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SYMBOLISM IN PORTRAIT-MAKING

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A dissertation submitted to the Faculty of Arts
University of the Witwatersrand, Johannesburg,
for the degree of Master of Arts in Fine Arts

Johannesburg, 1984

DECLARATION

This dissertation is the unaided work of the candidate; and no part thereof has been, or is to be submitted for a degree in any other university.

Cheryl Gage.

CHERYL WINSOME GAGE

Johannesburg, 1984

PART I

Text

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I gratefully acknowledge the guidance and assistance afforded me by my two supervisors, Robert Hodgins and Terence King, during the period of this research.

I am indebted to my family and friends for their participation in the production of the portrait studies that are hereby submitted in support of the dissertation topic.

My sincere thanks are also extended to Marion McIntosh for the typing of the dissertation.

PREFATORY NOTE

This research consists of a body of paintings, photographs and three-dimensional objects; a supporting written text; and photographic reproductions of the practical work.

Part 1 includes the text and all reference material; Part 2 the photographic reproductions of the practical work.

The following reference procedure has been adopted: footnotes - these are used to amplify or substantiate comment.

reference notes - these are used in all other instances, and appear at the end of each chapter. They are used to cite an authority, or to give the source of an illustration, or any other additional comment. They commence with the number one in each chapter.

A Bibliography, arranged alphabetically by author and grouped according to the class of publication, appears at the end of the text. The publications referred to in the reference notes at the end of each chapter, are fully documented in the bibliography.

ABSTRACT

The candidate's investigation of the use of symbolism in portrait making is developed from a conceptual consideration of the inherent symbolic aspects of the portrait image. Historical and contemporary portraiture and symbolism is researched in order to establish a working basis for this investigation, and the reciprocal influence of the thecretical research on the practical work, and vice-versa, outlines the development of the candidate's enquiry into the nature of symbolic representation.

The symbolic potential of the portrait image is considered in relation to the notion of a myth of selfhood. The narcissistic involvement of the subject, the spectator, and the portraitist, with the portrait image itself, is investigated. The symbolic dynamism of the selected portrait imagery is outlined. The possibility of the portrait image becoming an extra-phenomenal object in itself is explored. The function of the symbolic portrait image is thus directed towards the stimulation of an imaginative, conceptual understanding of the subject, whereby the spectator (and the portraitist) is no longer an onlooker, but a participant, and thus a 'creator' himself.

The subjective and objective value of the various portrait symbols is outlined, and specific symbolic referents, such as the use of a symbolic colour code,

the use of a dramatic context in the portrait pose, or, the use of a deputy image, are discussed in relation to each of the portrait studies. The visual and conceptual means of stimulating an awareness of symbolic content in the portrait studies is also described. In this respect, the problem of a literal, emblematic portrait description is assessed.

The candidate's theoretical and intuitive use of symbolism in the portrait making is discussed in some detail in the analyses of the eight portrait studies. In these analyses the compositional elements of the artwork are described, the pre-determined symbolic intention of each of the portrait studies is defined, and the formulation of the portrait symbols within the context of each portrait subject is determined. Further conclusions as to the twofold function of the selected portrait symbols, and the symbolic portrait image itself, are considered, and the role of the portrait image re-assessed.

A symbolic portrait is finally accredited the function of formulating a conceptual pictorial schema whereby subjective notions that are of personal significance to the portrait subject, and to the candidate, are expressed.

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INTRODUCTION

This study was undertaken in the belief that the imagery and subject matter of portraiture provides a rich resource of visual and conceptual iconography that is of contemporary significance. The portrait image of an individual, whether it be commissioned for secular or private purposes may be seen to represent both the generic characteristics of the individual's contemporary social 'persona',* and the particular aspirations of the portraitist as regards the nature of the person portrayed. The use of symbolism in the portrait making of this research serves as a visual convention whereby the candidate is able to communicate subjective understandings of the subject matter. The portrait paintings rely on visual symbols as well as the evocation of conceptual symbolic connotations as an integral part of the portrait description.

A primary direction in the investigation of the topic, Symbolism in portrait-making, was to explore the possibility of the portrait symbols superseding a physiological documentation of the subject. The portrait study would then be descriptive of the subject by virtue of the associative value of the portrait symbols.

The practical work consists of eight portrait studies, including some twenty eight portrait paintings, and explanatory visual portfolios, where the candidate has

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*Webster's New Collegiate Dictionary: an individual's social facade or front that, especially in the analytic psychology of C G Jung reflects the role in life the individual is playing.

considered it necessary to detail the development of the portrait imagery. The portraits are comprised of painting, drawing and photography, plus the inclusion of three-dimensional objects. The subjects of the portrait studies are members of the candidate's family: her two brothers, her parents, plus a self portrait; and of four of her friends: two female and two male friends. These particular subjects were chosen because of their long-standing relationships with the candidate, and her resultant subjective understanding of their individual personalities. The form and function of each portrait is discussed in the third chapter, the reciprocal influence of an investigation to past and present portraiture, and the candidate's own experiments in the making of the portraits, is analysed in relation to each of the portrait studies.

