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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Imaging Arts and Sciences
In Candidacy for the Degree of
MASTER OF FINE ARTS

“THE NAME THAT CAN BE NAMED”

by

Anthony Bissell Rizzolo

May, 1996

Approvals

Adviser: Edward Miller

Date: 3 27 97

Associate Adviser. Philip Bornarth

Date: 3/26/97

Associate Adviser. Thomas Lightfoot

Date: 3/28/97

Department Chairperson: Luvon Sheppard

Date: 3/28/97

I, Anthony Bissell Rizzolo, prefer to be contacted each time a request for reproduction of this thesis is made. I can be reached at the following address:

78 Mulberry Street
Rochester, New York.
14620
(716) 242-0432.

Signed, _____

Date: 3/25/97

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To Alisandra

The Tao that can be told is not the eternal Tao.
The name that can be named is not the eternal name.
The nameless is the beginning of heaven and earth.
The named is the mother of ten thousand things.
Ever desireless, one can see the mystery.
Ever desiring, one can see the manifestations
These two spring from the same source but differ in name;
 this appears as darkness.
Darkness within darkness.
The gate to all mystery.¹

Lao Tsu

In addition, the authoritative parties of the government understood next to nothing of the value and the nature of propaganda. That by propaganda, with permanent and clever application, even heaven can be palmed off as hell, and the other way around, the most wretched life as paradise, this only the Jew knew, who then acted accordingly; the German, or rather his government, had not the faintest idea of this.

 This was to take its most serious revenge during the war.²

Adolf Hitler

A propaganda model focuses on this inequality of wealth and power and its multilevel effects on mass-media interests and choices. It traces the routes by which money and power are able to filter out the news fit to print, marginalize dissent, and allow the government and dominant private interests to get their messages across to the public.³

Noam Chomsky

¹ Lao Tsu, Tao Te Ching, trans. Gia-Fu Feng and Jane English (New York: Vintage Books, 1972), chap. one.

² Adolf Hitler, Mein Kampf, (New York: Reynal & Hitchcock, 1941), p.379.

³ Noam Chomsky and Edward S. Herman, Manufacturing Consent: The Political Economy of the Mass Media, (New York: Pantheon Books, 1988), p.2.

INTRODUCTION

They seem a disparate group of quotes to begin a thesis with. And the authors, Lao Tsu, Adolf Hitler and Noam Chomsky, are just as unlikely to appear together. On a time line they would span the ages, and this would mirror their position on a similar 'ideology' line as well. The aspect of humanity which inexorably connects them is language. The spoken word. The written word.

When starting the task of this thesis I was reminded of an experience from childhood. I recalled having heard a story on the evening news. There was an exhibit of, I believe, watercolors. This exhibit was taking place in Austria and it was creating a great deal of controversy. The specific details of the story are not essential, which is a good thing, given the weathering of my memory due to time. The essential elements to this memory are that there was an art exhibit of watercolors and they had been painted by Adolf Hitler. Even at that young age (I believe I was less than ten at the time) I was having trouble understanding the controversy. They were just watercolors, after all.

I am assuming, in retrospect, that the controversy was not simply over the watercolors, but that Hitler was the 'author' of them. Some may have believed that this was in some way a glorification of the obvious history. Others probably believed that this exhibit would serve to draw attention to and teach people that 'evil' can, in deed, spring from mediocrity and mundanety. And even others may have felt that the watercolors were independent entities, disembodied from their creator with certain inalienable 'Formalist' rights. All of them were probably right. Each point had embodied a certain degree of truth. But how could this be?

Raised a strict Catholic and fully indoctrinated in Catholic school, truth seemed obvious to me. Truth was that which was told to us by the infallible Pope in Rome. Truth was that which was incorporated into the great constitution of our U. S. of A. Truth, with a capital "T" was that which was taught to us by the Bible because it came from God. Why, in this situation with Hitler's paintings, was their no clear-cut, black and white right and wrong.

This story came to mind again recently, awakened by something else I saw on television. I happened to catch the Reverend Louis Farahkan playing the violin with an orchestra. I believe it was Mendelssohn that he played. I personally find the 'Reverend' Farahkan's hatred and bigotry to be abhorrent and destructive to the African-American community. But he played beautifully.

I do not recall having ever seen anyone play the violin with such passion. The music seemed to emanate from a place much deeper than the mechanics of fingers and strings. The sum of the exquisite sound was infinitely greater than the total of one violin and one man. He was as delightful to watch as he was to be heard. His whole body swayed and gesticulated with the rising and falling of the notes. The tension in his lips and his closed eyelids mirrored that of the strings as his fingers moved up the frets creating ever higher notes. I was truly inspired and enlightened by his performance.

How could I have such disdain for this man and, simultaneously, such admiration? How could this man's words and beliefs strike such discord with me, but his music such harmony? Can I separate the darkness of the creator from the brilliance of the music?

I also recall having liked Hitler's watercolors, or what I saw of them on the news, but I remember feeling guilty for doing so. I now realize that they are quite mediocre, but in the context of my childhood and barring the knowledge of their authorship, I probably would have enjoyed the watercolors without confusion.

In a graduate course concerned with art and politics, the subject of public funding for the visual arts was introduced. I recall having taken the unpopular point of view against public funding. My reasons were that ties to government funding created a way through which the government could control artistic content and output, both overtly, through content restrictions, and subconsciously, within the artist, by controlling the purse strings. My opposition argued in favor of unconditional funding of the visual arts with, what seemed to me, the opinion that there is an intrinsic value in visual art and its benefits for society. 'Art' seemed to be equated with 'good,' with 'quality,' and 'benefit.' Opposition to art, in the form of fund-cutting, was seen as 'bad,' 'philistine,' and 'detrimental.' It all seemed so cut-and-dried, so black and white.

The Hitler watercolor story came back to me. Here was a case where there was visual art - Hitler's watercolors - that was considered bad, philistine and detrimental, if not evil, by many. Also, Hitler, while in power, used visual art in the form of Fine Art, Sculpture, Architecture, Graphic Design, Illustration, Photography, and Film to create the propaganda which fueled his agenda. Here is a case where the visual arts were used for purposes of hatred, racism, destruction and, eventually, mass murder.

The realization came to me that visual art just *is*. It simply just exists. It is merely the result of some creative process, a product. It is a vehicle, a transmitter, a conveyer just as language is. I can enjoy a Hitler watercolor or a Farahkan performance, just as I can enjoy the sound of someone speaking Italian or the look of written Chinese without understanding a word.

Language does not bear the blame for all the evils that befall the world. It is used for both 'good' and 'evil.' Language, as the spoken and written vehicle of human interaction, can be simultaneously informative and misleading, truthful and dishonest, clear and ambiguous. The written and spoken word can carry beauty and deliver ugliness, can forward humanity and dehumanize, can liberate and enslave. But , language is just a tool. It has no conscience and can carry no blame. The blame for evil is entirely levied on the relationship between the speaker and the listener and the subsequent actions they take.

Visual art is also a language. It also has no conscience. It can be used to forward humanity and to degrade it. It can express the greatest aspects of a society or become the embodiment of its most hideous qualities. Blame for evil perpetrated or perpetuated as a result of visual art falls on the dynamic between the artist and the viewer.

Knowledge of the frailties of language seem to be much more readily accepted than those of the visual arts. Propaganda is seen to be the child of the written and spoken word, with the visual arts escaping from blame. Reinforced by Modernism, the visual arts seem to enjoy a popular belief in an innate 'truth' or truths embodied within.

