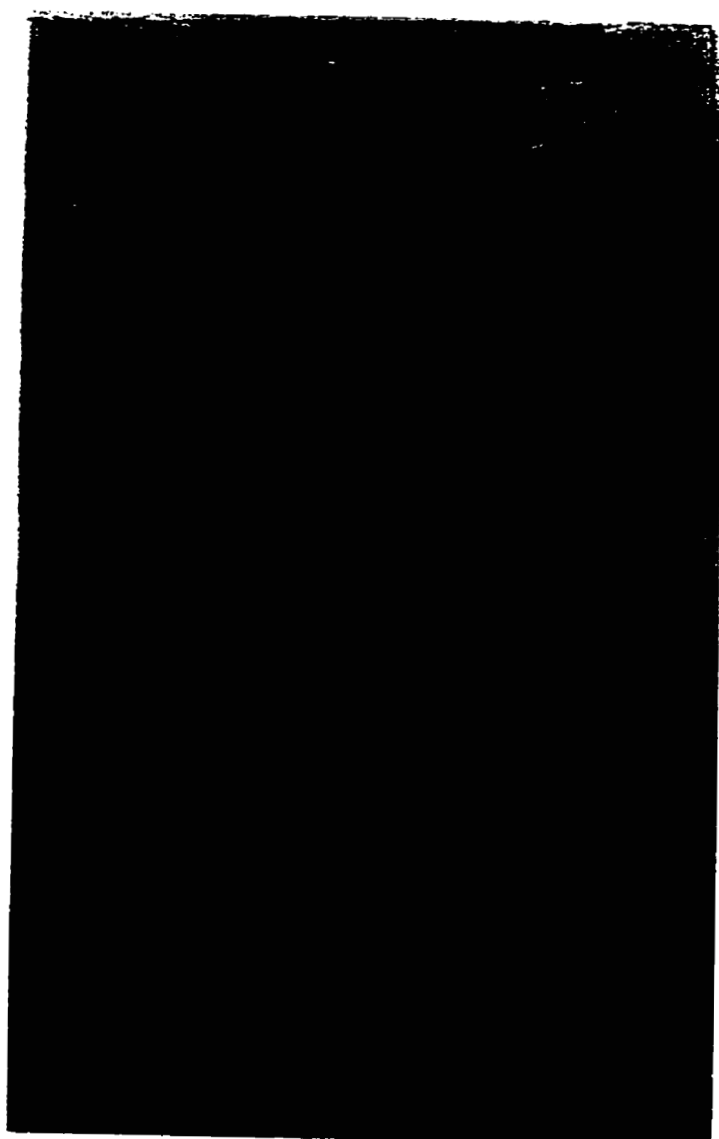


Figure Eleven

Smoke in the Eye, 2000. Oil on Board. 27 x 38"



Figure Twelve

Stacey, 2000. Oil on Board. 17 x 20"



Figure Thirteen

Only, 2000. Oil on Board. 11 x 12"