A selective examination of portraiture from the fifteenth century* to the present, together with research in contemporary art criticism, was undertaken in support of the practical work. The supportive theoretical research is less an art historical study than an examination of historical portraits in the light of contemporary painting's interest. The candidate's particular investigation of symbolic usages in the genre of portraiture necessarily involved some research into the value and interpretation of symbols.

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*The fifteenth century is a general date marking the beginning of the Renaissance period in the history of art. It is during the Renaissance period that the aspects of the art of portraiture developed the most rapidly and the painting of individual portraits is one of the outstanding features of this period in the history of portraiture.

CHAPTER I

THE PORTRAIT SYMBOL

A portrait painting, as a pictorial record of the portrayed, or an autographic record of the portraitist's observations, or, perhaps, a desired objet d'art on the part of the spectator, may be said to assume an independent symbolic significance outside of the traditional practise of self-commemoration.

Section 1: The scope of symbolic content in portrait-making.

The candidate's past involvement in advertising art developed an awareness of the influence of commericial symbols in formulating the myth of the everyman, and prompted this enquiry into the nature of the portrait image. The hypothesis that may be forwarded is that portrait making serves as a personalized vehicle whereby the inherent need of the individual to characterize a conception of self is formulated. The portrait image realizes a set of symbols that represent the individual's social aspirations, as well as the individual's private vanities, and so, materializes a myth of selfhood.

The demonstration of this myth of selfhood, that is engendered in the genre of portraiture, depends on a threefold participation: the self projection of the subject, the perceptive interpretation of the portraitist, and the sympathetic participation of the spectator. The self-

projection of the subject and the perceptive interpretation of the portraitist are the accepted dimensions of a portrait description, but the sympathetic participation on behalf of the spectator is a lesser appreciated aspect of the portrait image. Within the context of contemporary conceptual art (whereby the artwork serves as a visual and intellectual sign for the 'idea' envisioned by the artist) this aspect of portraiture provides a range of visual and conceptual data that allows the portrait image further considerations than that of recording an image of a particular person.

The emotive dimensions of the portrait image are discussed in an essay by Max Kozloff entitled, The Uncanny Portrait: Sander, Arbus, Samaras. He cites the portrait image, particularly within the medium of photography, as having a curious hold over the imagination, and proposes that to look at people's faces in still photography is to look at analogies of one's own. The narcissistic magnetism of the portrait image is further substantiated by Kozloff in the quoted comment on the portent of physiognomy by a social psychologist, Erving Goffman:

> The term face may be defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact. Face is an image of self delineated in terms of approved social attributes ... A person tends to experience an immediate emotional response to the face which a contact with others allows him: he cathects his face; his 'feelings' become attached to it. (1)

Thus, although the portrait image may be described as highly personalized subject matter, it does become

projection of the subject and the perceptive interpretation of the portraitist are the accepted dimensions of a portrait description, but the sympathetic participation on behalf of the spectator is a lesser appreciated aspect of the portrait image. Within the context of contemporary conceptual art (whereby the artwork serves as a visual and intellectual sign for the 'idea' envisioned by the artist) this aspect of portraiture provides a range of visual and conceptual data that allows the portrait image further considerations than that of recording an image of a particular person.

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Thus, although the portrait image may be described as highly personalized subject matter, it does become

appreciable to the spectator as he is prompted to discover and muse upon his own image. Based on the premise that the spectator is narcissistically involved in the portrait image, the candidate's use of symbolism in the portrait making is the visual and conceptual means of stimulating the spectator into some participation in, or response to, the portrait form. This mode of portrait making may then be described as a visual, allegorical process, whereby a myth of selfhood is described in the figurative representation of the portrait subject, and, in the imaginative insights experienced by the portraitist and the spectator in their discernment of the portrait symbols.

The choice of imagery, within the context of a subjective communication between the spectator and the portrait image; the portraitist and the portrait subject matter; the portrait subject and the portrait image, is of particular significance for the stimulation of symbolic connotations.

The candidate has chosen the genre of portraiture as a visual and conceptual discipline. The portrait image, with its historical tradition of personal representation, and its contemporary authority in photographic reproduction, has a ubiquitous acceptance as being representative of a 'reality'. The portrait image, being founded on the reality of the portrait subject's identity, thus provides a framework for the portrayal of multiple levels of visual and conceptual reality.