With my thesis works I explore the relationship between the visual arts and language. The visual arts, represented here by paintings, drawings and prints, become a

parallel to language, a metaphor for a universal language. By constructing this metaphor I hope to illustrate that the frailties and ambiguities of language also exist in the visual arts. Language, in essence, can not carry truth successfully by nature of its inherent weaknesses. These weaknesses are embodied by the semantics of a language which can operate defiantly and independently of a language's syntax, lexicon, semiotic system, and all other systems which attempt to 'regularize,' standardize and otherwise define language and the way it works. Language is thus an unreliable purveyor of truth by nature of its built-in inconsistencies. Yet people still insist on the truth. They believe, time and time again, what they are told by their leaders, their educators, their clergy and their thinkers, what they read in the newspapers or see on the evening news, even though the messenger-language- is dubious.

I attempt to make my paintings be the physical embodiment of these contradictions. I utilize what I see as regularizing or 'truth' imposing factors as a basis to undermine and negate, and make visible the inherent contradictions which exist in art as well as in language. I wish to call into question even the truth of what one sees with one's own eyes. I attempt this in my work by using oil and other media to simultaneously represent solidity and viscosity, depth and flatness, essence and materiality, all using the 'truth' of a single media system. The concurrent presence of these differing elements in suggesting a whole becomes a physical and visual manifestation of the ambiguities and contradictions inherent in language.

Ultimately, I hope to contradict the arrogance I see in the arts community. I desire to call into question the hypocrisy which continues to be perpetuated by lingering

modernist influences. I see the lingering adherence to the dogma of modernism to be equivalent to like adherence to religious dogma by extremists, to political dogma by the far left and right, to the social dogmas of those in a multi-class society. I want artists to know that they are susceptible to the same pressures and regularizing influences as any one else. I want the world to accept the subjectivity of truth and embrace the indeterminacy of meaning. I want everyone to be comfortable with chaos because only then will their be peace in the world.

Can I accomplish these lofty goals with my work and this thesis? I hope not. For if I did, then the reader of this thesis would have changed their beliefs based on my use of a spurious language. If I did, the viewer of my work will have reached conclusions based on images designed to be self-negating and using a visual language also misrepresentative by nature.

SEMIOTICS, SYNTAX AND SEMANTICS

I begin this thesis with an explanation of the system of signs, or the semiotic paradigm, which I employ as basis of the visual 'language' representing this body of work. Circles, squares, stripes and triangles all combine to represent the signified; the vocabulary, the lexicon of a metaphorical universal language. It is widely recognized that "all communication requires the use of signs, language itself being the most universal

system of signs.”⁴ This metaphor for a universal language which I employ is meant to encompass- visually - the world of written as well as spoken language. From western alphabets to near eastern and Asian pictographs, the written word is a system of graphic designs, delineation’s, convolutions, dots, dashes, stylized and abstracted representations. As Morse code, and more recently, binary code, translates language into the simplest of systems , so I see the stripe/circle/square paradigm becoming the *visual* equivalent for my purposes.

It is not difficult for me to ask this association of the viewer. The use of graphic symbols to replace or suggest words and names has been in common practice since language began to be written. Aside from obvious examples of communication, such as ancient cave paintings, other examples throughout history such as coats of arms, variations in weaves of plaid garments, company and corporate logos-just to name a very few-all represent the grayed separations between ‘art’ and the written word as metaphor. For justification of the validity of this metaphor I probably need go no further than giving as an example ancient Egyptian hieroglyphics, or, continuing until this day, the Chinese written language of pictograms or characters.

I would like to further support the universality of this metaphor between art and language by referring to the Linguistic theory of Universal Grammar as pioneered by noted linguist Noam Chomsky. “The goals of the theory are to describe language as a property of the human mind and to explain its source.”⁵ The aspect of this theory most

⁴ Robert Atkins, Artspeak: A Guide to Contemporary Ideas, Movements and Buzzwords. (New York: Abbeyville Press, 1990) p. 142.

⁵ V. J Cook, Chomsky’s Universal Grammar, (Cambridge: Blackwell Publishers, 1988), p.1.

pertinent to my thesis work and its governing metaphor is the belief that “All human beings share part of their knowledge of language; regardless of which language they speak, [Universal Grammar] is their common inheritance.”⁶ It is the belief that the cognitive apparatus by which humans acquire language is innate; and this subsequently effects language development, universally, by effecting rudimentary similarities among all languages in their spoken and written structure. Thus, I extrapolate from this theory that, given the establishment of the metaphor between art and language, art, too, might also derive from a commonly shared innate human ability and, subsequently, would also share basic universal properties.

Of course, written and spoken language do not consist of simple ‘A’ (object/signifier) is equal to ‘B’ (concept/signified) relationships. The systems of written language; phonetic alphabets or characters, only become, in essence, a vehicle for the transfer of more complicated concepts. Concepts in language, both written and spoken, such as meaning, subtext, context, idiom, metaphor, ambiguity, vagueness, intimation, double entendre, irony, simile, metaphor, voice intonation, inflection, gesticulations, facial expressions—all combine with the written and spoken systems to provide almost infinite varieties of expression and complexity within and among the languages of the world.

Within the structural paradigm of stripe/circle/square I have proposed to represent language, I use color, hue, texture, variations in opacity and translucency, representation, trompe l’oeil, juxtaposition, suggested and actual layering, plasticity, shading, modeling, and actual objects to represent the semantics and pragmatics of my language metaphor. As the stripe/circle/square paradigm represents the sign system and ‘text’ of my visual

⁶ Ibid.

language, so the manipulation of pigments suspended in the various vehicles which make up oil and acrylic paint, lithographic ink, watercolors, pastels and other mark-making materials, represents the 'meaning,' 'context,' and 'subtext' of the language. To use an even simpler metaphor, the stripe/circle/square paradigm provides the corporeal body and the manipulation of pigments and vehicle represent the soul of my language metaphor.

The use of color to suggest meaning is evidenced almost universally among cultures. Though the specific colors and what they evoke can vary greatly from culture to culture, color may even be a unifying factor among different language systems.

Throughout European and American cultures, there are a variety of languages, but black, for instance, is a color generally associated with death or solemnity across these cultures and languages. In China, white is accepted as the color of mourning among its many distinct cultural groups.

The significance of color in language and communication is a point I feel I need not belabor, but national flags, as a concluding example of the evocative power of color and design, can succinctly illustrate this concept as well as provide a basis for discourse yet to be covered.

The American flag and the accompanying controversy covered by popular media over the past ten years or so, serves as an appropriate illustration. The Supreme Court ruling of the late Eighties protecting flag burning as a constitutionally protected right of free speech touched off a national controversy which continues today. In essence, the American flag is a graphic design incorporating a blue field containing fifty stars onto a field of alternating red and white horizontal stripes. Put *this* simply, it seems quite

innocuous, but this symbol of graphically designed color elements can touch off extreme emotions, even violence, among the citizens who share it. In this example, as well as in my thesis work, stripes, squares, color and other graphic elements have combined to create a metaphor for concepts usually expressed in language and become a 'language' in the process.

In addition to the metaphors for language, structure and meaning, these works become representative of communication with the written word even by nature of their physical presentation. The flattened plane with horizontal / vertical orientation can suggest the page, clay tablet(tabula), manuscript, newspaper, grave markers, television and movie screens, computer terminals, billboards, and the almost universal way in which the written word and images of many kinds are physically presented to the viewer and have been for centuries. The traditional two dimensional form of canvas and paper, which my thesis works consists of, embody this seemingly universal method of conveying and communicating by means of some physical manifestation of language. I am sure there would be exceptions if I were to offer this as a rule, but offering this as a metaphor allows me to further punctuate concerns yet to be discussed.