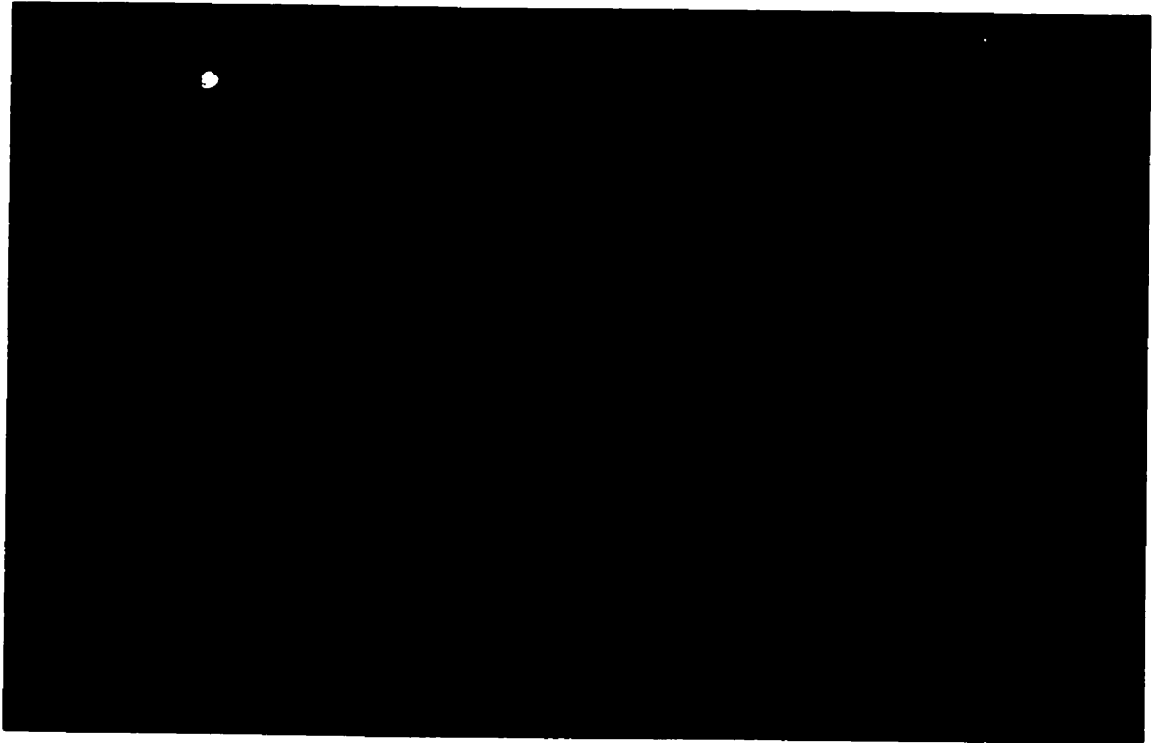


Figure Fourteen

Installation View. Nickle Arts Museum, 2000.