The choice of familial and acquaintanceship subject matter for the portrait studies afforded the source of subjective stimuli necessary for the evocation of imaginative insights. Long-standing relationships shared by the portrait subjects and the candidate, allowed the candidate a subjective understanding of the portrait subject. The resultant portrait image is thus the pictorial equivalent of a conceptual attitude experienced by the candidate within the particular context of each portrait description, rather than an imitation of the subject's physiognomy.

The use of symbolism within this context of portraiture serves as a visual means of representing the portrait subject, and, as a conceptual means of extracting personal notions inherent in the subjective nature of the portrait studies. By supplementing the portrait image with personal symbols, that are of conceptual significance to the candidate (and to the subject portrayed) the portrait attains a reality of equivalence. (2) The portrait then represents the subject by means of an associative and characteristic animus rather than by the traditional documentation of physiological data.

Section 2: The use of symbols in the practical work.

A dictionary definition states in part that a symbol is a token, something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance; a visible sign of something invisible; an object having the capacity to excite or

objectify a response; a formalized system of inference. (3) The candidate's intention in using symbols as an integral part of the portrait description is effectively outlined in such a definition. The portrait symbolism that has emerged as a part of the research topic consequently serves as a visual metalanguage that expresses the particular imaginative insights occurring in each of the portrait circumstances. The symbolism of the portrait imagery operates on two levels: a visual, pictorial equivalent of the portrait subject, and a conceptual empathetic interpretation of the portrait subject, thus ascribing the portrait image itself an autonomous symbolic value, as well as attributing the selected portrait symbols particular referential authority. *

Samuel Taylor Coleridge's definition of a symbol describes the creative process by means of which certain of the portrait symbols in the practical work were evolved. He proposes that a symbol is characterized by

> ..... a translucence of the Special in the Individual or the General in the Especial ... and always partakes of the Reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part of that Unity of which it is the representation. (4)

The individual portrait symbols in each of the portrait studies developed as a result of an objective observance of the subject, and, a subjective understanding of the portrait

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*The symbolic intention of each portrait study is discussed in general in the section that defines a symbolic portrait, and in detail, in the chapter dealing with the analysis of the individual artworks.

subject matter. Analogous references to character are made by means of found objects, clothing or ornaments collected from the individual's personal environment. These objective symbols assume expressive qualities in relation to the circumstance of their ownership. For example, the dual portrait of the candidate's parents is a summary reconstruction of their home environment, whereby the portrait of a place becomes an explanation of the people. Characteristic gesture, captured in a particular pose or series of actions, is objectively descriptive of individual idiosyncrasies. For example, unconscious behaviour is the "formalized system of inference" employed in the portrait Michele. However, the dramatic context of the action in this portrait sequence is of selected, subjective significance apropos the candidate's understanding of the person portrayed. The 'objective' photographic documentation of the portrait circumstance in fact formulated the personal metaphor describing the chosen characterization of the portrait subject's personality, and the form of the symbolic portrait image. The pose in the portrait Richard is of similar objective and subjective significance. It describes the subject's natural physical reaction to the environmental setting of the portrait circumstance, and abstrusely refers to the psychological nature of the person portrayed.

The environmental setting of the portrait circumstance - a seascape, water, a landscape, a couch, or a lounge

interior - is also intended to be of symbolic value within the context of each portrait study. Incidental, as well as designed circumstances, betoken characteristic psychological attributes that are generally associated with the portrait subject. The interpretation of the selected attribute in each case is, however, subject to the candidate's understanding of the person portrayed and the desired symbolic portrait image.

The use of photography is a further means of 'objectively' observing the portrait subject. The documentary realism of a photographic likeness accredits the portrait photograph a certain objective symbolic authority. It becomes a sign of the subject portrayed. This symbolic use of the photograph is evident in the last portrait painting of the series Bryce, and in the photographic narrative of the portrait Keith.

In five of the portrait studies, those of Peter, Bryce, Parents, Keith, and Richard, a non-figurative three dimensional object is introduced as a portrait symbol and is ascribed a similar value as a sign. It symbolically reinforces the 'reality' of the portrait circumstance by virtue of the visual and conceptual interaction of the literal object with its pictorial representation. The use of the ceramic jug and the photograph album in the portrait Parents is an example of this type of portrait symbol.

The style of presentation and the choice of medium in each of the portrait studies is of particular symbolic value. The portrait form, whether a singular image, or a series of

images is visually and conceptually distinctive of the portrait subject. The use of black and white, or colour, photography, the selection of gloss or matt photographic prints, as well as the nature and colour of the pigment used in the different portrait studies, is intended to be symbolic of specific connotations in each portrait description. For example, the yellow colour that stains the black and white portrait photograph in the fifth portrait image of the painting Peter, is presented as the three-dimensional non-figurative portrait symbol in this same image, and is intended to represent the psychological and physiological nature of the person portrayed.