One may think that these explanations of my metaphorical connections between language and art are unnecessary. Surely it is widely accepted that the visual arts and language are inextricably connected and are governed by essentially the same 'rules.' But I am not trying to justify my thesis works as being part of an artistic language in and of themselves, I want them to be a metaphor for writing and language directly. I created this system of metaphors to enable myself to explore, visually, the inherent contradictions and

dichotomies I already recognize in language. My aim and desire is to present opposites, contradictions, and dichotomies, simultaneously, so as to present a unified whole which is inherently disunited. I do this using a pictorial system which is meant to metaphorically represent human language, thus allowing me to illustrate and physically represent the *deconstruction*⁷ of language. The net result would facilitate commentary on the complexities of human communication, political rhetoric, propaganda and the use and misuse of the mass media. It is through these contradictions that I hope to illustrate that , quite often, “beautiful words are not truthful, and truthful words are not beautiful.”⁸ And that the reader of any given ‘text’ should always be questioning the honesty of the author, and be aware of the probable sub-texts which exist.

THE PAINTINGS

Having thoroughly set forth the governing metaphor of my thesis, I feel comfortable now to address the work itself. I begin with the paintings. As a work that encompasses the essence of my metaphor, *The Bigger The Lie* [Color Plate 1] is an appropriate starting point.

The dominant graphic ‘theme’ running through both panels is the vertical stripe. Using a two inch width as a standard, I placed stripes adjacent to and contiguous with

⁷ A philosophical term popularized by Jaques Derrida which, for my purposes, will refer to a word or image which is self contradictory by nature of its very existence or use. This term has come to mean many things to many people, so I felt it necessary to clarify my particular interpretation. See also: Peter Brunette and David Wills, eds., *Deconstruction and the Visual Arts*, (Cambridge : Cambridge University Press, 1994).

⁸ Lao Tsu, *Tao Te Ching*, trans. Gia-Fu Feng and Jane English (New York: Vintage Books, 1972), chap. twelve.

each other to cover both panels completely, hanging the panels in such a way as to leave a two inch gap between them as an 'unspoken' or suggested stripe. This creates the first of many duplicities offered with this work. The diptych as a whole presents a 'landscape' orientation which is created with the juxtaposition of two 'portrait' oriented canvasses with the inclusion of a two inch space. This 'landscape' or horizontal composition is, ironically, accentuated if not exaggerated by the intense verticality of the stripe system. The lexicon of vertical stripes is also heightened by the visual 'hum' or increased visual 'volume' created by alternating warm and cool colors and the strategic use of complements. Fighting the confines of the two inch consistency of the stripes, the color in the stripes creates the effect of an undulating recession and progression in space, thus defying the flattening tendency of the regular width and drawing more attention to their verticality. Undermining the apparent verticality of the text is the suggestion of a subtextual stripe system speaking in support of horizontality. In 'torn away' exposures of a possible or suggested sub-layer of canvas, horizontal stripes of primary color appear. These appear in the upper right and lower left corners but also and most pertinently between the top, inside corners of the two canvases. These 'exposed' areas act in an acrylic way to subtly ask the eye of the viewer to suspend their optical 'disbelief' of the overriding verticality in favor of a subliminally asserted horizontality.

Ultimately, I feel the vertical stripes win the battle; however, it is a hollow victory. In their efforts to dominate both canvases separately and as a whole, they failed to achieve complete verticality. Not one vertical stripe is able to complete its purpose and all are refused the chance to bifurcate the canvas at any point. Every vertical stripe has been

interrupted or undermined and are subsequently untrue (or lie) in their vertical assertion. The only 'stripe' that seems to have achieved truth in verticality is the two inch space between canvases, and this stripe went 'unspoken' by means of its lack of physical substance.

This struggle between the vertical and horizontal stripes for visual dominance is the first of many manifestations of my language metaphor. As in language, the visual text of *The Bigger The Lie* in its embodiment in the form of stripes, "reveals the multiplicity of potential meanings generated by the discrepancy between the ostensible content of a *text*" and its possible subtexts.⁹ In essence, the work deconstructs itself by nature of its construction. This notion may seem paradoxical if not oxymoron, but it serves to illustrate this very aspect of language and language's inherent inconsistencies. This unification of disunity, this harmonizing of chaos, this presentation of suggested totality using visual quantities, factors which logically do not 'add up,' all serve to strengthen my metaphorical connection between language and art.

A work which epitomizes this aspect of the language metaphor is *The Harmony Of Chaos* [color plate 2]. This work constructs a matrix of adjacent circles which covers the entire canvas, and suggests a continuum by 'bleeding' off the canvases edges. This image could call to mind an extreme close-up of a color photograph or suggest an array of television or computer screen pixels. In any case, it is a whole made up of parts. Each circle has a two inch diameter and is adjoined by four other circles. The human eye, experiencing this work in a way that the human ear would metaphorically experience

⁹ Robert Atkins, Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, (New York: Abbeville Press, 1990), p. 143.

language, tends to automatically stylize or 'regularize' the image. The two inch circles, like the two inch standard of the stripes in *The Bigger The Lie*, should have a flattening, graphic effect; denying the viewer of such perspectival clues as diminishing or enlarging proportions to suggest distance. This 'regularizing' effect, however, is undermined or 'deconstructed' by other effects such as color intensity, aerial perspective, shading, modeling, translucency, opacity and plasticity. Metaphorically speaking, then, the regular matrix of same size circles is representative of an ostensible text; the semiotic sign system and syntax of this language. However, the introduction of 'meaning' in the form of color and the other artistic visual effects mentioned, produces a paradox. Suddenly this structure is called into question by circles which appear as illustrated spheres and actual three dimensional spheres projecting into space and achieving an actual distance from the picture plane. These circles seem also to recede and project in space by virtue of the manipulation of their pigments, which alter their intensity, and by strategic use of complimentary colors in adjacent circles and in the 'negative' spaces between. The employment of these artistic strategies in conjunction with the regularity of the matrix creates a visual chaos. Seemingly desperate definitions of 'the circle' exist implausibly side by side, forming a continuum of chaos; a break down of the 'truth' of the two inch standard. Human perception, however, still tends to 'harmonize' the chaos by default.

My intent here is to support my thesis by creating a visual manifestation of the metaphor I proposed to graphically represent language. *The Harmony Of Chaos* represents the inherent dichotomies existing simultaneously in language, yet language somehow allows us to communicate. But it is the truth, or the perceived truth, of this

language system that I strive to call into question. In essence, I wish to make apparent the human desire to ‘suspend disbelief,’ and to make apparent the dangers toward dogmatism that this tendency creates.

The *suspension of disbelief*, usually associated with theater and fiction, is a crucial element required to make the connection between artists and their audience. For a playwright, for example, to effectively convey their intended evocations of emotion and experience on a stage, it requires the participation of the audience. The audience must simplify, reduce and abstract the performance from the reality of the theater, the lights, and the people sitting next to them. If this can be accomplished, the audience can become enraptured and enveloped by the visual and verbal interaction of the performers. If the ‘Ideal’ connection is made between the speaker and the listener, the speaker will evoke ‘truths’ latent in the listener. These truths, in the form of memories and experiences, serve to lend credence to the story, facilitating the suspension of disbelief and, subsequently, the enjoyment of the experience. Verisimilitude, or the ability to create sufficient trueness and believability in the performance, is crucial in achieving the suspension of disbelief.

