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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of

MASTER OF FINE ARTS

PICTURES OF PICTURES AND MARKS

By

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Since 1983 I have been appropriating offset reproductions from magazines and transferring them to paper, forming visual collages. This proliferation of black box photographs, illustrations and type floods our culture on a day to day basis and produces a man made mindscape of imagery. But what is it about and how does it affect us? From the mechanical reproduction of magazines to electronic media the visual sophistication of imagery and technique has worked to change the way we create pictures and how they are viewed.

If it was simply a matter of keeping up with developing technology, art would have to become secondary to it. What is interesting is that history tends to bare this out. The motion picture industry, television and computer graphics enjoy unparalleled popularity within our entertainment culture. But artistic sophistication depends little in the end on the technical means. This is why painting is still as important today as it was in Lascaux. My study of lithography and photography has lead me to understand that while sophisticated art takes part right from the start of any medium, the majority of the initial images produced are for reasons other than art. Lithography was developed by Senefelder as a means to cheaply

reproduce something unrelated to visual art. It was subsequently used to popularize illustrations of exotic places of travel. This was also the case with photography. That this occurs for many decades after the inception of any invention only points out societies interest in new inventions.

So why have I undertaken to appropriate magazine images and develop collages with them? I believe it started by liking to look through these images. Initially I ignored any reasons why this was so and just found satisfaction in glancing over the many. This stems from magazines being part of my experience with society. As a youngster I looked at T.V. images, magazines, books and comics as well as paintings; with visual interest and beauty being found in all of them. Perhaps this is what made it so difficult becoming an artist. That is , if one likes to make images there are many venues in our society for them to do so. But they do not all operate on an artistic level and many are mixtures of both. In part my thesis approach is to deal with this visual magazine experience like artists dealt with the experience of landscape. To explore it for meaning in relation to self and society.

The transferring process was something I had worked with

only a little and I wasn't even sure if I could accept it as an artist. So when it was brought up in an 'alternative photo processing' course, I was taking at the time with Bea Nettles, initially, I was only interested in finding out if her approach, as documented in her book Breaking the Rules, was really workable. It was, and because I had the facilities of my major area of endeavor printmaking, at my disposal, I decided to experiment with the variables related to the transfer process, ie. the pressure of an etching or litho press and various solvents and hand burnishing tools.

The direction was encouraged by my printmaking instructors Judd Williams and Dave Dickinson. Their acceptance and interest in it put aside any uncertainties I had and it became obvious through critiques and discussions that I was beginning to explore some new territory through doing these transfers.

Appropriating an ad seemed no different than drawing something or photographing it. The appropriated subject matter was somehow transformed as I created a picture with it. Since I had worked at developing approaches to drawing, photography and printmaking; a visual syntax, through appropriated images, did not seem unreasonable. In many ways I thought it to be even more

relevant because most of the pictures that I have seen are media reproductions. Even most of my art experience has been related to me through reproductions. Further, just the collection of images in a few of these magazines offered a cross section that I could only hope to experience in a life time. So with this beginning I started making direct transfers.

Some of the first imagery I worked with related to a well documented series of pictures involving three characters called: the Wizard, the Mouth and Oliver. This series, photographed by Richard Avedon, was I believe quite unique and related more to art than advertising. At the time I was totally naive about Avedon's approach and the advertisement's intention. For me it just appeared like a curious soap opera or serial tableaux that I followed randomly in the New York Times Sunday magazine supplement, which I was transferring imagery from.

It does represent what I might refer to as a key principle as to why artists select one form of subject matter over another; that is , they select subject matter that is current and relevant to their own visual interests.

I could have approached this in another way. After viewing

this particular set of ads, a tableaux in a parallel vane may have been produced. Still I was more interested in the array of the approaches to these ads and images rather than any particular venue.

The work was additionally interesting from the stand point of searching out the standard procedures for direct solvent transfers. For in the process of substituting various releasing agents I discovered a floor stripping product called **Trouble Shooter** made by the 3M Corporation and found it to be an excellent transfer solvent, in terms of fidelity to the original, and ease of use. Ronson's lighter fluid was also used with equally successful results, using a hand etching burnisher, to obtain the necessary transfer pressure. Later I began to do digitized and scanned images with both the Amiga 2000 and the Mac II systems, using a variety of software (Digiview Gold, Macvision etc). In part this was related to finding that laser copy transferred and rolled up more readily onto an aluminum plate than most photo copies did. It also allowed me to ingest elements of a distorted self into these pictures. By either moving the images during the time the scan was being made or moving parts of my body while it was being digitized. The laser copy output could subsequently be directly transferred , using the

traditional methods, to either paper, lithographic stones or aluminum plates. In a way I believe the resultant images were tied to the process. And perhaps the visual syntax evolved from developing the process and concepts together.

Although this is an MFA thesis in printmaking its emphasis is on multiples rather than editions. This means that direct transfers were made to lithographic stones and plates (including zinc etching plates). A small edition was then pulled and subsequently, magazine images, could be directly transferred into each key. This resulted in a series of unique pieces or multiples from the same key. It became one of the two major ways I developed control over the approach so that I could gauge the success of one multiple over another. The other was the comment that could be elicited from the subject matter of the images themselves.

This written aspect of the thesis, though, does not underscore my approach to making imagery. The writing may make it appear that the pictures were preconceived. And while this came closer to being the case, the more I worked with these images, the majority evolved from creating visually. That is, working with the images to form compositions with only vague notions, which were mostly

related to structuring the composition with visually balancing components of meaning. This is probably difficult to understand. How can someone make something if they do not know what it is? This paradox also troubled me. And the best answers I have found come from two directions. One is to look for possibilities within an ordinary context. The other relates to theories about the subconscious mind. Both have been traditionally referred to as inspiration. And this feeling of inspiration is in part what kept me going. If we do not have strong preconceived notions as to where this is coming from we could attribute it in part to ourselves and the result of our interaction with other people and visual imagery. Perhaps this is why the importance of the individual has become so significant for our age. We look towards certain people for their insights rather than people attached to social institutions which represent a particular system. Those celebrated people who have become immortalized through media. Whereas the visits of certain institutional figures are only 'covered' by the media, Einstein's image has been used to cover everything from physics to chicken advertisements! The essence of the celebrated figure's image could be, in part, tied to the role of authority and leadership in our times.

Or from another stand point one could view it as the wise old man archetype. For those figures still alive the endorsements make them wealthy. And this is a gauge our society uses, at least in part to judge a person's success and productiveness. The other gauge being how familiar people in general are with images that become symbolic of a person or group and their related ideas.

The fifties through to the present have produced a plethora of music groups and styles that have been idolized by each successive generation. This is paralleled in the art 'ism's'. Each style has had artists who evoke that which captures the spirit of the times. Now this may imply history is running at break neck speed. But I would like to think that people have evolved to the point where they can find or seek the unanswerable within themselves and through their interaction with others and other ideas. While recognizing the potential for abuse inherent in this, there exists the possibility to live in balance between individuals, where inspiration is creatively used rather than abusively applied by societal institutions to control and exploit people and the systems they live in. Failing this utopia, one hopes for a potential that distributes the means to understand itself or it's own motivations. Whether it be the power lore of that state of

the art performance car, a picture of a seductive member of the opposite sex, or the security evoked by family or religion.

We all look for something outside ourselves with powers greater than our own abilities and talents, and towards the answers offered through interacting with others (and other public and private institutions and corporations etc.) seeking the same qualities of self realization in themselves. But ultimately our fulfillment resides inside each one of us. What I believe is that our society's focus on individual rights talks about this new possibility. But the way some ads are handled and media's increasing domination by slogans works against this.

Of course trying to apply what I thought to be traditional art approaches to advertising and magazine imagery caused confusion. Because of this I looked for other methodologies and found semiotics to be a helpful schema for considering magazine pictures. It was through these ideas that I began to separate the image and the producer from the resultant image and the elaborate diversity of potential viewers. Where as the artist looks to evoke a response, making few assumptions about audience, the advertiser looks firstly at the market (audience) to decide what kind of image may

encourage a specific response, which is thought to encourage the selection of that product. Advertisers subsequently work to design a visual that will evoke a particular type of response. That is the power to sell products, many of which we really do need to be encouraged to try.

Reflecting upon paintings in the late nineteenth to early twentieth century there is admittedly a preponderance of landscape pictures that envision the glories of the primeval west. And I wonder, in a sense, whether it was not these grand landscapes that fired the imaginations of people to build a life for themselves on the frontier. Obviously the accounts of the artists would not come near to offering this as their intention. Nevertheless, I believe that to some degree, and unknown to themselves, it had this result. I mean how could anyone not be intrigued after viewing an Albert Bierstedt painting of the rocky mountains? A person is to varying degrees tied to the hopes and dreams of his age. Circumstances have allowed only a minority in any given age to be able to set themselves apart from the factors that are driving their society. But this, in part, is what defines an artistic personality: they just assumes one can escape societal drives. In many instances such personalities are strong

willed and talented enough to make it a partial reality. Simply stated some visual artists believe what they are doing has ‘creative’ value and purpose for society. Either as a reflection on society to record its passing or change it, and/or as pure visual interest to develop a new vision for the future of looking at images. Either way involves creating insight through experiencing visual imagery. What is problematical is that the images an artist produces become realized through the hopes, dreams and imagination of the viewer. And this is what ultimately does not allow the art to escape societal drives. I would cite the museum and gallery scene and its status quo as being a good example, in some instances!

But the artist’s approach is not limited to the type of imagery found in galleries and public institutions because “Printed ads” also “...reflect the aesthetic tastes ... of those who produce them.”¹ In many instances these aesthetic tastes come from individuals who are recognized artists. As previously mentioned some of the first magazine pictures I ever transferred included fragments from a serial ad produced by the well known photographer Richard Avedon for Christian Dior products. Basing his approach on Noel Coward’s play **Design for Living**² , Avedon developed an ad in which the

image and text played back upon one another, sustaining the viewer's interest in a sophisticated soap opera like serial. This trio of two men and a woman called Oliver (younger man), Wizard (mature man) and Mouth (younger woman) played suggestive images against text that ended with a twist. For example, in the first ad Oliver takes a bath while the Wizard and Mouth wait for him, and the caption reads: *When they were good they were very very good and when they were bad they were gorgeous.* This series was thoroughly analyzed by William Beatty-Warner in an article titled **Dior's Designs.**³ I felt fortunate in finding it since it discussed many questions I had in relation to these ads. Additionally I was reassured by the fact that my appropriations were also based on appropriation.