An interpretation of the portrait symbol and an understanding of their precise metaphorical significance within each portrait description, is not essential to the experience of these images. The candidate's own analysis of the ramifications of their subjective content is sometimes difficult to define, as the selection of symbolic imagery is the result of intuition as much as of conscious reflection.

Section 3: The definition of a symbolic portrait.

A symbolic portrait represents the subject by means of associative equivalents. A set of personal symbols is selected to represent the physical and psychological character of the portrait subject. The portrait painting itself, while being the pictorial equivalent of the subject,

has the further potential of existing as an independent symbolic artifact. The practical work, to a greater or lesser degree, investigates this potential of symbolic portrait imagery. The iconic value of a symbolic portrait may be said to originate in the formal, and almost ritualistic, significance of the actual act of portrait making.

The following summary of the symbolistic intention in the production of each of the eight symbolic portraits, indicates the iconic value of the different portrait studies.

The portrait, Peter, is presented as a series of portrait images. The portrayal of a variety of the subject's attitudes is intended to evoke a sense of this person's mental disposition, and so represent the personal 'environment' of the subject portrayed. In the portrait, Bryce, a particular physical feature is isolated and elaborated as the portrait symbol. The symbolic portrait consequently almost becomes a relic of the person portrayed. The self-portrait, Cheryl, employs the image of a shadow, a silhouette of physique, as a sign for self. The use of colour and materials metaphorically elaborate the portrait symbolism of this self study. In the symbolic portrait entitled Parents, the portrait form itself is intended to generate an understanding of the subject: the parent/child relationship, and the nature of the persons portrayed. The collection of personal items and images represents the generic and individual character of the portrait's subject matter. In the portrait study, Marianne, the expressionist mark of a

smudge of outline or colour, is intended to evoke connotative values as to the femme fatale notion inherent in the female character. The iconic value of this portrait is of both generic and individualistic significance. The portrait image is symbolic of a generalized female character and a specific person.

The portrait, Michele is a photographic narrative of two sequences of the subject's routine behaviour. The enactment of banal procedures has represented the subject by virtue of the unconscious characteristic gestures displayed, and, has dramatized the extraordinary within the ordinary. The subject in the portrait Richard, is presented within a dramatic context. The pose and setting of the portrait are allegorical accessories in formulating a personal metaphor of the subject portrayed. In the symbolic portrait, Keith, on the other hand, the metaphorical displacement of a physical likeness with items of personal clothing assigns the portrait symbol the role of a deputy image in describing the nature of the portrait subject. A symbolic representation of each of the portrait subjects has resulted in a unique, individualistic formulation of the portrait subject matter. Each symbolic portrait 'painting' may thus be seen to be an independent, yet equivalent, artifact of the subject described.

The intended means of stimulating symbolic interpretation in the portrait studies are as follows:

(i) a literal reference to personal possessions or idiosyn-

crasies, that represent the psychological nature of the portrait subject.

(ii) the use of metaphorical displacement, whereby an associative object replaces a record of likeness.

(iii) the selection of a dramatic context, in which the circumstance and 'body-language' communicate personal characteristics.

(iv) a sustained focus on the familiar in order that imaginative ramifications may be extended towards commonplace objects, settings or circumstances.

(v) spectator surprise, initiated in the reverberations of disparity between the literal and conceptual significance of the portrait imagery. In some instances, spectator participation is encouraged by the inclusion of the three-dimensional objects in the portrait, so that aspects of the portrait image actually enter the spectator's space.

These means are collectively used, in one way or another, in each of the symbolic portrait studies. Intuition, as well as an intellectual anticipation, is required in the recognition and interpretation of symbolic context. The extent to which a given sign represents character information as regards the portrait subject is partly dependent on the associative resources of the spectator.

A problem encountered in the choice of symbols for the symbolic portraits was the effect of overt symbolism. Literal equivalents of personality traits, such as a

reference to the imagery of games in order to symbolize a coquetish nature, resulted in a literal interpretation of the symbol and a superficial portrayal of the subject. Direct reference to literary conventions for character description, such as the use of common emblems, evoked surrealist overtones rather than a sense of 'otherness'. Instead of a literal reference to individual character traits, a phenomenological observance of each portrait subject evolved a personal iconography, which symbolically described the portrait subject, and visually communicated the philosophic notions entertained by the candidate in response to each portrait circumstance. (5)

In conclusion, the use of symbolism in portrait making is intended to extend the concept of a portrait as being an illustration of an individual personality. In an emblematic way, a symbolic portrait may be expressive of imaginative insights arising from the subjective content of portrait imagery. By dissociating the act of portraiture from the traditional role of recording a likeness, the portrait image may be ascribed an autonomous symbolistic role. This practice of portraiture is aligned with these current academic and commercial influences in art: the evolution of a conceptual reality outside of the visual reality of the artwork, and, the use of photographic and 'media' imagery as autographical art signs.