This phenomenon, though grossly simplified here for my purposes, can extend to other forms of media as well. In the language of art, I propose that the suspension of *artistic* or *visual disbelief* can be a metaphor, if not a corollary, for its language/literary equivalent. In *The Harmony of Chaos*, I feel that if I called the viewers ‘beliefs’ into question for even a split second, then I have made them aware of their vulnerabilities. And when lulled into accepting the ‘flatness’ of this work or in believing in its three dimensionality, they will become aware that either choice is wrong.

The manipulation of pigments in their oil and acrylic forms creates another important metaphorical connection with language. The paints, straight from the tubes, create a presumed “truth” for my purposes. In all the painted works, I used the colors of the spectrum: red, orange, yellow, green, blue, indigo, and violet, with the addition of black and white. White represents the presence of light, and black the absence. Varying mixtures of these colors in the form of reflected light provides the human eye the ability to accurately perceive (to the best of our knowledge) the ‘true’ color of all the substances in the world. This choice of color, with the added regularity of the paint industry’s standards and the generally accepted range of working consistency in the tube, also add to the acceptance of the paint as a standard or a truth, if you will.

I would like to discuss, at this point, the concept of *truth* and how it relates to the language metaphor. I believe the concept of truth to be a purely subjective phenomena. If we consider truths to stem from two primary areas of discourse, the first philosophical and the second scientific or empirical, we can examine the extent of their subjectivity. Philosophical truth can encompass philosophy, religion, superstition and all areas of discourse unable to be supported or proven by the empirical method. These truths can be powerful and convincing to many, to the point of being indisputable, and becoming a Truth. Scientific truth can be assayed. Tangible results can be achieved through the empirical method. These too can become Truths for many. The problem I see with truth is that it needs to be conveyed with language. The existence of Truths would require an indisputable sign/signifier/signified relationship in the language needed to describe them. I do not believe that language is capable of this degree of certainty simply because language

itself is just a metaphor. Arguably, religious truth is 'created' by language (e.g. the Bible and the Koran) and Scientific truth is determined, recorded and discussed using language. Ultimately it is the 'messenger,' the vehicle, the conveyance of truth -language- that forbids us from ever achieving Truth.

Another aspect of language which thwarts our attempts to find truth is the fact that language can not, with any certainty, convey the author/speakers intentions, motivation and true meaning. We can not separate the integral role that meaning, in the form of context and subtext, plays in the ostensible texts we use to inform ourselves for making the decisions which govern our lives. It is this very frailty and uncertainty which I attempt to metaphorically convey in the form of paint.

To draw a comparison between language and art using this metaphor, what an artist paints is not necessarily 'true' based simply on the physical, visible manifestation of his expression in the form of the work. Those in art criticism who lean toward a more formalist interpretation would probably tend to disagree. The Modernist desire to seek for some form of universal truth, to, in essence simplify, would lead him to a suspension of artistic disbelief negating the influence of the artists motivation. It is this tendency toward simplification, this suspension of disbelief, which, reinforced and perpetuated by Modernist artists and critics, has added to the destruction, death, and political turmoil which has plagued the world in the Twentieth Century.

Returning to the paintings, I use several methods to undermine the implied truth of the paint itself. The first is achieved by manipulating the proportions of pigment to binder and vehicle. This provides the ability to represent the circle/stripe/square paradigm in

ways which seem contradictory. For example, in *The Bigger The Lie*, the vertical stripes are interrupted by biomorphic shapes of varying design themes which seem to have been torn into or poured onto the surface. The paint used to create the vertical stripes is comprised of paint straight out of the tube plus the addition of magnesium carbonate (marble dust), a common extender used in paint. This mixture, applied thickly, creates a surface which is opaque and materially substantive. In contrast, the irregular areas were mostly created with tube colors substantially thinned with medium and thinner. These areas, comprised of variations of my paradigm shapes, take on the appearance of wetness and liquidity with their increased translucency. The overall surface appearance of the work seems to vary from solid/opaque to liquid/translucent, yet all was created using variations of the same standard substances. It is the visual paradox, the seemingly different physical states of the paint formed by using variations of the same ingredients that most perceptually punctuates my language metaphor. The 'Truth,' promised in the standardized manufacture of the paint as well as the chosen spectral colors, reinforced also by the use of the circle/stripe/square paradigm, is used to create a visual language which demonstrates its ability to misrepresent.

This seemingly paradoxical existence of states of matter exists also in *The Harmony of Chaos*. Seemingly 'solid' circles exist side by side with those appearing as aqueous creations. Using the fast drying qualities of acrylic paint and ink, watercolor-like effects are achievable. The use of the pigments in this manner allow me to express 'liquidity' in what results as a solid film. But even upon drying, the pigments and vehicle retain, permanently, the visual 'language' of liquidity. Puddles, splashes, drips and opaque

pools of pigment visually contradict their resulting solidity. Again, as in *The Bigger The Lie*, the addition and subtraction of extenders and mediums allow also for the manipulation of translucency and opacity further confusing the nature of the physical state of the paint. Again the perceptive clues, given us innately to differentiate solid from liquid, mislead us and misrepresent the 'reality' of the paint surface.

This physical and optical ambiguity of the paint can also be illustrated using *Untitled* [color plate 3]. The juxtaposition of areas of oil paint applied thinly with a viscous quality and those applied using a thick impasto and scored with a wire brush, has the effect of heightening while simultaneously undermining the unity of the paint surface. The paint is, overall, applied with a resulting brushy, tactile surface. Three areas of stripes embody three different 'interpretations' of stripe and paint consistency. The horizontal stripes flowing across the bottom of the work are interrupted by a dark, encrustation of roughened paint forming a kind of 'land bridge' across a 'stripe river.' Reinforcing the 'solidity' of the land mass is a matrix of attached canvas squares, and further suggesting its dimensional preeminence over the stripe river are painted, color squares shaded to suggest their falling off from the circled matrix above.

The painted stripe river vacillates in width around a two inch mean. This in addition to the use of a liberal amount of medium allows the paint to retain all the visual and optical clues of its viscosity and fluidity when initially applied. Drips and slides of paint reinforce the paint's original application as 'liquid' by making substantive reference to the effects of gravity. This combined with the glossiness added by the oil medium heightens the paint's ambiguity concerning its current physical state. The tactility and

apparent density/opacity of the land bridge contrasts the seeming viscosity of the stripe river; substantially adding to their suggested states.

Paradoxically, it is the same property of the oil paint which allows for this visual difference. Oil based colors, unlike their counterparts, do not shrink substantially when they harden because they cure, not dry. Other than the evaporation of a degree of solvent, the paint's surface and volume remain the same. Drips are frozen in time and roughened impasto surfaces retain their sharpness. The painted surface is able, with equal sincerity, to (mis-) represent two differing physical states by virtue of the same property.

This visual paradox is continued with the rendering of the other two areas of stripes at top, both vertical in orientation. The area on the left is comprised of alternating shades of browns and grays forming a flat, graphic stripe motif. The stripes retain a measure of brushstrokes and texture resulting from their application, and tears in the paint's skin suggest the surface hovering somewhere between solidity and viscosity. The small area of stripes to the right appears to be made of the same earth-like material as the land bridge crossing the stripe river. These stripes are thick encrustations of paint whose texture and opacity effectively assert their represented solidity. The ambiguity of the paint's actual physical state is again called into question when the flat, graphic stripes to the left seem to emerge from under the roughened surface above and flow or spill over the roughened surface below [color plate 4]. The three stripe areas provide us with what seems to be three differing physical states; liquid, solid and an area encompassing and negating both states. To refer, again, to the language metaphor, the same 'text,' in the form of the stripe, is interpreted with three different 'meanings' by virtue of their subtext

and context. I offer the stripe as a regularizing factor, as a truth to be hung onto, but can only offer this truth in a language fraught with inherent inconsistencies and unteathered metaphors.