What makes this series unique was stated very clearly by Warner: "... by participating in a narrative of matrimony, childbirth and death, the Dior's became a more ambitious fiction. By thus opening its images to the history of loss, this ad fiction invokes what advertising usually excludes: time, waste, negativity and death". Warner positions this aspect against the intention of the campaign. "Although the Dior ad campaign attains remarkable aesthetic complexity, its initial conception is guided by a particular marketing

‘intention’ ... which according to a Lansdowne declaration is 25 to 49 year old college educated men and women who are able to afford high-quality, fashionable designer clothes and accessories while at the same time are a bit insecure in fashion matters and are not apt to be fashion leaders; they require the reassurance of knowing they are always dressed in perfect taste. Dior intended to attract such consumers not to the distinctive creations of one designer, but to the products of the 35 US Licenses which Dior sold under it’s name. ... Richard Avedon would do this by forging a connection between the values of the target audience and the commodity: Dior clothes were to be linked with friendship and a playful attitude toward life” (the underlining is mine).⁴

This working of the “fictional and aesthetic processes of the ad”⁵ underscored, in semiotic terms, the differences that can be wrought between the object, representamen and the interpretant.

The Dior ad is an excellent example of the underlying semiotic process explained and developed by Doctors Mihai Nadin and Richard Zakia in their book Visual Aducation (1989), where in fact, one of the Dior ads occurs as a very early example.⁶

The Dior ads without doubt intrigued me and I utilized them

in a number of ways. Firstly, in one of the early large transfer series, LT#5 (Figure #1), I worked toward obtaining a better visual synthesis versus a more spotted effect of rectangular areas as in LT#4 (Figure#1). Previously I had concerned myself little with anything other than quality of transfer and arrangement of varying sized rectangular areas. By working towards greater integration through overlap and layering I found that the Dior selection still retained it's sense of dominate visual attention, though only the heads of each character were visible. In fact, I tried to counter this dominance by using cut out shapes of symbols (such as arrows, pac man and mice) that resisted parts of the transferred magazine areas, taking on the base white of the paper, inside it's cutout shape (or the subsequent overlaying color in combination with it's under layered area of color). It is obvious from the photograph that the composition was still very governed by the accumulation of rectangular areas. These overlapping areas also pointed out the limits of multiple transfer layers of four color process reproductions. That is, pigmented primaries although retaining subtle tonal shifts tended to cancel one another out. However, this was capitalized on in a number of ways. By transferring medium

dark value areas of color over lighter colored areas (or vice versa) interior details could be obliterated leaving a shape developed around the contour of the form. This acted like a silhouette or stenciled area similar to the aforementioned arrow or pac man symbols. I utilized this effectively in relation to a series of magazine images of lightly colored mannequins dressed in tuxes, LT#6 (Figure#2).

By LT#7 (Figure#2) I observed two visual affects that were subsequently used quite frequently: that is, a larger scale set of eyes looking out at the viewer, that had a visual delay associated with them, and transferred areas of columns of typography, which allowed visual relief and pictorial balance.

Until TL#11 (Figure#3) I worked to explore the stencil like areas related to my developing personal lexicon of symbols. I found the incidental textual 'hair' like affects associated with the mice forms particularly delightful LT#10 (Figure#3). However they distracted from investigating the ad mindscape so I initiated another approach.

By this time I had made the discovery of a superior transferring agent and was able to get consistently excellent results, that is fidelity to the original and a beautiful sense of surface; so I

thought, why not attempt transferring both the front and back of the magazine image to two sheets of paper, one on top of the other, with the magazine segment sandwiched between.

Although it worked it had a tendency to leave the transfer section glued to one of the two sheets of paper. This drew my attention to the difference between the two resultant surfaces, making me realize that the transfer surface had a softer, pastel quality, that made its surface more appealing. It also had the effect of abstracting the overall spatial quality since the upper and lower images of this simultaneous double transfer were quite randomly executed and I did not know ahead of time if, or to which side, of the two sheets of paper, the image would glue itself. Admittedly, in some cases, where I really didn't like the 'real' collage affect, I would peel it off. But, even so, the resultant transfer image was difficult to predict in its final affect. Also, how well, these seemingly random results worked, encouraged new thoughts.

One was derived from my impatience while peeling off areas that had glued themselves to the paper. That was tearing part of it. This coupled with the more abstract quality of the space resulted in pieces that began to distance themselves quite a lot from the initial

attempts (Figures #4 and #5: LT#12, LT#13, LT#14 and LT#15).

In LT#18 and LT#19 (Figure#6) two major directions began to present themselves, so like the twist in the Dior captions I undertook to use both of them! Although they are quite obvious I will state them because they form a polarity for this thesis. On the one hand the compositions could be carried through the content of the images themselves. The other led to the formal investigation of the visual affects, related to the manipulation of the process. For example, I became intrigued at this time with crumpling a section of magazine type prior to running it through the press. It resulted in a three dimensional drapery like quality to the transferred typography.

The subject matter of LT#19, an aspect of the first polarity, became significant later when I began to question and explore the ideas associated with voyeurism through reading feminist articles and books on it. This composition began to deal with the significance of these ads and magazine images through a small transferred cartoon that couples voyeurism to the value of a snap shot. Look for the little section in LT#19 where the gentleman looking at his guest's snapshots proceeds to 'trash' them in the fire place, after receiving them ! The fantasy associated with magazines which concentrates

looking on the scantily clad or provocatively positioned female are equally disposable and impersonal in an experiential manner.

LT#22 and #23 (Figure #7) initiated another dramatic shift. Here I began to consider the format more. And by this time I had mastered transferring the colored magazine images to lithographic stones using Trouble Shooter, so that I could print multiples. LT#22 and LT#23 (Figure#7) resulted in a unique sense of space and visual syntax. I was particularly drawn to their high key and the floating quality of the space. Both typographic and pictorial elements were transferred to the stone matrix. It differed from the direct transfers in that the color became controlled by the rolling up and inking of the lithographic process. A thin blended color roll, in separated areas, resulted in images (Dior) and type (New York Antic) that tended to blend 'with', rather than separating from the other areas of overlapping transfers. The transfers overlaying the printed areas changed the color of one another dramatically. In instances resulting in unique colorations. I felt that using the higher key to create secondary areas of form, that hinted at larger scale figures within the context of the overall composition, demonstrated excellent potential; but again, rather than follow this up, I decided to proceed with the

investigation through the context of the magazine images.

Next by committing myself to females displaying a variety of clothing, (mostly a lot of swim wear) and styles, I developed a denser underlay of 'printed' images to overlay with direct transfers, in a series of multiples. This was a visual intensification of what was happening in LT#22 and LT#23. Further by using a hand burnisher rather than a press I could develop a 'stroke' related to a more autographic mark. Similar to the underlying structure by which a drawing is created. Additionally, I was interested, from a technical and spatial standpoint, in how the direct transfers would sit on top of these underlying printed images and mark making system. Let me refer to these multiples as the **Great Looks** series (Figure 8). As well as the underlying stroke that was used to transfer the images to the lithographic stone, I undertook to make intertwining linear marks, with the burnisher, through randomly moving it over areas of flat colored sections from magazines. These look like massings of scribbled lines. The compositional interplay became far more dimensionally active. Moving forward and then subsequently backwards as the eye scanned across the composition. This visual flux activated the surface to the point of abstracting or making the

imagery secondary to it. And it reminded me of the feel that one gets while flipping through the pages of a magazine. The two series of multiples referred to as **The Great Looks** and **Andy Warhol: Minding His Business** (Figure #8) shifted the focus more towards the subject matter of these pictures. The later was partly executed to see the effect of printing over direct transfers (the reverse procedure to that of the Great Looks series of multiples).

This focus on subject matter prompted the **DT series**, which initially addressed sexual harassment and female body builders, but soon began to examine both the surrounding phenomena as well as moving to cover a wider variety of magazine imagery.

Because I had been working on a drawing series called **MTE**, which involved using masking tape and erasures, both as a resist to create form and as an element to structure a limited space, I carried its use over into this **DT series**. By DT#37 through #40 I began to feel that the tape and directly transferred imagery were beginning to support one another, rather than one dominating the other.

I wanted to move the **DT** and **MTE** imagery closer to the print medium. So by using photocopies of magazine imagery and directly transferring to aluminum litho plates I began developing a

series of pictures based upon a selection of three female models wearing coats (with large scale 'V' like patterning bands), a pair of female legs, wearing nylon stockings and high heeled shoes, and a female model wearing a low cut dress; titled the **ZTP** series. A group of mannequin images were also used but they were altered by moving them during the photocopy process. Additionally it should be noted that by utilizing multiple copies all could be crumpled, then subsequently spread out, relatively flat, and re-photocopied.

Rather than fight the rectangular nature of the collaging of the sections I decided to accept it. Later, even working back into the first one to emphasize this quattrapartite divisioning through bands of masking tape deletions.

Concurrently I became interested in the tragic content of some of the magazine imagery and decided to make some prints from collaged in areas of photocopy (directly transferred to aluminum plates). A suite of 3 prints focused these collages on the atrocities of El Salvador: El Salvador Suite #1, El Savlador Suite #2, (Figure#9). Though the imagery evoked my feelings on certain aspects of this tragedy I questioned my distance and relationship to

the first hand experiences related by the original photo's. And as a result I refocused my attention on the legs, models, and mannequins: ZTP#3 and ZTP#6 (Figure#10). This whole series of plates caused me problems when rolling them up. They had a tendency to take the ink unevenly and this resulted in a livered affect, which was not visually appealing. Although solving my problem by thoroughly washing out the original transfer deposit left by the photo copy on the aluminum plate, with lacquer thinner (prior to putting it into lacquer base), my response to this series of prints reflected a frustration with many of their technically weaker printed ink surfaces. Later, though first excluding to write about them, I decided they were acceptable prints and further they began to talk about a shift that was taking place at the time. That is, with them, I had reduced the number of elements I would focus on. This focus impacted upon me through others viewing them. Women, in particular, were quite negative in their reaction to them. Or at least spent a long time viewing them and subsequently wanted to know what I was implying.