CHAPTER I

REFERENCE NOTES

(1) Kozloff, Max. Photography and Fascination. p. 151.

(2) Basaldella, Mirko. Visual Considerations in Education of Vision. ed. Gyorgy Kepes. p. 182.

> "..... the difference between the convertional way of describing objects and symbols by literal representation, and the poetic evocation of vision through equivalences of knowledge suggested by the reality surrounding us. There is nothing more false and more unreal than a representation of reality if this does not become a reality of equivalence, autonomous and independent from reality itself.
>
> In the last few decades new symbols have been added to the existing visual vocabulary and new materials have created new ways of expression. Light and moving images have freed the observer from the conventional way of seeing. This new vocabulary and its consequent reorganization of concepts will contribute to modern culture a new potential and a richer understanding of visual expression."

(3) Webster's New Collegiate Dictionary.

(4) Barth, Robert J. The Symbolic Imagination: Coleridge and the Romantic Tradition. p. 4.

(5) Ehrenzweig, Anton. The Psycho-analysis of Artistic Vision and Hearing. p. 29.

> Anton Ehrenzweig describes the creative phenomenon that has tentatively been explored by the candidate: the interplay between disciplined formal ability and the free visual intention arising from the deeper levels of the imagination. The personal symbols that evolved within the context of each portrait subject were arrived at through conscious planning and unconscious "scanning". Ehrenzweig comments that "in creative work we have to make our conscious visualization purposely vague and ill-defined so as to bring into action the more efficient scanning process of the unconscious mind to guide us in our search ....."

CHAPTER II

THE PORTRAIT-MAKING

The research that was undertaken as a working basis for the practical work, is outlined below. A report of the reciprocal influence of an examination of portraiture and symbolic imagery, past and present, and the candidate's own experimentation in the making of the symbolic portraits, details the development of the use of symbolism in the portrait-making. Portraiture from the Renaissance period to the present day was researched in order to outline any visual formulae characteristic of style or symbolic representation in a particular period of art history, or peculiar to a particular portrait painter, that would be of practical value to the candidate.

A particular practice in late fifteenth century Renaissance portraiture, that of augmenting the portrait image by means of symbols and literary devices in order to establish the subject's status or identity, was of primary support in the reciprocal influence of the theoretical research and the candidate's practical experimentation in the production of a symbolic portrait. This style of portrait making has been titled an "emblematic portrait". (1) Besides a naturalistic rendition of physiological detail, the subject's status or identity, was reinforced by emblems of office and symbols of psychological

significance. Emblems of office would include such objects as books or mathematical instruments to indicate intellectual or professional status; symbols of trade and religious affiliations would derive success and personal recommendation; also, certain flora and fauna were symbolic of particular attributes. Clothing and jewelry were also indicative of status and identity. An example of this sort of portraiture that was of direct significance in the conceptual planning of the candidate's portrait study, Marianne, is the portrait painting of Lucina Brembati (c. 1523. Accademia Carrara, Bergamo) by Lorenzo Lotto (c. 1480 - 1556).

One of the directions for experimentation in the practical work was to interpret a set of personal symbols that would represent the personality of the subject and possibly replace a formal representation of likeness. In the portrait of Lucina Brembati the symbol of the moon has determined the whole modality of the painting. The moon, Luna, represents the first and last syllables of the Christian name of the sitter, and with the central syllable "ci" written on its surface, the entire Christian name Lucina is shown. In this portrait, facial expression as well as items of personal adornment serve as indicators of character. The jewelled horn worn about her neck indicates that the sitter was superstitious, and the sable or weasel fur worn over her left arm is a symbol of propriety. (2)

The inter-relationship of image and idea in this, and other emblematic portraits of this style in Renaissance portraiture, prompted the candidate to consider the associative value and visual typing of the portrait symbols selected for each character description. The use of literal reference and representation in the candidate's practical work resulted in a superficial illustration of personality traits rather than a symbolic interpretation of the nature of the portrait subject. The early portrait studies of Marianne were rejected on this basis. For example, the checkboard pattern in the background of the profile portraits, alluding to the idea of games, is intended to suggest the coquetishness of the subject. Also, the full-face portrait with the subject's dark flowing hair is a Medusa-like image that is meant to portray the femme fatale nature of the portrait subject. Instead of the use of generic, literary allusions, the candidate chose to investigate symbols that were of subjective significance to herself, within each particular acquaintanceship or familial relationship. In the case of the portrait study Marianne, habits of personal adornment provided symbolic references as regards the portrayal of character insights in the final portrait image.