The final area of discourse contained in *Untitled* [c.p. 3/4] is that between the circular matrix of represented squares and the diamond/checker board group of squares below them. This discussion between the two seems to offer consistencies and similarities which are meant to comfort and lull us. They share a common language comprised of a lexicon of squares in an overall syntax of a grid or matrix. But that is where the ostensible similarities end. The circle of squares is comprised of graphically represented, painted squares; some of which seem to be detaching and falling or floating away. In comparison, the diamond matrix below is comprised of “actual” squares of cut canvas attached to the painted surface. These squares give no indication that they are not an integral part of the painted surface. Here the semiotic relationship between the signifier/square and the signified/square is blurred resulting in inconsistencies and ambiguities in the sign/square. The deconstruction of the ‘sign’ or definition describing the square is further accomplished by the ‘falling’ squares. In some cases they remain square, in others, diamond in shape. Purely by means of directional orientation the exact same shape is permitted two semiotic terms describing differing meanings with all their attending connotations. Could this in some way be a visual metaphor for a homonym? If so, we again see an example of language’s ambiguities illustrated by the language/art metaphor.

An item not yet addressed but playing an important role in my language metaphor is the manipulation of the level of intensity of color by altering a color’s hue or saturation.

I make analogous the relationship between intensity of hue and volume or loudness of speech. Bright color is often referred to as 'loud' in the vernacular. Visually, loud colors seem to attract our attention more than muted. I see this as a similarity to, for example, the marketing strategy employed by the television advertising industry. Commercials tend to be broadcast at a louder volume than regular TV programming in order to draw attention to their messages. The logic behind this strategy is, well, logical. A person who is yelling language at you is bound to gain your attention more than one who is speaking softly. Similarly, the use of brighter, more intense hues is intended to raise the visual volume of the paintings. *The Bigger The Lie* [c.p. 1], for example, is spoken at a much higher visual volume than *Untitled* [c.p. 3]. I use the higher visual volume to mimic mass media delivery of, in particular, political rhetoric and propaganda. The more muted colors used in *Untitled*, as well as in other works, can refer to more literary forms of texts; and in some ways can be more insidious in their subtlety.

The visual volume is raised, in two works, by enlarging the proportions of the shapes. Passages in *The Bigger The Lie* and in *Untitled* [color plate 6] are comprised of paradigm shapes enlarged beyond the two inch standard. Here I try to explore the relationship between "content" of a text and its physical size. These enlarged passages attempt to overwhelm the other text/shapes by virtue of their size, like the larger print of a newspaper headline grabs the reader's attention before the smaller text. In advertising, the use of the higher volume, enlarged text, along with the blaring proportions of a typical billboard, allows the commercial propaganda to be heard over the din of the surrounding landscape. The billboard-like size of *The Bigger The Lie* and *The Harmony of Chaos* is

used to take advantage of the implied validity which size (increased visual volume) seems to command.

The final visual device I employ to deconstruct the overall text of these canvasses is the 'actual' deconstruction of the picture plane and its rectangularity. The presumed integrity, or truth, of the convention of canvas stretched over a rectangular construction is called into question in such works as *Untitled* [color plate 5] and *Untitled* [color plate 6]. Both works seem to have been torn or ripped into, exposing other works that propose to exist beneath them.

Untitled [c.p.5] seems to depict an emergence of the gridded canvas from the stripped portion remaining to the left. The torn and shredded edge of the canvas to the left envelopes the right, checkered side in width as well as thickness. The interrelatedness of the two halves is reinforced by the completion of the emerging square canvas, as a visual whole, with the fourth equal side suggested by the stripped area. The squareness of the emerging canvas is also restated by the inculcations of the square paradigm. However, this completion is undermined by the difference in texture between the two sides as well as the appearance of 'pools' of paradigm squares in the area to the left, which may lay on top of the white surface of the larger half or may be bubbling up from below. These ambiguities, again, cast incredulity upon the premise of the work as a whole, yet the viewer may still be drawn to the 'emergence' scenario and a possible layering of texts as a plausible solution.

Untitled [c.p. 6] also suggests emergence of a square paradigm 'text,' but in this work there is more than one previous layer. The outermost layer seems to have been the

portion to the right. This side is the widest and has the most dramatic physical presence. Peeling thickly away from the layer below, the massiveness of it is accentuated by its even, horizontal division of primary green over primary red. The paint is applied thickly and roughly which also adds to its visual weightiness. It is not clear what this, the 'original' layer, might have looked like prior to its disintegration. The overall squareness of the work combined with the reverberation of 'squareness' by juxtaposition with the inner layer, suggests that the outer canvas was square.

The stripped half to the left, less tactile and voluminous than the right side, seems as though it would have fit comfortably within the confines of the 'original' canvas. The verticality of this side defies the horizontal insistence of the right, and thus asserts its independence. But we still find ourselves projecting and speculating as to its original shape under the outer skin. Again, inculcated by the gridded center squares, we tend to 'square' the overall striped passage in our minds eye. This, however, is an impossibility due to the fact that a length, equal to the height of the stripes, would fall outside the apparent boundary as determined by the right side.

Finally, the matrix of squares, emerging from the parentship of the opposing sides which engendered it, both defies and accepts its context. The squares confirm the horizontality asserted textually by the 'outer' layer while nicely accepting the subtextual stripes into its lexicon.

Both untitled pieces [c.p. 5 and 6] postulate my language metaphor by attempting to manifest, with their physical construction, a corollary among their text, subtext, and context. The ambiguity of these issues is furthered by the added, interwoven, discourse of

meaning in the guise of the color, shape, tactility, opacity/translucency, and application of the painted surfaces. These painted surfaces, representing the semiology, syntax, and semantics of language, both connect with and reject the association with their text, subtext, and context representations. The various visual elements simultaneously affirm and abnegate each others validity and attempted achievement of truth.

What is illustrated in the paintings, as a whole, is the inherent multiplicity of meanings, contradictions and paradoxes in language. Complexity compounds ambiguity as the addition of layer upon layer of sign/metaphor creates a diaphanous cocoon, then a woolly envelope, and finally an impenetrable shell which surrounds and obfuscates the object that language was to express.

The irony of language is in the realization that the degree of complexity and sophistication achieved in its usage is not directly proportional to its expressive value or honesty. Using paint as a substantive metaphor for language: its multiplicity, its ambiguity, its paradoxical relationships, I attempted to achieve a level of complexity which is inversely proportional to its artistic value. In essence, I intended to produce ornate, colorful, textural and complex meaninglessness to illustrate my belief that “Beautiful words are not [necessarily] truthful, truthful words are not [always] beautiful.”¹⁰

THE PRINTS

I have discovered printmaking to be a key medium in the expression of the metaphors which illustrate my thesis. The visual paradigm and the compositional elements are quite similar to the paintings: stripes, squares and circles as well as ‘texture’ comprise

¹⁰ Lao Tsu, Tao Te Ching, trans. Gia-Fu Feng and Jane English, (New York: Vintage Books, 1972).

the visual lexicon. However, 'meaning,' achieved by use, in large part, of color in the paintings, is limited to monochromatic representation.

While eliminating color from the vocabulary may seem to be a restricting factor, which in some aspects it certainly is, it also becomes a liberating factor as well. Restriction to black and white sharpens the focus on mark-making itself, apart from the 'contexts' and 'subtexts' which are inevitably evoked with color. Granted, color can play an active role in printmaking and is often used. I have focused my printmaking experience; however, on exploring the 'colors' one can achieve using black on white. The wide variety of techniques by which the black ink is made to adhere to the lithographic plate allowed me to explore a full range of meaning and metaphor without the evocative nature of color.