Because I hadn't consciously thought about it, this forced me to do so. The singular focus of the legs and how they were

repositioned in each quadrant could imply sexual connotations. This, coupled with the stereotype look, and looking of the model figures, that were juxtapositioned with each positioned pair of legs, supported this. Further the crumpling of these printed photo copy transfers was a disturbing visual element. So the crumpling, together with the positioning and context, probably created the questioning. This crumpling was something that the viewer should have been concerned about in relation to the context of the imagery. And I believe in retrospect that these women had a valid point. That is, that indeed, the crumpling could reference the disposable quality related to any real or implied sense associated with these stereotypical female images. Although appearing reasonable in retrospect I did not consciously attempt that.

There was a series of direct transfers prior to the aforementioned that focused on specific topics ie. Shape Up, Celebrity, Food For Thought, Lace Trimmed, Prince and Princess etc. (Figure #11) that, while containing a greater range of imagery, visually focused the meaning of the picture for the viewer. Obviously the legs and models didn't do this to the same degree, so the viewer was left to derive their own conclusions. It is curious

because what had been implied in the direct transfer series ie. Shape Up etc., had struck me as being too narrative and easily read. Obviously what is more difficult to sort out is the intent when I am not consciously thinking about it.

There was one other element that might have some bearing on the ZTP series. ZTP#2 contained some crumpled images of men both standing and kneeling with their hands tied behind their back, as well as some men with their guns and heads peeking from a trench, while women run or crawl away. But these elements were very difficult to make out and only occur in this one of the seven prints.

Additionally I had printed ZTP#3 onto silvered mylar and various colored acetates. By combining these as overlays with other prints in the series, a number of visual interactions were played with. Printing the ZTP#3 key in white ink on black, beige and gray paper (Rives) I further played with the visual possibilities and found the apparent blue or mauve color quality to the white ink on all three colored stocks to be very subtle in its simultaneous color complement of the figure to the ground (I own professor Phil Bornarth a note of thanks, in this regard, since doing a project and paper for him on after image colors).

The El Salvador imagery led to a discussion about these extraordinary military situations. In one instance the point of view was presented that although initially holding the Jews hostage until 1943, it was inevitable that the situation would result in tragic consequences because the allies were not willing to bargain for human lives. Since I vehemently disagreed, feeling that they could have at least have been given human treatment both before and when the inevitable was realized, I used masking tape to lay a big 'X' across a transfer (to lithographic stone) of a reproduction of Hitler and Goring walking together. Juxtapositioning them with a composite transfer of soldiers about to fire on a group of people. Those scenes coming of course from magazine images of conflicts in central and south America. This three color lithograph was the first edition that contained hand marks, transfers and tape bands together (Figure#12). Although satisfying as a print it did not allow direct transfers to be effectively worked into it and it therefore moved away from the direction of the thesis. Also it's focus on tragedy like the El Salvador suite was quite removed from my experience but I kept wondering about this apparent side track.

I was now really beginning to struggle to bring the thesis

direction under control and to focus on combining the two processes of printing and direct transfer. To direct idea and feelings closer to my own experiences I selected a series of images, that although still secondary in their nature, were part of my culture and times.

As a lithographic key for the next series of multiples I selected one of the plates from the Hitler/Goring print. After pulling an edition of keys from this plate I worked back into them by directly transferring laser copy onto the key print. All the laser copy was scanned from magazine imagery which I had subsequently enlarged/reduced, applied various filters to interpret the gray scale images, changed the contrast, threshold and brightness or otherwise manipulated the scans through the controls allowed by the computer software.

The first three in this series however did not use this above key. The first one, called Rag Andy 90 LDT (Figure#12) was unique in that it combined one digitized and distorted image of my self transferred to an acetate overlay with a repetition of an image of a woman grabbing an almost life sized Ragity Andy doll, in a very sexually suggestive manner. This fantasy was mainly created by her facial expression and how she was holding this doll. This double

play of doll-doll was both a voyeuristically provocative and disturbing image, and I tried to register my reaction to it by the distortion of my own facial expression.

The next two, of these first three images, utilized two prints pulled from the reduced and reworked Hitler/Goring stone as a key. In the first one, titled Multiple #1 Female Christ #1 (Figure#13), I repeated the image of a young woman portrayed as crucified (naked except for a loin cloth) and juxtapositioned with another busty model in a low cut dress (sitting and leaning forward), with her hand on her hip and staring out at us, from the corner in the immediate foreground. Some areas were also over worked with hardly noticeable pastel like colors in pencil crayon. The interplay of hand and burnished marks (the result of using a hand burnisher to directly transfer the laser copy to paper) really activate the surface of these two multiples. Multiple #3 Female Suicide #1 (Figure#13) utilizes a greater variety of scales and is from a sequence. Here the filter used to manipulate the scanned image is different from the one used in Female Christ #1. And its dramatic changes in scale emphasize this quality of machine mark (regulated by what is referred to as an adaptive filter) even more. But what I was interested in was the

visual delay caused by applying the larger scale dithering pattern (or adaptive filter). This effect was also in part do to changing the contrast, threshold and brightness in relation to the originally scanned image. Both of these two multiples retain strong masking tape bands crisscrossing their surface as well as the original cancellation concept using the 'X' .

Multiples #4 through #8 used the same Hitler/Goring plate as previously mentioned. It is a format in which the masking tape bands and 'X' drop behind a centralized horizontally elongated rectangular area to which I directly transferred laser copy multiples or a variety of pictures on the same image or topic.

Number four, titled Female Suicide #2 (Figure#14) is the same image repeated five times. Although very hard to make out, it is the moment just prior to the same lady, from Female Suicide #1, hitting the sidewalk below, while a man is simultaneously being knocked or is falling to the side. The large overlaying 'X' on the two right most image repetitions is meant to denote both my horror with this human tragedy and the reality of one's experience and relationship to this photographic reproduction. Absurdly a person had just purchased a motorized 35mm camera and noticed upon walking out what was

happening so they just started shooting; capturing the whole sequence of this extreme tragedy from its inception to the woman's death. It is simultaneously real and unreal. The circumstances of its recording both unique, absurd and disturbing. More so because certain frames show the woman looking down and very conscious of the final split second just before her life came to an end.

Multiple #5 returned to the image of the lady holding the Ragity Andy doll. One scanned direct transfer occurring in the cancellation area and another digitized image of my own face, with my hand forward of it, gesturing in both a stopping and groping manner, being placed in the intersecting trapezoidal area of the tape bands. Stronger colored pencil was worked into the image because I had planned to overlay it with enlarged multiples of this same woman/Ragity Andy and one image of myself in larger scale, on acetate. Unfortunately this overlaying acetate imagery was not very successful because the density and screen pattern blocked the underlying image, especially the digitized image of myself. Later, I think, I will attempt to cut this back by rubbing back and forth, imitating burnishing strokes, with an absorbent tip dampened with acetone: this will leave only remnants of these overlaying images,

allowing the ones on the paper below to break through. The final three images in this series: Sexy Tele (vision), Cicolina (Figure#14) and Spread'em are very focused and again I began to wonder if they were becoming too obvious. Though looking back I think the images allowed the viewer their own thoughts, in relation to what they brought to the piece in order to engage it.

Though I am continuing the above series, at the time, I wanted to deal more effectively with two visual elements that this series was not addressing. One was space and the other was the color of a direct magazine transfer. Since the scanned images were all black-and-white I decided that I would undertake another series of multiples using the reduced stone key of Multiple #3 Female Christ #1 and Multiple #3 Female Suicide #1. However before moving to discuss this series I would like to digress for a bit.

The **ZTP** series multiples that had bothered female viewers, because they were not sure about my intentions, and some of the multiples just discussed ie. Sexy Tele and Cicolina, the Italian porn star turned politician, had led me to read some feminist writing on the subject.

Subsequently while thinking about the male looking at the

stereotyped female in various stages of provocative poses and dress I realized that it was part of my experience about being initiated into my male role in relation to sexual fantasies about women. Considering visual fantasy from this perspective was very important, in that it predisposed me to consciously evaluate the way both women present themselves and are represented. Various human ideas, principles, morals etc. do become attached to roles through society trying to regulate itself. To balance potential conflict with non-conflicting social intercourse. What those fantasies 'are' in relation to a role and what they become attached 'with' are probably variable and related both to exposure to magazine pictures (really all forms of media) and a persons experiences with life; as well as more complex subconscious processes and perhaps innate natural predispositions. Further I believe I have reason to suggest that the repetitious nature of exposure to advertising has affect since my younger brother's first word was not 'da' 'da' but 'Safe' 'way' (a supermarket chain in Canada).

Advertisements utilize ideas related to the aforementioned and broader social basics. For example, a major portion of the advertising effort is spent addressing how we dress ourselves, what

kinds of clothes we choose to wear and especially how this is affected by the following role relationships: male/male, female/female, female/male or male/female. This becomes even more complex when age and other family members and situations; from social entertainment to the individual's self decoration (clothes) in relation to other institutions with in society, like business, college, church etc. are considered.

Advertisements role model situations that are both within and not related to an individuals experience. This can prepare us for these, ie. becoming a mother/housewife, father/worker or it can just be played with creatively. Notice that by specifying mother/housewife I am referencing a role. Although a business women is a role it is distinctly different from the role of caring for a child.

These are complex systems that have evolved through centuries of trial and error. While seemingly to cycle through past approaches they remaining different and specific to a particular society, place and time. And that is what makes them problematic.

But mass communication and especially the free access to and manipulation of information has resulted in 'women' becoming

fishermanized in their dress like in the Ralph Lauren advertisements, children becoming California ... 'ised' (even though they may live in the land of the midnight sun), maternity clothes becoming 'professionalized' for the pregnant business women, also whole cultures becoming Americanized re: their entertainment and cultural pursuits. Further certain dogs becoming Spuds ... 'man-ised'. In short, the people who produce these ads, through the mass advertising of products and approaches have been able to creatively play with many aspects associated with these various roles, particularly in relation to the decoration of the female, without regard for the source realities of the role model.