A development in the candidate's use of symbolism in the portrait making occurred at this point. Portrait symbols of a more personal nature, rather than

of generic significance, were selected. The portrait symbols, as well as being of subjective significance in the light of the candidate's understanding of the subject, are also of personal significance to the subjects themselves. Pictorial reference and the actual three-dimensional presentation of particular personal belongings are presented as the associative equivalents of the portrait personality. Items of clothing: hats, a raincoat, a style of dress, favourite clothes and the colour of a T-shirt, vest or waistcoat; personal possessions, such as household ornaments, an umbrella, or even a cast shadow, become the portrait symbols that are reminiscent of each of their owners.

The notion of a dramatic naturalism, portraying the psychological and physical nature of the portrait subject, was another practice in portraiture that emerged in the late fifteenth and sixteenth centuries of the Renaissance period, and is also evident in contemporary portraiture, that influenced the candidate's understanding of symbolic representation. Pose, gesture, facial expression and the very mood of the portrait composition in the works of such portraitists as Andrea del Castgno (c 1423-57) and Tizian Vecelli Titian (c 1487/90 - 1576), and the contemporary works of David Hockney (b. 1937), and Alice Neel (b. 1900), directed the candidate's attention towards the use of 'body-language' as a symbolic means of personal description. The representative value of personal behaviour

and pose is specifically used in the portraits, Michele, and Richard. As noted earlier, in the portrait Michele a narrative sequence of routine behaviour symbolically portrays the subject's character. In the portrait Richard it is the dramatic significance of the prescribed pose that is intended to represent the physical, and psychological nature of the portrait-personality.

A sensitivity towards the characterization of the artwork itself; the shape, size and axis of the format in relation to the physical nature of the portrait subject, resulted in response to the candidate's reading of an article referring to the animism of Henry Moore's sculptured forms. Moore (b. 1898) is quoted as saying:

> Every particular carving I make takes on in my mind a human, or occasionally animal, character and personality, and this personality controls its design and formal qualities, and makes me satisfied or dissatisfied with the work as it develops. (3)

In order that the symbolic portrait represent the subject by means of an associative and characteristic animus, the formal design elements in each of the portrait studies took on symbolic significance. The denotative function of the formal design elements in each of the symbolic portraits noticeably developed from a direct literal reference to physiological detail, to a more abstruce representation of the conceptual mood entertained by the candidate in relation to the particular portrait subject. For example, in the early

portrait paintings of the subject, Mariánne, a square format was chosen, based on the physiological feature of her pronounced square jawline. In the final symbolic portrait, Mariánne a four-part mirror reflection abstrusely refers to the four sided aspect of the 'square' symbol.

Thus, the choice of scale, in image and format, is of conceptual and compositional significance. In the self-portrait, the scale of body height is chosen in relation to the use of the body silhouette image. The upright, standing portrait form is thereby reminiscent of the physique of the subject. In the case of the other portrait studies a perpendicular axis in format is maintained and may be accredited to the 'objective' stance intended on behalf of the candidate in relation to her investigation of the portrait subject matter. The one portrait study that does move onto a shallow diagonal plane is the portrait, Richard. A wedged block frame shifts the portrait image forward, symbolizing the dynamics of the portrait pose. (A detailed analysis of these elements is included in Chapter III, where each of the portrait studies is described.)

Relative to the characterization of the artwork itself, the format of each of the symbolic portraits is determined by the presentation of the portrait symbol. For example, in both the portraits, Peter and Bryce, a series of portrait paintings is presented in order to

introduce the ultimate abstracted symbolic portrait image. (The symbolic portrait image is abstract in the sense that it is not a naturalistic representation of the subject.) The repetition of formal portrait 'paintings' in the symbolic portrait, Peter, is intended to exploit the traditional sense of the portrait circumstance as being an idealized instance of personal presentation. In the portrait series Bryce the spread of the horizontal format of the first portrait image is intended to typify the exaggerated bulk of the torso image in the painting. The narrower, subsequent portrait images (B2 and B3) serve as addenda to the first image, extending the reference to the symbolic representation of this portrait subject. The final portrait image (B4) is determined by compositional elements in the preceding paintings and is related in terms of imagery and scale to the rest of the portrait series.