Certain unique aspects of printmaking provided me with the opportunity to engender further metaphors of language to relate more directly to broader concerns such as propaganda, mass media, and political and social rhetoric. By doing so, I hope to draw a parallel to printed media and the use of printed language to lead or mislead. The closest parallel could be drawn between my prints and the newspaper as a medium of disseminating information to the mass public.

The lithographs produced for my thesis resemble, roughly, a newspaper page. Making this connection does not seem to stretch the limits of imagination. The works also have a strong horizontal/vertical grid composition, as is common in newspapers and other publications. This horizontal/vertical compositional 'theme' seems also to be universal

among printed languages, encouraging, again, a visual metaphor for language and communication.

The use of black ink on white paper seems to assume truth and believability. This is evidenced by such colloquialisms as “its right there in black and white;” and issues which are clear are characterized as having “black and white” simplicity. Another device employed by the popular and print media to instill a sense of truth is the inclusion of photographic material; after all “a picture doesn’t lie,” and is “worth a thousand words.” I attempt to create a metaphor for photography by using the Xerox Transfer technique which allows me to create textures with ‘photographic’ qualities.¹¹

In addition to size, composition and ink color parallels to newspapers, printmaking has a final, key, similarity to print media which I would like to highlight. A key factor in a newspaper’s power to persuade is its ability to recreate itself . Newspapers, by western standards, seem to achieve a certain level of validity by means of their circulation, or how many subscribers they have. A newspaper’s ‘power,’ being associated with its readership or circulation, lends more widely read newspapers greater tolerance by the public in matters of truth and accuracy.¹² In some aspect, then, ‘truth’ seems to be linked with inculcation and repetition. Fine Art lithography is able to reproduce exact copies of an image just as industrial lithography. I, therefore, claim this same privilege and assert that the repetition of a print adds to its tacit acceptance as ‘truth.’

¹¹ The *Xerox transfer* technique is a process during which the pigments creating the image on a photocopy are released and transferred onto a lithographic stone or aluminum plate. These pigments then act in the same way as lithographic crayons and other common lithographic grease-based materials to create an image through acid resist and grease-adhesion properties. The ‘photographic’ qualities of the original photocopy are preserved in the process.

¹² Noam Chomsky, Necessary Illusions: Thought Control in Democratic Societies, (Boston: South End Press, 1989).

The first print I would like to discuss is *Untitled Diptych* [cp 7]. This is the most overtly political of all my thesis works. Incorporated into my circle/stripe/square paradigm are elements of the American flag. The flag is quite literally 'de-constructed' by transfer application of torn Xerox copies of an actual flag. Bereft of color, the flag is still evocative by virtue of its design and the 'photographic' accuracy depicting fabric weave and stitching. The stripes of the flag fit cogently into the horizontal/ vertical dialectic asserted in the previous works. The regular matrix of the star passages also correlate with the circles in *The Harmony of Chaos* as well as other works. The graphic elements of the flag have become embroiled with the graphic elements of my language metaphor, joining them in the tangled web of mutual abnegation and confirmation. The verticality of the stripes rendered behind the flag fragments dominate the left panel while the horizontality of the flag informs the right; however, hints of each remain on either side to deny total dominance.

Texture in the form of tactility is denied by the printmaking process. A perceived visual texture is achieved, though, by use of an altered syntax of layered forms to suggest depth. The suggestion of various textures, to aid in the differentiation of the objects is also achieved by the use of the lithographic crayon, pencil, autographic ink, liquid tusche, Xerox transfer and spray paint. By use of these tools, the same multiplicity in visual meaning can be accomplished as in the paintings. The circles are able to be represented three dimensionally, by use of shading and modeling, with stippled, crosshatched and blended masses of black ink defining the absence of light and pushing them forward in perceived space.

The tacity in the paintings, though combined with other visual devices to manipulate their perceived placement in space, still retained a measure of 'truth' because their surfaces were defined by 'actual' light. Changing the direction of the light shown on the paintings, or changing the orientation of the painting, would have the effect of changing those visual clues provided by the play of light in the gallery. In essence, there was a measure of visual 'truth' intertwined with the 'false' messages provided by artistic devices.

In the prints, however, all representations of depth, texture, shading, and perceived reality/truth are the result of artifice rather than art; nothing actually projects beyond the flat, fibroid plane of the paper. The actual play of light can have no effect on the visual clues of depth because all clues are manufactured. Ironically, the more 'realistic' the representation in the prints, such as the photographic quality of the Xerox transfers, the more of a lie this visual metaphor is in my governing language metaphor.

Again, to make reference to popular media and newspapers, all use of language and communication rely solely on its expression in black and white. Where photographs are used to add visual 'proof' to the stories' reality, we should keep in mind that photography, by dint of its convincing visual representative ability, could be an even more dangerous tool when used to mislead. We should not be lulled into a false sense of 'reality,' or into suspending our disbelief prematurely, simply because of a convincing manipulation of pigment. It is in this respect that the prints, particularly *Untitled Diptych*, become a more succinct metaphor for the insidiousness of propaganda.

The focus of *Untitled* [cp 9] examines more closely the play of ‘texture’ in creating visual realities in printmaking. As in *The Harmony of Chaos*, a firm syntax is set up by use of a contiguous field of adjacent, two-inch circles. This field becomes a fulcrum by which the leverage of the ink, to represent and misrepresent, can be measured. By manipulation of the ink, the circle paradigm is rendered as flat and graphic, or spherical and voluminous; as devoid and defined by the surrounding negative space, or as delineated and fleshed out by a variety of ink textures and masses. In some passages the visual intent is to suggest solidity, and in others we seem to be able to peer through the circles, as if through a gate, and look to the endless void of eternity. Some areas are defined with palpable, scribbled lines, smears and smudges and others with the aqueous traces of the drying tusche.

Unlike *The Harmony of Chaos*, the metaphors to language in this work are even more misrepresentative of our visual clues of perception. In the painting, the use of opacity/translucency, texture, and the addition of actual three dimensional forms embodies a certain degree of visual truth. This print, like *Untitled Diptych*, is unable to take advantage of the tactile ambiguity between actual and represented “meaning” allowed by the paint metaphor for language. Yet the viewer, still, may be drawn into the shallow argument between actual flatness and perceived depth. Again, as seen in the paintings, the “listener” to the depth dialectic taking place in this print may opt for the ostensible text of flatness; but the mere entertainment of the feigned dimensionality of the work still illustrates the listener’s susceptibility to misrepresentation.

Finally, *Untitled* [cp 8] incorporates elements of both previously discussed prints as well as key characteristics of the paintings. Here the diagonal rows of squares seem to crisscross the entire picture plane, suggesting a unity of squareness. However this unity is one derived by our own projections and assumptions.

the 'diagonality' of the overall composition is called into question by the vertical corrugations placed across the top and bottom. Even though the vertical nature of these areas is unquestioned by any horizontal or diagonal lines, the placement of square-like visual elements undermines this verticality. This is accomplished, implying the diagonal text, by placing the 'squares' in the syntactical positions which they would have achieved had they not been interrupted by the corrugation. Essentially, an ambiguous situation is being created by manipulating the human ability to imagine.