In relation to the role of marriage, coupling in some advertisements has refocused on younger professional women living with older men. Versus the traditional role of only minor age differences. And although it is apparent that perceptive young females have always been aware of the benefits of male maturity, this type of coupling becomes quite distanced from the basis of a mother and family role. Obviously the conditions of our society allow for it and I am not trying to imply any moral or value judgments, since I believe the point we have developed to should be accepted and, as

always, it's implications need to be dealt with in the broader context of adaptation to. Not only in relation to ones self and culture but also other ones, that can or will affect ours.

What I am wondering in relation to the fantasies associated with love and children is how much of another role can be assumed while attending to a role such as raising children. Certainly, with in a society which addresses individual rights, women who wish to focus on a career in the work a day world have every right to. Most would say they can have 100% of both, but examination leads me to wonder if roles have limitations in combination. This is why my compositions reference and juxtaposition children with advertisements representing men and women. That is, to say, that unless we change the percentage of various 'role' involvements and more importantly the fantasies associated with these involvements then they probably work very poorly, or at least have troubling side effects, when they are recontextualized, as they have been in our society. The ideas surrounding problems created by changing roles, societies interest's and directions, changing technology and styles led me to examine many aspects related to me through magazines but roles seemed to be particularly significant.

The series which started with #4 Shape Up #1 (Figure#11) and combines direct transfers from magazines, direct photocopy transfers (using Ronsons lighter fluid) and autographic mixed media marks, grew specifically out of my interest in people who work their bodies out. I thought of it as a kind of 'normal' persons work out. By appropriating the image of Phyllis Diller, to show my reaction, through her humorous characterization of the same, I attempted to underscore the absurdity of what should be a by product of normal day to day activities and good eating habits. The trouble is that with changing roles comes unnecessary by products, sometimes even in the form of fat! That is to say, if you inhabit an office all day sitting in a chair, chances are, you will not look like the fellow who plays professional hockey. Since in our society most jobs do not work our bodies, we must develop our own reasons to keep them in shape, ie. diets. Of course working against this (besides too much time spent at work) are the celebrity gourmet columns each week, which are irresistible and as a consequence even work against the little bit of exercise actually under taken. Indeed many heart attacks are probably caused by the worry associated with this vicious circle (ha ha !). Work , work out, eat delicious foods (readily

available re: restaurants as well as prepackaged and prepared foods), which have no bearing on our physical exertion (or income some times), resulting in an increased need to work out and work. In the process stupidly creating a lot of stress for ourselves. If this doesn't work, at least for women, there are the encouragements of all those clothing ads that display styles only wearable by six foot tall anorexic female models. Alas, this imbalance between reality and idealism can create and invent whole new fields of endeavor, ie. people who will sit with you once or twice a week confirming it is normal for your husband to be some what dismayed with your matronly figure, when the media bombards him with perfect wife life examples or 'role models'! Well, I suppose we should all try to work on our figures to maintain them within reasonable limits. These paradoxes of reality and expectation are probably some of the underlying basis of many problems in our society. Of course if you don't know or understand this you are probably relatively happy until some one or some thing points out the need to change yourself, at which point you can become eternally frustrated, change or be consoled by viewing my art works. Since we don't move towards perfection in our physical development the inevitable perhaps should become

somewhat more acceptable.

The multiples that started with Phyllis Diller and Shape Up #1 really began to focus on both role models and approaches to certain products and ideas that were perpetuated by the advertising media. Although started earlier than the following series of multiples (even prior to the **ZTP** multiples) their resolution of focus on various magazine and advertising topics such as 'Lace Trimmed' encouraged me to return to the NYTimes Sunday magazine supplement to look for more of these visual aspects to play with. Finding these repetitive visual elements to transfer into the reduced Hitler/Goring stone key was not difficult. One of the most obvious elements in the NYTimes magazine supplement is its focus on personal status items such as watches, pens and cars. The first two multiples in this series use these items. With the cars I tried to visually oppose the absurdity of a city or country environment, with these state of the art status symbols, made more for the race track than city congestion or the pleasures of the land, ie. off road or rough road, #2/Dec 90 (Figure#15).

The watches and pens, #1/Dec 90 (Figure#15), generally went even further, in the magazine supplement section, by declaring their

price. Curiously even the most expensive watch is only fractionally more accurate or has as many features as my \$26 Casio with its five year lithium battery, chrono-alarm features and water resistance to 50 meters. But it tells another person little in cases where time pieces are viewed as status symbols. That is where a persons role in society is significantly linked with monetary success. In this instance most would desire owning a Bulova costing in the ten to twenty thousand dollar range and a Mount Blanc pen; even though a Deluxe Uni-ball by Faber-Castell, for around \$2.50, would be more state of the art and probably more functional. What is happening here, I believe, is that old high quality craftsmanship is being dragged over to give advertisers financial oneupmanship on more modern and in most instances superior technology.

This magazine's advertisements also deal a lot with liquor ads. In transfer multiple #3/Dec 90 (Figure#16) the actual bottle area in the ad fragment was cut out leaving a hole in the shape of the bottle (its shape to be formed by the negative space of the receiving paper). It sits on a similar mountain like form (cut out area). Because the key had been turned up side down prior to directly transferring onto it, the 'X' occurs on your left hand side and crosses out this bottle.

On the other side in what now becomes a wedge shape is the face of a woman looking out. The words *Painful Decisions* occurs in 'reverse' just to the upper right area of the face. These two pictorial elements are juxtapositioned between an elegant but empty room and a series of coffee (drug) dispensers.

In transfer multiple #4/Dec 90 I juxtapositioned what I believed was a historic picture of an extremely young child mine worker , complete with his pipe in mouth, with a modern middle class child sitting on the edge of a bath tub holding his rubber ducky. Unfortunately what was hardly visible was a larger scale,uncropped picture of this same child miner. It showed that he was leaning on a pick axe. The young executive with glasses and book in hand and sitting in the elegant chair was meant to act as its opposite but unfortunately its heavier ink tone reduced the image of the child miner, so much, that it was extremely hard to form closure on it. What was easier to see was the opposite roles of a young city fellow, with his back towards us, looking at a picture in the art gallery, while a young ranch boy, complete with all his range gear on, looked out at us. In the extreme right corner was a black boy looking into the picture, while in the wedge area two, more sophisticated younger

men, looked out. Above the group of men, watching some game, was a singular and formally dressed figure walking the tight rope of the tape bands.

Multiple #5/Dec 90 (Figure#16) is perhaps even more directed. Here we see a picture of a woman slapping a man. Areas of blood like marks appear and the furniture is sent flying in unison with the slap. A tongue tied man is juxtapositioned with a locked liquor bottle in the upper right corner. The three 'X' marks cover a group of champagne bottles. While in the upper left corner a dummy is simulated crashing into an airbag. A blind folded angel counting on her fingers and with a tally sheet tucked under her arm hovers above and over some mountains. In the midst of the flying sofas is a gal on a beach in a paradise like setting. Immediately below is a larger scale picture of a roll of clear plastic transparent tape questioning whether things can be patched up. Again this is one potential verbal reading of a totally visual context.

The series continued in a similar vein until Multiple #14 where I added some laser copy of a Stealth bomber and used a hand burnisher to lay in the magazine transfers. In #15/Feb 91 (Figure#17) the hand burnisher was used but some totally new

elements were added ie. Polaroid 4X5 transfers. This process like the laser copies of digitized views of myself allowed for greater personal control but in full color. The process stemmed from an independent study that I had undertaken with professor Glenn Miller in the winter quarter. After walking by an example of his, in a display case, I realized it was a transfer to a different paper surface than the original Polaroid matrix. With his help I quickly gained control over the color variables associated with the process as well as the problems of transferring the Polaroid to BFK Rives printmaking paper.

During this time I was also taking a course in fractals with professor David Dickinson and found the concepts and possibilities related to their visual imagery (laser copy output for transferring) also very exciting (see Figure #18).

Early in January the original tape matrix format from the Hitler/Goring stone took a leap forwards to become a Tic-Tac-Toe format of two pairs of masking tape bands intersecting one another at right angles. I really have no conscious explanation except to say they just happened while working in my sketch book on variations of how the tape could be structured across the composition. What is

curious is that I had been extremely happy with how the Hitler/Goring reduced key had created a very cubist like space(with these bands in combination with the colored magazine transfers to the stone key). So this excitement over a more formal structuring seemed strange at the time.

The Tic-Tac-Toe format evolved to become the lower section in a vertically extended calendar like format. Figure#18 references a medium size stone key that continued to comment on the Rag Andy image through this game of 'X' s and 'O' s. The key was treated as with the other multiples but only Polaroid transfers were dropped into it. These Polaroids were based upon a section of one of five large collages I constructed on acetate. They were transilluminated (utilizing the natural outdoor backlighting) and photographed while suspended on a large window. One piece referenced an angel juxtapositioned with a section of a hovering combat jet. The other referred to some cross form patterns I had been noticing in relation to pictures of corporate figures, that were occurring at the time in the NYTimes Sunday magazine supplement (I titled it "A Man With a Mission"). The other element in this stone key was a laser copy transfer of a fractal, which appeared as if it was hung from a line. It

was the drop shadow from this line which I played with to suspend the Polaroid transfers transfers from, (Figure#18).

The final imagery in my thesis was also based on a similar overall format. Its title is Government Scientist Programs Black Box to Control Human Emotion and Body Movement "... Forever", (Figures #19 and #20). What I believe it may be about will be used to continue my discussion on the meaning and significance associated with the original imagery or their translation by recontextualizing them.