The scale and outline of the portrait forms Keith and Parents, is determined by the scale of the found objects that are used in the portrait symbolism. In the portraits, Michele and Marianne, the mechanics of the photographic technique used in the image production determined the scale of the portrait form. In the portrait Michele, for example, a small photographic format adds a degree of curiosity to the character of the portrait description. The various format shapes,

determined by the scale of the portrait symbols, or, the medium of representation, are each intended to be symbolically significant in relation to their respective portrait subjects.

In relation to the value and interpretation of symbols, and, the candidate's use of symbolism in portrait making, a particular practice of pictorial symbolism in France during the late 19th century, provided parallel theoretical insights into her own enquiries as to the nature of a subjective realism:

> Our (art's) essential aim is to objectify the subjective (the exteriorization of the ideal) instead of subjectifying the objective (nature seen through a temperament). (4)

In his analysis of symbolist art, Robert Goldwater comments that what counts in the development of the symbolist ideal, as far as subject matter is concerned, is not so much new motifs as new attitudes, which, through new formal means, instill new meanings. (5)

> ..... whether psychological or idealist, semi-scientific or semi-philosophical, the purpose is to establish the importance of the representation the artist has undertaken, and to establish it precisely by making it, in some way, go beyond realism.
>
> In these circumstances, how was the subject matter to be dealt with? The temptation was allegory in its traditional forms, in its use of conventional signs and symbols. It was a temptation to which many so-called symbolists, in both painting and poetry, did indeed succumb (eg. Bocklin: Vita Somnium Brevis 1888). But others intuitively understood the dangers, and in their theorizing as well as their painting, found personal solutions that yet had much in common. By various avenues they approached the development of a new kind of subject

> matter that lay somewhere between allegory and expressionism. Pictures like Gauguin's The Yellow Christ 1889, Hodler's Spring 1901, or Munch's Spring 1889, have deliberately intended reflective (i.e. philosophic) overtones that go beyond the subjects represented. They are not allegories in the traditional sense: the picture begins in personal experience and emotion. But the artist wants to do more than simply express these emotions with infectious intensity, to be re-lived by the beholder. He wishes to induce a reflective mood, to indicate a wider frame of reference. So allegory with its conventional attitudes will no longer do, because, having in the course of the century lost the common tradition by which its power was sustained, it no longer captures feeling. Therefore, relations within the painting - and in consequence its ideas - must be expressed through a series of interior states, generalized in figures and settings of a congruent mood that at once embody the old sense, and convey, in the new, that are (allegorically) and suggest (emotionally) the states of feeling they portray. (6)

However, in contemplating symbolic equivalents for those personalities who share a particularly close emotional relationship with the candidate, i.e. Bryce, Peter and Richard, metaphorical likenesses of character emerged as a means to "objectify the subjective". This tendency may be justified in the quote that, ".... art is applied mysticism, which when conscious is allegory and when unconscious is symbolism". (7)

The candidate associated Bryce with fire because of the colour of his hair, and because of a personal understanding of the intensity and determination in the character of the subject; Peter is associated with light and transparency because of the candidate's sense of his humour; and Richard is associated with water

because of what was perceived as a restless vitality. A corresponding comment on the nature of symbolic imaginings, encouraged the candidate to be responsive to, and confident of, the conceptual mood evoked by her understanding of the portrait subject.

> To the symbolist, natural manifestations are seen as the way in which the intellectual nature becomes conscious of itself, but, intellectual activity in turn, is seen as the way in which the emotional finds expression. There are thus three great principles operating in the universe. the emotional, the intellectual, and the natural (the respective symbols of which are fire, air and water) of these the emotional principle is the highest. The progression is from highest to lowest. All life, all art begins in a 'bodiless mood', becomes then a 'surging thought', and last 'a thing'. The thing, the physical manifestation or action is significant only in so far as it is the expression of a thought or emotion. (8)

Nevetheless, in order to avoid a romantic symbolist preoccupation with literary means, and the resulting ambivalence of image and idea, programmatic means of portrait presentation were investigated. For example, the choice of medium, whether the image be painterly or photographic, pictorial or a found object, supported the symbolic significance of the imagery. The colour code of yellow in the portrait Peter is superimposed in pigment on four of the portrait images, appearing as an abstracted, non-figurative three-dimensional design in the black and white portrait photograph, and finally, as the technical result of photographic reproduction in the last portrait

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A theoretical analysis of, and the candidate's practical experimentation with the action of the use of symbols may be summed up in the following quoted criticism of Graham Sutherland's symbolic portraits.