This illustrates another pertinent tool used by propagandists; that of using the solely human trait of imagination to mislead and obfuscate. The most artful of demagogues seem to know the power of the human desire to believe, to suspend disbelief. Imagination becomes a key element in this endeavor. If one is able to construct their paradigm in a way as to allow for convenient placement of implied metaphors, then the 'reader' will likely see the ostensible text as truth. In other words, a skilled 'speaker' could lead a 'listener' into believing that the listener drew their own assumptions of meaning, lending the words patent validity by means of implied self control.

As a whole, I feel the prints, as do the paintings, aid in the physical/visual embodiment of a metaphorical, universal human language. The works, altogether, offer innumerable potential meanings and interpretations to the critic. From my perspective, I

know I only touched on very few points of one limited aspect, and narrow reading, of my work. Others may see my work as simple expressions of shape, texture, and color relationships. All readings of the ostensible text of my works are valid. Those seeking the comfort of simplicity will opt for and accept the more palatable generalities of the work. But if one's aim is to explore the inherent multiplicities in meaning and representation in my works, then an exploration of the contexts and subtexts of this work is needed.

A thorough interpretation of the messages we receive, from all media, requires energy, assiduity and insight. That our lives are strewn with complication, paradoxical and contradictory messages, ideological obfuscation, empty rhetoric and insidious propaganda, is a given. Many of us, finding ourselves drowning in the metaphors which whirl around us like a waterspout, opt to float simply and peacefully above the fray. We become extremists, attaching ourselves to the ostensible 'truths' which suspend us over the abyss of whirling metaphors, detached signifiers and multiple meanings. We feel safe in the syntax ordered by our forebears, purified by the passage of time, and nostalgised and myth-made by our unique imagination and stupid optimism. It is these characteristics which may enable our survival. Ironically, these may also be the same characteristics which usher our demise.

We are all responsible, even the victims, for the holocausts which have transpired over the ages. We have all made the mistake of denying the chaos of life and the language vehicle which it rides, and have buried our heads in the sand, only to emerge to find ourselves victimized or complicit in the victimization of others.

I refer, now, back to the quotes with which I began this thesis. In the quote from Hitler's *Mein Kampf*, as well as in other areas of the book, he refers to the 'Jewish' press. He seems to blame distortions in the mass media on the Jewish ownership of the means of information dissemination. And that this influenced events leading up to Germany's destruction in WWI and the lingering malaise that followed.

In the quote by Noam Chomsky from *Manufacturing Consent*, Chomsky asserts the reliance of his 'propaganda model' on the influences of the ruling oligarchy and those in ownership of the mass media. In fact, this influence is assumed through the entire book as a given. If it were true that Jews did in fact own a disproportionately influential control over the mass media, could Chomsky, in essence, be saying that German Jews were in some way complicit in creating the conditions of their demise?

I use this premise not to get into the specifics of the Holocaust, but to illustrate that the inclusion of certain 'truths' in propaganda is what makes propaganda effective. To ignore this possibility would be to give up a crucial amount of control on the part of the receiver of messages. This can also be considered in the realm of the visual arts. There may be certain Formalist/Modernist truths to works of art that may be analogous to a shared universal language.

It is not the existence of truth that I wish to call into question, but the dogmatization and codification of truth. And where this dogmatization occurs, whether it be in politics, the arts, the mass media, or anywhere else, it is the harbinger of the dangerous tendencies of mankind to supplant their will for that of another.

The Abstract Expressionist movement in the US typifies the susceptibility of those who are often thought to be marginal and thus less effected by these frailties; Artists. The movement is seen as a reaction to the destruction of WWII and the tyrannies which precipitated it. The spontaneous freedom of expression and the attempt to progress toward a formalist 'purity,' or truth, was undermined by the dogmatism of Clement Greenberg and Harold Rosenberg. Instead of reacting against the oppressions of the Fascist and Communist regimes of the time, they seemed just to supplant one stifling dogma with another. It is not the particulars of their beliefs that I find fault with, its the blind adhesion to them that frightens me. It is in this way that I say that this dogmatism or fanaticism is no different than that of the religeopolitical right or the extreme left, and it is the adhesion to these extremes which almost invariably lead to bloody conflict. This leads me, finally, to the opening quote from the *Tao Te Ching*.

This work was written by a man, Lao Tsu, who probably did not exist, or who was a composite of several or many people. It is written clearly and succinctly yet it provides an enigmatic labyrinth of meaning. It nurtured a 'religion' but has no deity. It tells of the frailties of words yet relies on them for its very existence. It accepts evil as an innate quality of man, yet urges goodness. It does not tell rulers that they lack the right to rule, but encourages justice in that rule. In Lao Tsu's *Tao* (way), learned and wise men do not speak, it is the unlearned and unwise who carry on the discourse of life. Wise men do not act, it is the foolish who take action.

These are the 'truths' which I have gleaned from my many readings and contemplations of this work. Truths which change and mutate with every reading yet still

maintain their validity. And these readings are from a single translation of the work of which there are many in English. Furthermore, there are almost innumerable translations in just about every language of the world. And within each of these languages are innumerable frailties, inconsistencies, idiosyncrasies, and metaphors, all of which are in a constant state of flux. This work by Lao Tsu is the very embodiment of my thesis by means of its elusiveness. It is a non-dogmatic dogma, a self-negating negation. It does not exist by fact of its existence. It is harmony in chaos.

I ask the readers forgiveness for any inconsistencies, specious concepts, confusion or doubt in the validity of my thesis, but I make no apologies because my thesis, in essence, does not exist. I ask the viewers of my work to reject their acceptance and accept their rejection. I ask the world to embrace chaos for the creation of harmony.

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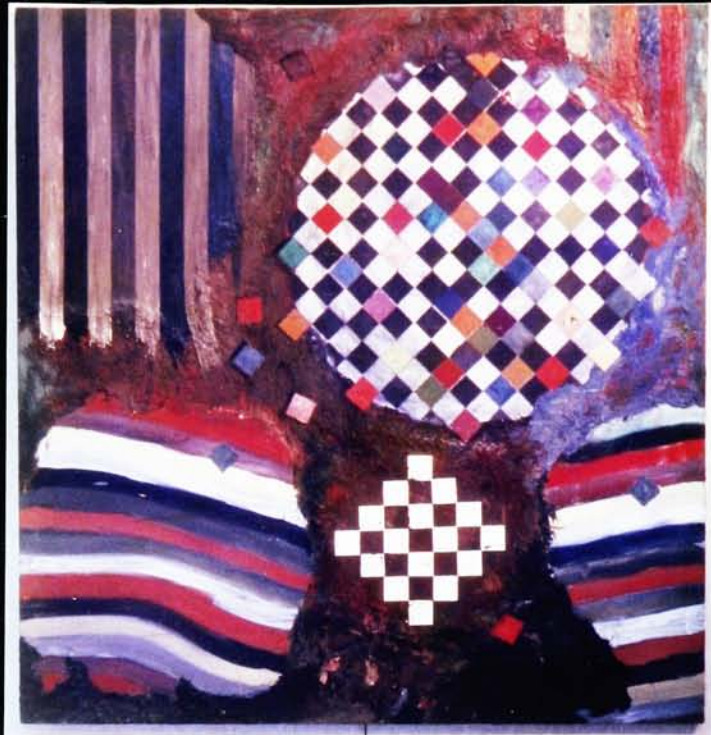
COLOR PLATE 1

The Bigger The Lie. Oil and Acrylic on Canvas 90" X 100" and 78" X 100." 1996.

COLOR PLATE 2

The Harmony of Chaos. Acrylic and Oil on Canvas 78" X 90." 1996.





COLOR PLATE 3
COLOR PLATE 4

Untitled. Oil on Canvas with Canvas. 58" X 60." 1995.
Untitled (detail, plate 3).