Until the series that began with Shape Up #1 and these last three series I have maintained that my work was not consciously directed. To maintain this is not extraordinary because many artists I have read about and interacted with say the same thing. But this is not to imply they are with out direction or purpose. In my own case I believe this investigation got started through a fascination with photographic imagery and reproductions but I became increasingly concerned with how they have affected me. As a young artist I did not even consider photographs or their various forms to be art. Art for me was a drawing or painting that expressed human feeling and emotion or imaginatively and beautifully constructed imagery. Until

the second year of my B.F.A. undergraduate studies photography hadn't consciously entered into my art endeavors. However it is very apparent in retrospect, to note, that I was from the first generation of TV watchers and the subsequent flooding of the visual scene with 'Black Box' pictures. Yes magazines had existed before the sixties but it was not until TV's impact was felt by a generation of individuals that photographic imagery had what I would call the beginning of its real impact. Prior to the sixties photography for the 'general public', in relation to magazines, meant mostly scenics and pictorials. What I am driving at is that photography took off in the sixties, seventies and eighties to become far more widely popularized and influential because its visual sophistication was growing through TV's unending exposure of the general public to pictures. Simply stated our society went through a great visual learning experiment with TV that resulted in easy dissatisfaction with less technically sophisticated imagery. Magazine imagery had to keep pace with this growth or risk visual bankruptcy. Consequently imagery became more than just a picture. It resulted in visible language and individuals who were able to create statements that referenced our life and life styles through it. This new status, that was more clearly

afforded to visual imagery, resulted in art schools being embraced by the university systems (at least in Canada) or obtaining post-secondary status rather than just that of an art and craft or technical school. This accorded with what the artist had know all along: that art is a language that conveys meaning. In fact it is probably the most direct when handled by a talented artist or visualizer. I believe many artists avoid referring to themselves as artists because of the time lag that tags their activity to the stereotype of the recent artistic past, ie. the 'Bohemian' artist.

Until the sixties we were predominantly a reading culture despite the influence of film in all its forms. That is to say the majority of our understanding was related through ideas associated and generated by the written or spoken word. But with the onslaught of TV culture and the development of computers (word processing) and computer graphics (since 1983) we have become increasingly more adept with the visually sophisticated means of transmitting meaning...that is through a 'visible' language. An approach that while using words focuses to increasing degrees towards translating concepts through visual simulations and visual metaphor.

Indications of this are very related to a shift in focus to the individual. Body language, which was popular in the late sixties, focused on something that was not important to, or possible in a culture that embraced religion and other societal structures which regulated personal behaviors collectively. This shift towards the individual and government legislation imparting protection to the individual, through bills of rights, is probably the most significant political phenomena of our times. It is similar to the shift from the medieval period to the renaissance, when people, freed of collectively defining and transmitting meaning, started to look individually. Not that words are not as good as pictures it is just that visual formulation of meaning, in many instances, precedes written explanation. Explanation is secondary and more prone to getting caught in its own web.

TV showed a generation of people some many and varied sights. And it was through these that seeing took on a new emphasis. In fact like the renaissance was reborn visually through perspective and oil paint I suspect our age was, and will continue to be, through photography and the white light primaries (I see video cameras and RGB or digital displays as extentions of these). Magazine imagery is

part of this but increased environmental consciousness may result in it playing an ever decreasing role in the production of imagery. But right now it is still one of the best ways to talk about meaning manifest in this type of imagery. This is why the pop art movement used and referenced magazine culture : it directly reflects the values and beliefs of our society.

The mid twentieth century has seen the culmination of great anthologies that document and explain archetypal imagery. The recent passing of Joseph Campbell denotes not only the significance of old myths for modern times but that our whole imagery of archetypes is being rediscovered and newly defined for a different age. And it seems to me that whenever we have taken a great leap forward in history it is from a platform of greater knowledge about our past. This I believe is a means of encoding the most significant meaning from the past for our future reference. Form encodes meaning and understanding.

Symbolism and visual metaphor are based upon an subconscious logical system and like mathematical theories they can later be decoded to help us with similar problems or paradoxes, just like literature, story telling or humor can release truths that we

become distanced from because of new circumstances.

Not to distance myself too much through language or appear to be making an untruthful claim for pictures I would like to say that visual imagination works in harmony with speech (or the written word). This stems from my understanding that mind exists only in the interaction of one mind to another (This was clarified by Mihai Nadin during a lecture he gave at R.I.T. entitled Mind, Anticipation and Chaos April 18, 1991). I think that any meaning associated with images also exists through the interaction or engagement of them. Many times we make visual realizations through being verbally keyed and vice versa. Each sensory organ including sight takes in information but it is only mind that formulates questions about. From my perspective I believe fragments of visual, tactile and other sensory information can result in the formulation of understanding about ourselves, society, and our culture. But understanding exist by reconstituting the basis premises. This aspect of idea is constituted in what we refer to as mind. That is the interaction with our own thoughts, others and other ideas, and imaginative concepts.

The recent emphasis on chaos theory and fractal geometry are examples of reconstituting the way we think. Instead of thinking

mechanically in Newtonian terms, we have known since Einstein that everything is relative. Chaos theory tells us that a small change to any system can have an effect from hardly noticeable to drastically reconfiguring it. The old notion of everything changes but remains the same has been reformulated by fractal geometry which visually demonstrates that forms derived through iterations, although self similar, are never exactly the same.

Freud and Jung drew attention to the reality of the unconscious and dreams. This references the need for roles encoded by past symbols, myths, and rituals to be called upon to help us move forward when social structures can no longer be depended upon to allow society to run on automatic pilot, say through the collective structuring of roles.

A term that continued to appear as I studied these magazine images was recontextualizing. My understanding of this term grew through interacting with four of my professors: Elliott Rubenstein, Judd Williams, Dr. Richard Zakia and David Dickinson. Its formulation first occurred in a paper I wrote for professor Rubenstein. During this time I was also sitting in on a class, The Semiotics of Advertising, team taught by Dr. Richard Zakia, Robert

Keough and Roger Remington. It utilized a text book Dr. Zakia coauthored with Mihai Nadin called Visual Aducaation. Additionally I found a book by Victor Burgin titled Between to be helpful. I find the terms decoding or decontextualizing and recontextualizing to be very related. This is because they all address how one can deal with thinking about photographic reproductions in a manner other than just as facsimiles or manifestations of physical reality. And of course it is one of the problems related to the magazine images I have been directly transferring to make these collages. Many, looking at a section of one, might say that it just shows us a picture of a pretty girl, a watch or some other item. But pictures and more significantly advertising pictures contain or carry meaning about our societal drives. Recontextualizing is one of the ways they continue to keep this process vital and relevant to our culture with out people being consciously aware of it. For instance rather than using a real person who has become financially successful, advertising melts good looks, youth and a myriad of other underlying elements to 'create' what may appear to be the fruits of success, but in reality are more 'fantasy' than fact. To continue putting young girls in very expensive and sophisticated clothing makes one wonder whether

young ladies are to have the fruits and rewards of our system before they earn them or that older women , who are in a better position to have the means to purchase these items, will be physically transformed by them. To believe either end is to indulge in imagination and fantasy, the subconscious factors driving our desire. But I believe the play between what is generally unrealistic for the average individual, ie. to have lots of money when your young, and the looks of youth when you are older, is necessary to cultivate our hopes, desires and dreams, which sustain and enrich us. And we focus upon these needs within our society which strongly addresses individual rights and freedoms. Perhaps, in a way, this is the first period in history that it has really been possible to do this. I could point to the success of a host of minority groups (which represent an individual perspective) that since the sixties have succeeded in getting their needs addressed: from women, to homosexuals, to environmental societies, or criminals. Only in an age of pictorial information and word processing could this become a reality. But it is not just the means but the way we think about the results of these means.

Prior to TV very few men would consider using cosmetic

items but everyone had to admit that they didn't want to listen and more importantly to watch some dreary looking anchorman and perhaps this is why women so successfully became part of this job scene. Also once pictures of homosexuals were wide spread and the viewer could attach a particular face and personality to a homosexual role, society could see them as people little different from themselves, rather than some imagined perverted form. If, in fact, homosexuality was naturally occurring then perhaps it might have happened to them. And if this is the case one would desire acceptance or help by society for a role which they appear not to be able to change about themselves. But other things in society would have to change. New laws would have to be formulated to deal with the negative as well as the positive aspects related to this newly recognized role. New fantasies that pertained to these roles would also have to be passed along to the general public to avoid confusion.

The example of men's appearance has certainly been picked up by the magazines. One only has to look at the NYTimes Sunday supplement to realize that the old classical perfection embodied in sculpture is alive in modern fashion. But it is no longer the naked truth. It is an accumulation of the right clothes, the right watch ,

car, shoes and life style, etc.. And it is not just one dream, rather it is one that studies particular groups of people and tailors its visual appeal and fantasies for that group's role. Further it is one that plays with the balance between a variety of extremes to develop those fantasies.

I believe what becomes important is to point this out to people so that they are aware and have the means to wade through ads and realistically place themselves without becoming cynical about their dreams and desires related to the fantasies that are being played out. Also to recognize the limitations to their dreams and desires in relation to these magazine pictorial presentations. For instance a number of the cubist space like multiples (#1/Dec 90 through #15/Feb 91) juxtaposition third world peoples with those of our culture , not to make one feel guilty but to remind us of the plight of other peoples and cultures, and how important it is to strive for goals other than just personal ones.