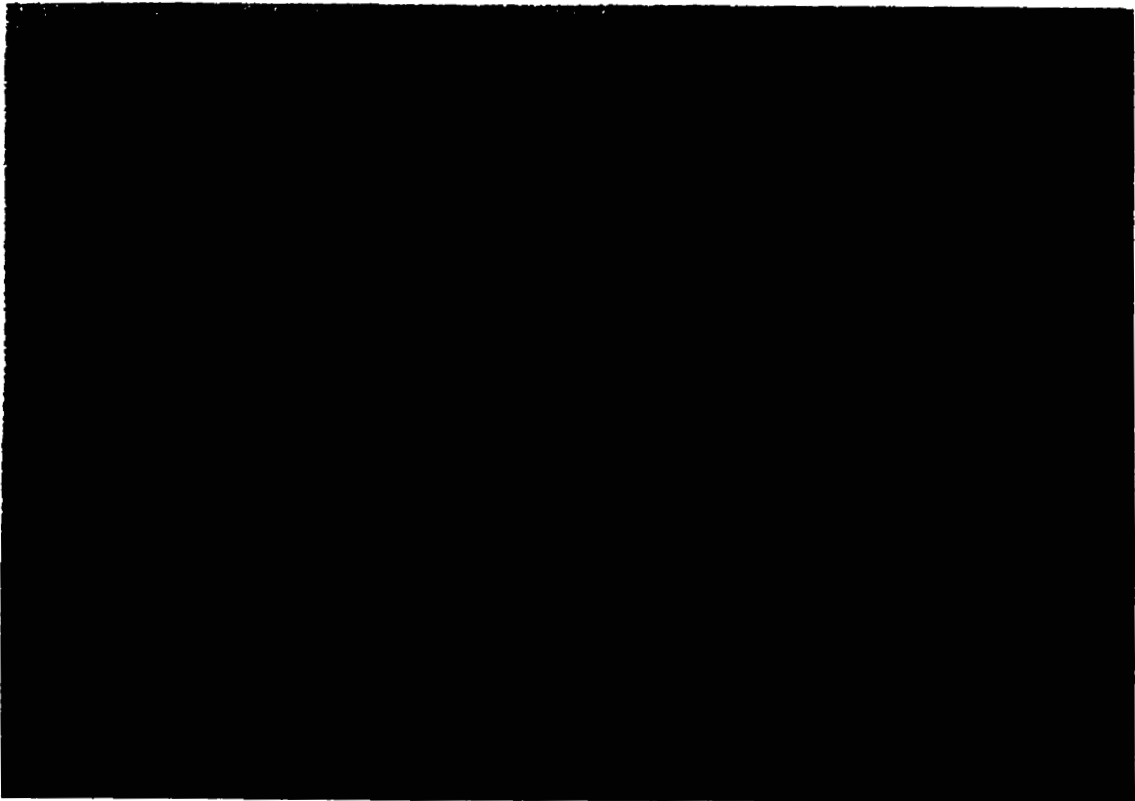


Figure Fifteen

Installation View. Nickle Arts Museum, 2000.

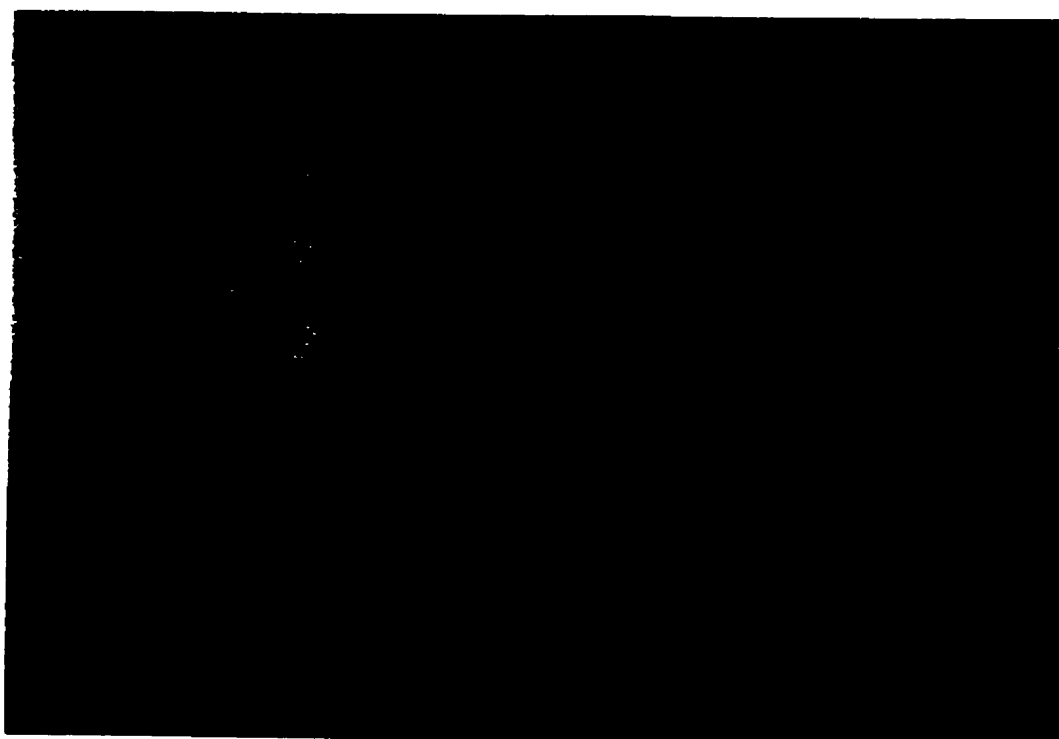


Figure Sixteen

Installation View. Nickle Arts Museum, 2000.