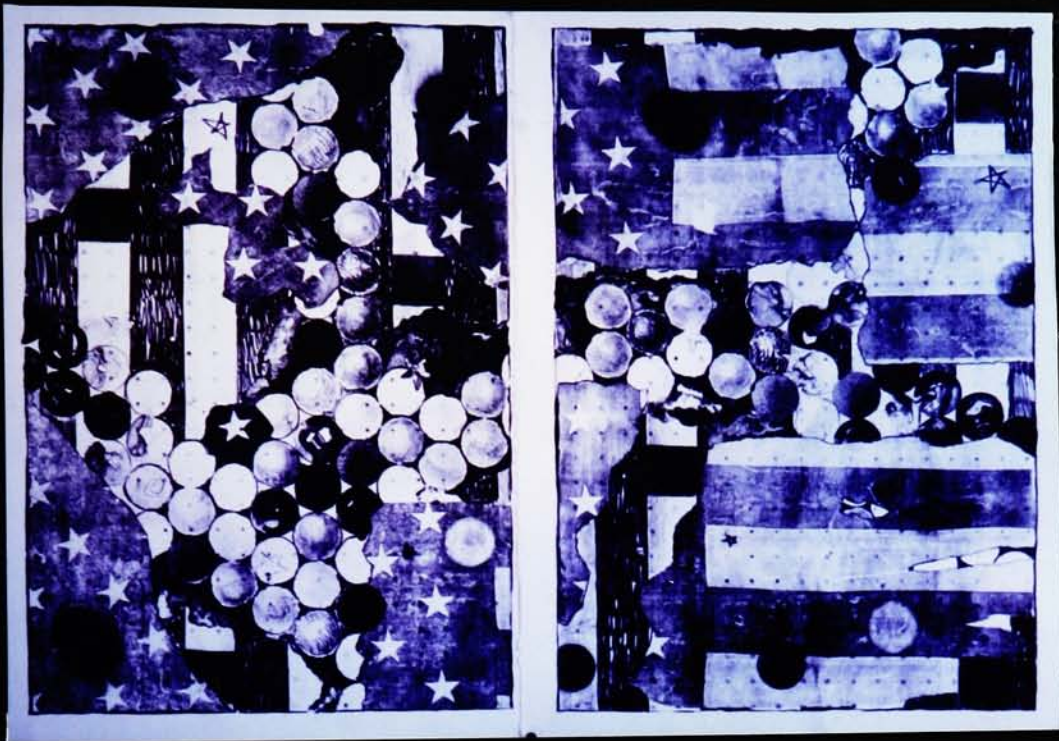


COLOR PLATE 5
COLOR PLATE 6

Untitled. Oil on Canvas with Canvas. 80" X 65" 1996.

Untitled. Oil, Acrylic, and Polymer Foam on Canvas with Canvas. 60" X 64" 1996.



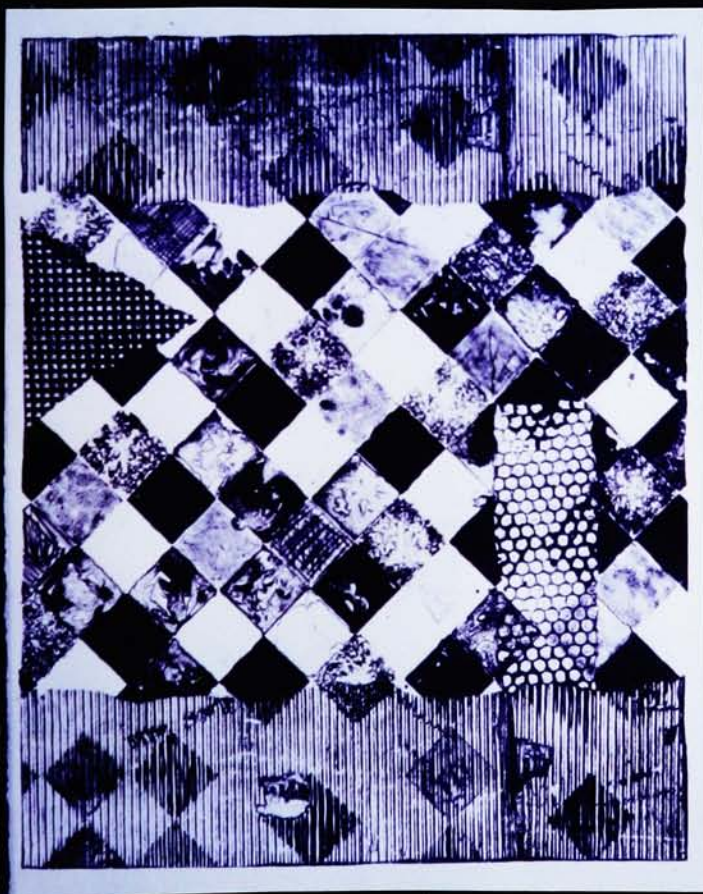


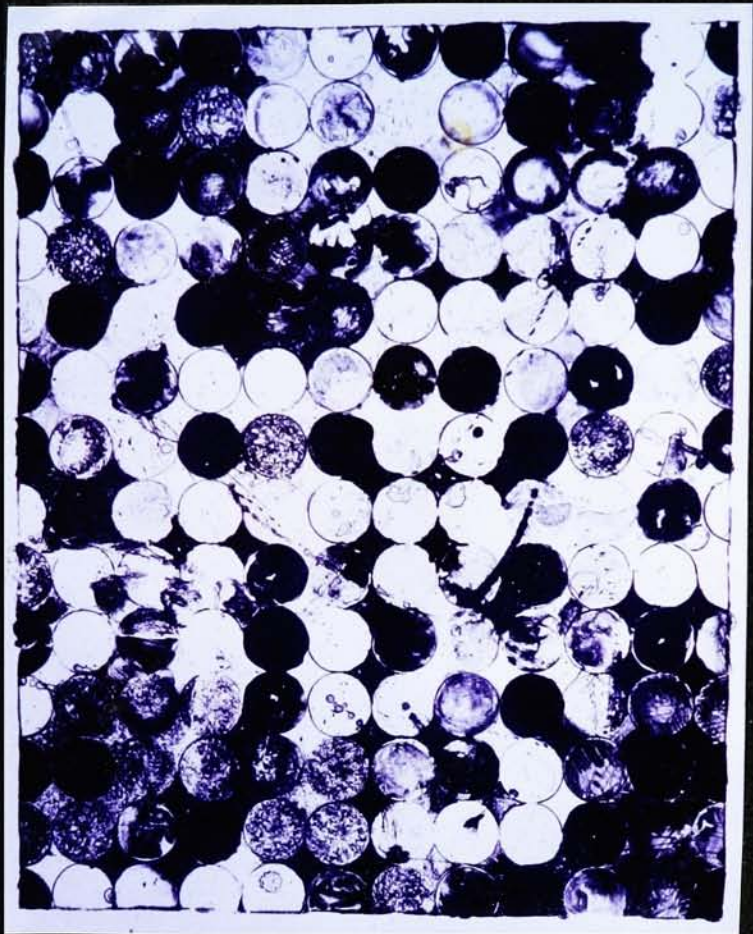
COLOR PLATE 7

Untitled Diptych. Lithograph on Rieves BFK. 19 1/2" X 27 1/4" each. 1996.

COLOR PLATE 8

Untitled. Lithograph on Rieves BFK. 21" X 26." 1995.





COLOR PLATE 9

Untitled. Lithograph on Rieves BFK. 21 1/4" X 26 1/4"
1995