In a similar vein almost all the multiples in any series plays a majority of female images against fewer male representations. Admittedly since the beginning of the eighties this bias has become more even. But men must see their own beauty and purpose equally

with that of females if they want to hold their own in a visually based world. There are certain privileges that come with attention to ones physical appearance but men, because of how their roles have been constituted in the past, are not as likely to pay attention to it. However if men are to compete with the growing numbers of women who hold the same career dreams they will have to change their approach to this aspect of the role. I am not advocating the embracing of feminine qualities. Rather a strengthening of the view of masculine beauty. That is building a more realistic versus an artificial male image for younger men and women; so that male beauty is something that is valued, as much as the accepted female one. If women desire respect for their innate approach they should respect the same qualities of the male, rather than encouraging them to satisfy a view which females conceive as correct. In a sense this is a counter to the way feminists have locked men out. It has resulted in many men denying parts of their natural individual qualities and attributes to gain some false acceptance. Again and again as I read feminist articles it appeared that some of these ladies would deny their husbands but seek even a stronger and more rugged maleness in their extramarital affairs and partners, both before and after

separating from their initial partners. This is curious for a group that is constantly drawing attention to sexual harassment and stereotype representations of women in magazines. I believe what this is pointing to is that there are strong biological and natural differences between the sexes. But the way to reconcile them does not reside in men denying their innate individual qualities or reactionary magazines stereotyping them like females have been. This is not to lock out females who feel they have strong male characteristics or vice versa. It does imply however, that these role changes must be addressed equally and ever more honestly, so that individuals who have declared their unique differences may gain acceptance into the main stream. Which is increasingly represented through visual culture. Magazines hold the opportunity to help this change take place, or for roles and slogans only becoming more ingrained and perpetuated. And it is not just a case of allowing specialized magazines. Playboy and Hustler have proven their ability to sustain the voyeuristic and less than realistic attitudes towards women that give females and certain males, power over other men caught in this trap. This is to say that if we wish to represent males or females in a specific way we should be willing to do it in any

magazine. What is being advocated here is a more democratic attitude towards sexual individuality. Voyeurism is more insidious than the avocation of restraint because it promises and then controls by fantasy. It is like a drug in its ability to extract money and other favors from a person either single or married. Indoctrination of women on the other hand through control and restraint only results in aversion or the masking of real emotions and behaviors. Either way our society has to deal with a backlash of resentment when individuals come to realize these things. I would point to the many mid life crises and societies fixation on female harassment as good examples. Women have to realize that a picture or a particular way of dressing is a mutual collaboration. Women are not forced to do these things, ours is not some bizarre society were males can induce females to pose or dress provocatively.

My pictures only represent how I have come to feel while working with this imagery. It could be argued that it is related more to my own perversity. And although I accept this I have to express that like therapy these images have clarified things, helped me grow and allowed me to become more accepting of myself and others. More significantly though I have been able to produce images that

people are visually drawn to while simultaneously questioning what they are about. My images are not like a Rorschach test but hopefully result in people considering how they perceive the various concepts about roles they project themselves into and become involved with, through interacting with magazine imagery. This reflects my belief that imagery is not only imitated by other artists but also by the viewer. Imagery should be viewed as a key that can unlock the door to a Pandora's box of related meaning about ones being, in reference to a given role representation. These involve not only the persons past experiences but their propensity for future experience and growth. Curiously imagery whether real or imagined is a catalyst for both the artist and the viewer.

The issues change only minimally but the need to reinvent new ways of perceiving these issues is tantamount (to the artist) to helping society both cope with and enjoy itself at any given period in history. Visual artists know very well that sameness results in people NOT looking (seeking) and therefore not engaging life. Artists I believe have a propensity to cast off past approaches and styles, to recontextualize them for their own generation, by addressing those issues through sensing and intuition, that are significant to it. What

becomes extremely important is when slight adjustments to contexts within society (whether technological or based on new ideas) result in tremendous reconfiguration. I would think that video imaging (TV) and word processing reflects such a change and are comparable to the change caused by Gutenberg's invention of movable type and the invention of the mechanical reproduction of reality, ie. photography.

I believe that aesthetic experience is similar to conscious realization and insight but that its pleasure of accomplishment or feeling of elation (which encourages it) resides in the unconscious. That is to imply that conscious thinking gets in the way of sensing and intuition when we engage art. Again this is reflected by performance artists like Joseph Beuys or others whose acts seem incomprehensible to the general public, but nevertheless are affecting once people engage them and their ideas.

This reminds me of an incident when I was a youngster visiting the Seattle worlds fair with my family and I didn't understand much about the art of Jasper Johns and the other artists. My father just help me engage it by engaging it for himself and talking to me about how he thought he might do that. What was

incredible in retrospect was that there was much in the way of my father really doing this, because he knew little about art. But what he did know was that it was extremely important to engage it, because a worlds fair embodied its artistic significance, but more importantly he knew his son enjoyed drawing and making pictures.

Art is carried, impart, through communication and appeal to peoples unconscious configuration of mind (to sense and intuition). Art adds fragments to a persons unconscious when it speaks to them. But it is not rational and conscious like thought, therefore methods to make it so defeat true creative art activity. But unconscious processes are internal controllers of a person's singularity and uniqueness. It is the storehouse of fragments of unconscious intuition that no matter how small, differentiate us one from another. What I believe happens when someone engages or experiences art, in any of its modes, is to expose themselves to the potential of reconfiguring those fragments of self. By making a small change in the configuration of these fragments of unconscious mind, a whole new way of conscious thinking may emerge; a person is some how different after experiencing art. Nevertheless there are differences within this similarity of style because experience leads individuals to

discriminate about them. In a sense our minds are all prejudiced and predisposed by our different and singular experiences, and engagement of other peoples thoughts and pictures. Therefore we now need to seek methods of unlocking other potentials within ourselves that will allow us to relate to one another on an individual basis rather than the old societal one.

In tribal societies I believe the engagement and recognition of individual potential was addressed and encouraged in part by rituals of initiation into a society which was collectively far more focused and limited in its number of roles. This restricted individuation but did allowed one to emerge from the prejudice of their own family experience to establish and create a new relationship equally with the tribe and later a partner. Music, dancing and symbols involved in these rituals helped to engage the unconscious mind and encourage the individual to accept this new and different level of involvement. A similar example, of this same phenomena which draws individuals out of their family context, still resides in music and dance, as well as the other art forms; as each successive generation rebels against its predecessors style. The parents of children of the rock and roll generation, starting with celebrities like Buddy Holly and Elvis

Presley, were correct in their observation that their children were being controlled by it. Because subsequently pop music history has repeatedly continued to do this. That is to draw, through ritual acts of dance, music and art, youngsters away from their families and into the larger world of society. Visual art is part of the ritual of leaving the family, denying the security of past roles and moving on to the future. This future though has added many new roles and mixed others together.

As we mature we not only have to embrace this future being created by our children but cynicism forces us to look to the past. And it is within this consideration that people begin to realize that some of these works of art have a breadth that continues or starts (both in terms of past works and the case of very new work) to speak to us. That is, their complexity is such that upon returning to them we derive continued inspiration and insight from them acting to impart a new perspective of mind.

It is obvious the NY Sunday Times magazine supplement addresses itself to those individuals who are in the middle stages of their life rather than the initiation phase. And my interest resides in the way this magazine serves to address the hopes and desires of this

group. I wish to encourage even stronger engagement and questioning about how we are being carried along by these automatic pilot roles invoked by the majority of these images. Are they even worthy of our level of maturity? Are they being realistic about the fantasy they direct at our visual sense? It is curious how this magazine focuses on youth and de-emphasizes family, marriage and aging during a period when it is generally the opposite. Is this necessary to sustain our fantasies? I have only my pictures to offer up right now and I am again becoming unsure of their meaning. I am however sure that certain photographers approaches, like Richard Avedons, are more entertaining in the way they engage and play with the idea of the love triangle. What I am attempting in mine is to engage pictures like Avedon's recontextualizing of role models, both examining and questioning their creative play between the source of the role and the possibilities of fantasy related to it; to draw people into my pictures so that they will see more clearly what they are blinded to on a day to day basis.

Many of the extremes related between the reality (and unfortunately the unreality) of pictures in magazines and the fantasy of advertising need to be considered by the above viewers so that

younger people are not misled but understand that possessions are something that are not given but have to be earned through actualizing ones talents and abilities within the contexts which they find themselves. And as we mature one has to say farewell to their youth to embrace the responsibility within society and the relationships they create. More significantly though, this must be done in such a way that the fantasies are not lost or desire will become a victim of the cynicism of society. As an artist it appears that we will always have to remake our myths, rituals and symbols but with our new focus on visual meaning, the insights related to intuition and the senses must again be recognized, in an age that prides itself on its conscious control, through an acceptance of codes of the unconscious rather than their denial.

I would like to end this thesis by speculating about why for a time during this process I became so involved with topics of extreme tragedy such as El Salvador, Hitler/Goring and Female Suicide. They did not appear to be a part of my experience but the emotional indignation associated with them is similar to that which I feel in the wake of the feminist attack on males in general and particularly in relation to sexual harassment. What has become problematical with

the new focus on individual rights is that collectively we feel our hands are tied, that is to enforce certain old societal modes of behavior re: sexual interaction. We have all become confused by our individual prejudices. For example someone who doesn't agree with premarital sex can't help but feel to some degree that certain modes of behavior, actions and dress encourage sexual harassment. For me the solution does not reside in laws and multiple societal restrictions, although some are necessary, but in re-orienting both sexes to a new set of roles rather than further entrenching the old ones. And it is within this sense that perhaps Richard Avedon's Dior ads are important in that they ask us playfully to analyze the possibilities for recontextualizing the old roles between men and women.

What my final thesis image addresses itself to is to try and warn people that seeing is 'not' believing. That 'black box' pictures are not reality. They are mere fabricated play between reproduced reality and fantasy. However their simulation of reality is so pervasive that it can '...Forever' bias the way we look and engage life, particularly the way we perceive roles. Stereotypes and slogans are the potential new myths and symbols, but I hope they are continuously renewed and society works to balance reality with

fantasy, based on a recognition of the rights of each individual in our society, but without imposing a new inquisition to do it.

¹ Mihai Nadin and Richard D. Zakia, Visual Aducaation (Rochester, N.Y.: The Zim Zum Press, 1989), 1.

² William Beatty-Warner, “Dior’s designs,” Word and Image Vol. 1 No. 4 (October-December 1985) : 352.

³ Ibid, 351-379.

⁴ Ibid, 351.

⁵ Ibid, 351.

⁶ Mihai Nadin and Richard D. Zakia, Visual Aducaation (Rochester, N.Y.: The Zim Zum Press, 1989), 14.

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FIGURE #1

Top figure: LT#5
Bottom figure: LT #4

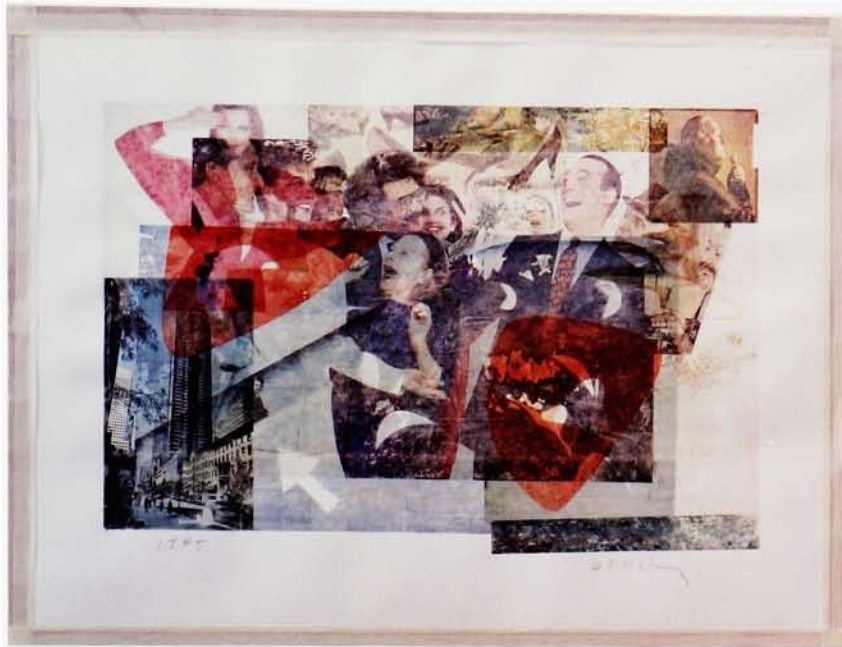


FIGURE #2

Top: LT #6
Bottom: LT#7

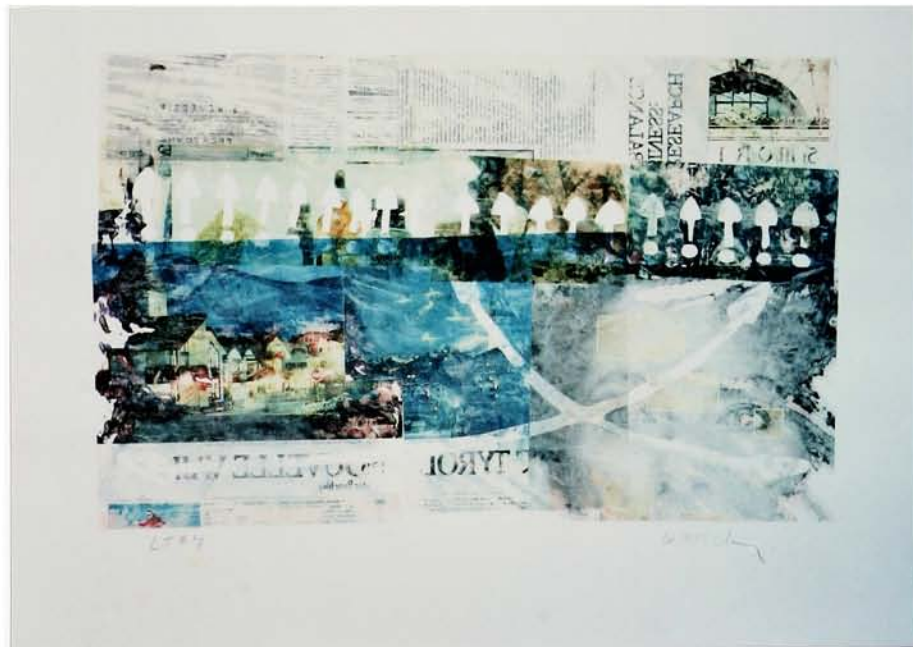
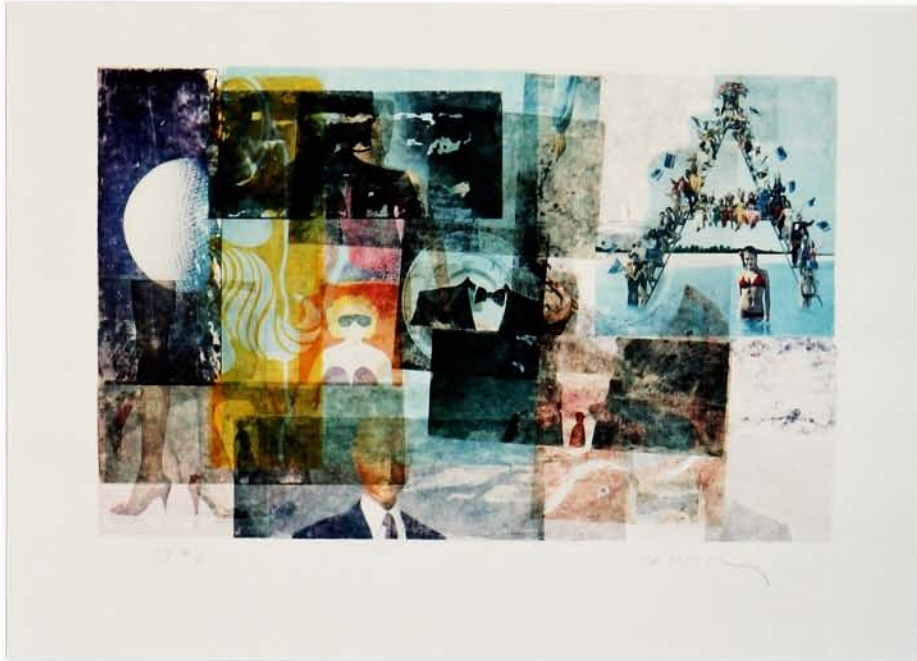


FIGURE #3

Top: LT# 10
Bottom: LT #11

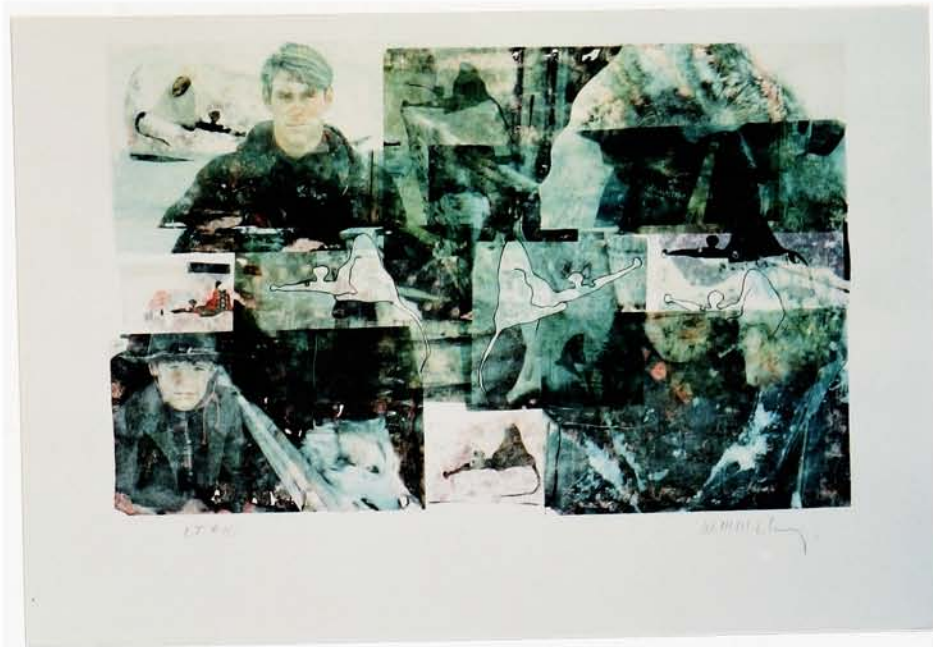


FIGURE #4

Top: LT #12
Bottom:LT #13



FIGURE #5

Top: LT #14
Bottom: LT #15



FIGURE #6

Top: LT #18
Bottom: LT #19



FIGURE #7

Top: LT #22
Bottom: LT #23



FIGURE #8

Top: The Great Looks
Bottom: Andy Warhol : Minding His Business



FIGURE #9

Top: El Salvador Suite#1
Bottom: El Salvador Suite#2



FIGURE #10

Top: ZTP #3
Bottom: ZTP #6

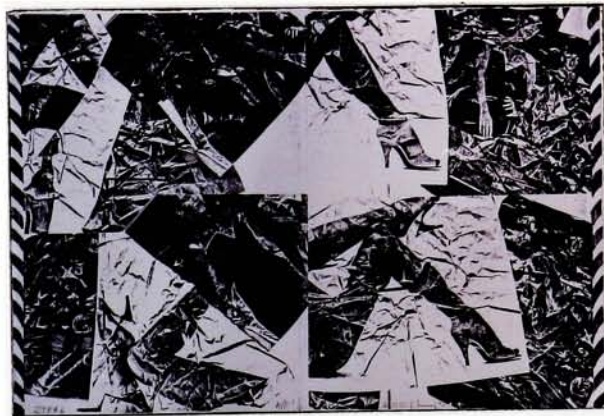
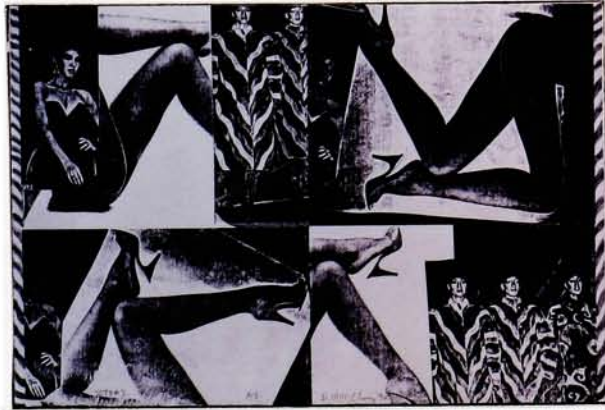


FIGURE #11

Top: Shape Up
Bottom: Prince and Princess



FIGURE #12

Top: Hitler/Gor
Bottom: Rag Andy 90 LTD

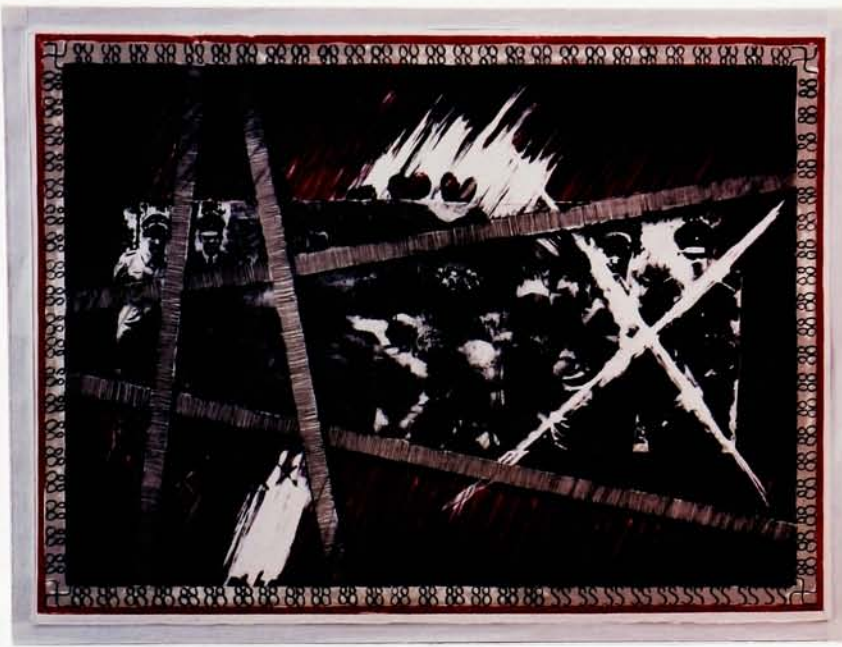


FIGURE #13

Top: Multiple #1 Female Christ #1
Bottom: Multiple #3 Female Suicide #1

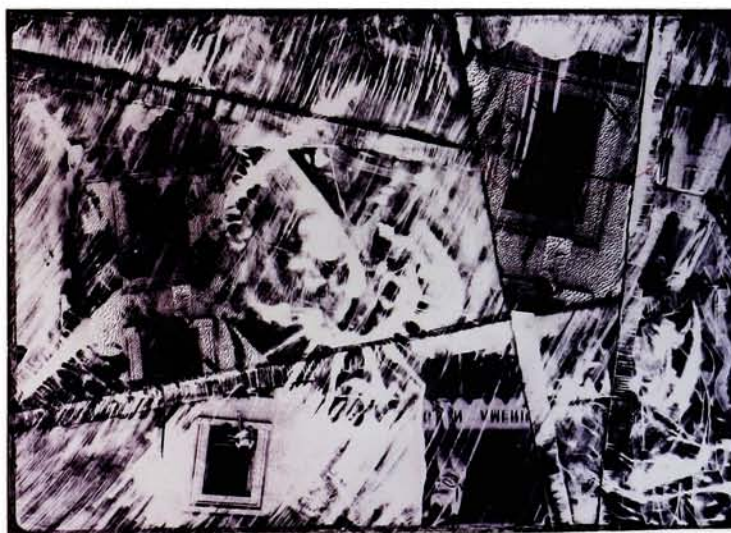


FIGURE #14

Top: Multiple #4 Female Suicide #2
Bottom: Multiple #7 Cicolina

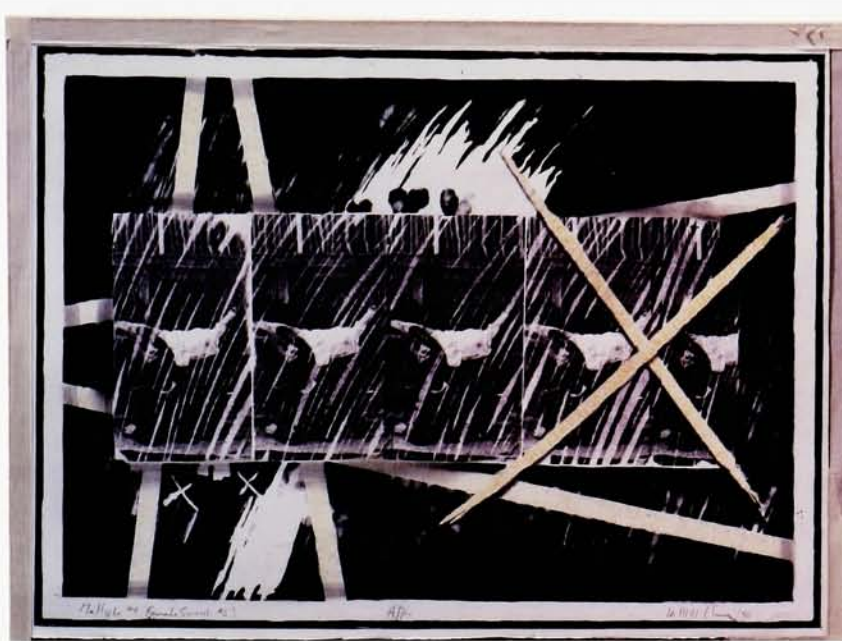


FIGURE #15

Top: 1/Dec 90
Bottom: 2/Dec 90

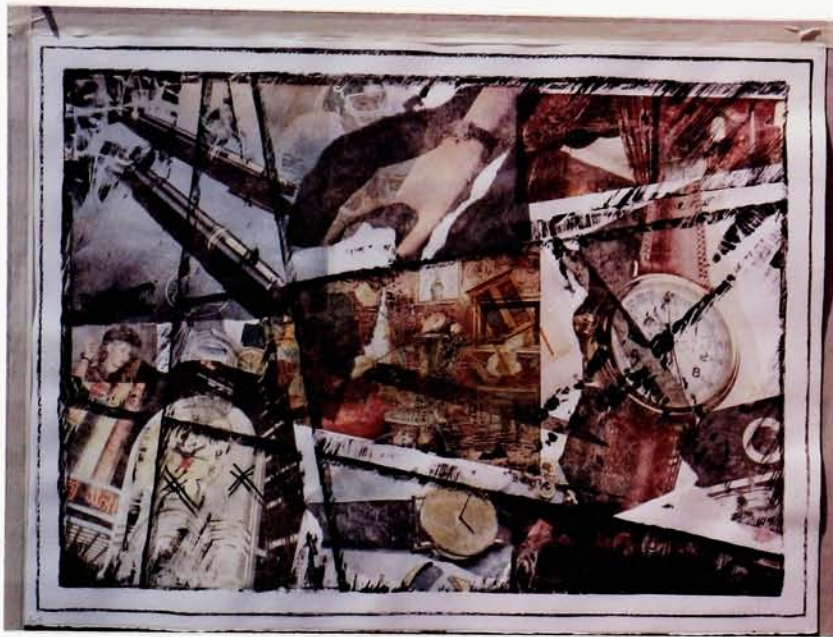


FIGURE #16

Top: #3/Dec 90
Bottom: #5/Dec 90



FIGURE #17

Top: #8/Jan 91
Bottom: #15/Feb 91



FIGURE #18

Top: 1 Polaroid Transfer Suspended
Bottom: 2 Polaroid Transfers Suspended

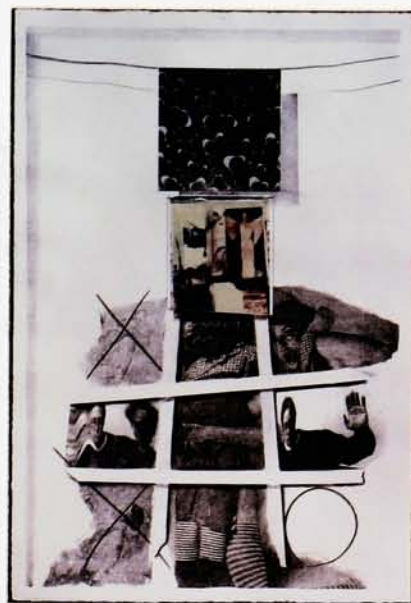


FIGURE #19

...Forever #1

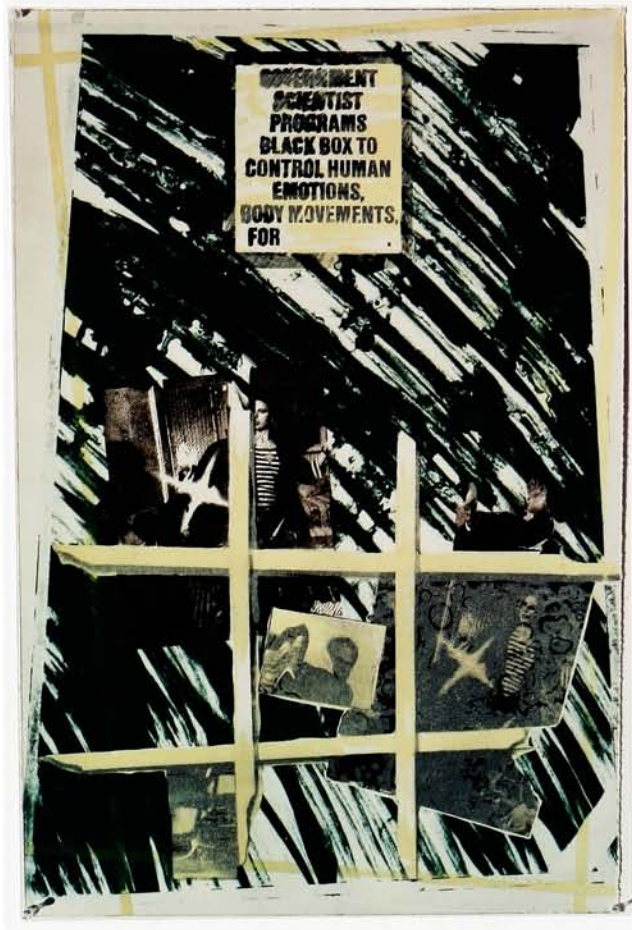


FIGURE #20

...Forever #2



FIGURE #21

...Forever #3



FIGURE #22

...Forever #5



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I would like to dedicate this thesis to the memory of my Dad, who passed away prior to its completion in the fall of 1989.