> The human artifact - be it a hydrant, a piece of steel, or the structure of a pergola - is more susceptible even than nature to unpredictable modifications. These seem to me to be one of the causes of that spontaneous deformation that lends the artist's visual experience a tacitly visionary presence. Sutherland displays the absolute calm of a man with the strength to perceive and to feel

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> within himself that behind every aspect of visible creation lurks the restless daemon of mutability, of life's eternal wearing down, which governs not only nature but all the objects and images fashioned by man.
>
> The concept of isolated form that in Henry Moore comes to terms with the ancient poetic of monumentalism, and that somehow survives as a kind of deranged humanism in the terrible distortions of Francis Bacon, when adopted by Sutherland, by virtue of his carefully considered use of modern geometry acquires the potency of an internally distilled apparition.
>
> .... If the true Sutherlandian object, the 'objective correlative' of his fantasy, really exists, its value lies not in its sentimental ramifications but rather in its function as a fixed term for the artist's internal dialogue. (9)

A further consideration as to the intermediary function of the portrait symbols as non-illustrative means of representing the portrait subject matter, is the question of likeness in the portrait description. The following quotations substantiate the visual and conceptual authority of "ad-equate" imagery:

> ..... the reproduction of an eidetic image however life-like, is not necessarily a work of art. It is an illustration and only becomes a work of art if there is an intention to compose or arrange the image in a significant form. The exact illustration of (a person) corresponds to the tool of maximum efficiency. To constitute an artistic form, the illustration must be carried beyond this utilitarian stage towards a conception of pure form. Or to put the same thought in another way: the exact representation of (a person) is a reproduction of natural form; we are concerned with artifacts, which are forms contrived by the human imagination.
>
> ..... There intervenes a will to form that carries the image beyond its utilitarian function and beyond even its stylistic

> vitality, to constitute once again free, or symbolic form. What takes place is an elaboration of the realistic or utilitarian image, and a gradual substitution, for this image, of a shape that has a power of attraction, and of satisfaction, that proceeds from the shape itself and not from its perceptual or representational function. (10)

Ananda Coomaraswamy comments further on the question of 'likeness':

> The imitation or 're-presentation' of a model involves, indeed, a likeness but hardly what we visually mean by 'verisimilitude'. What is traditionally meant by 'likeness' is not a copy but an image akin and 'equal' to its model; in other words, a natural and 'adequate' symbol of its referent. The representation of a man, for example, must really correspond to the idea of the man, but must not look so like him as to deceive the eye; for the work of art, as regards its form, is a mind-made thing and aims at the mind, but an illusion is no more intelligible than the natural object it mimics. (11)

Nelson Goodman comments in Languages of Art. An Approach to a Theory of Symbols:

> The plain fact is that a picture, to represent an object, must be a symbol of it, stand for it, refer to it; and that no degree of resemblance is sufficient to establish the requisite relationship of reference. Nor is resemblance necessary for reference; almost anything may stand for almost anything else. A picture that represents - like a passage that describes - an object refers to and, more particularly, denotes it. Denotation is the core of representation and is independent of resemblance. (12)

The candidate's deviation from the portrait motif in order to express her conceptual mood, or aesthetic preferences, is governed, more or less, by the nature of the selected portrait medium and the intended symbolic significance of the portrait image. The portrait

Richard demonstrates this style of denotation. The medium of photography is the mechanical means of capturing the spontaneity of pose essential to the portrait description. The actual material of the photographic images formulates both the portrait representation, and the presentation of the portrait subject matter: the main portrait symbol is reproduced on photo-sensitized canvas, and the subsidiary portrait symbols are presented on photographic paper.

The use of photography, both as a portrait symbol and as a means of accurately portraying the portrait subject, was an important development in the candidate's implementation of symbolism in the portrait making. The original practice of producing life drawing studies of the subject, which was subsequently replaced by the more spontaneous medium of photography, did, however, allow for the exploration of prescribed posing, and a disclosure of personal attitudes toward the portrait making, both on behalf of the portrayer and the portrayed. The life drawing sessions also allowed for the formation of particular character insights.

The use of photography as a means of symbolic representation is detailed in the following commentary:

> Our belief that a camera records an object or scene accurately, is predictable on a veritable correlation between the image and the visual experience of the observer ... The major role of photography in contemporary communication is a visual testimony to the validity of the photographer's subjective perceptions. This testimony is virtually

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> irrefutable as the photographic image is self-confirming. (13)

The catalytic function of the photographic image within the candidate's use of symbolism in the portrait making, was verified in the following discussion of Painting and Photography in Dialogue by Erica Billeter:

> Artists see in the popularity and dissemination of the medium of photography a way of reaching the viewer. Photography thus becomes, for the first time in its common history with art, a means of transmitting artistic statements. Even as late as Pop Art, photography was still serving only for "citations of reality", and in photorealism, photography itself became the motif of paintings. Artists have finally accepted an unprejudiced view of photography, and they naturally make use of this simple, quick, true-to-life and authentic method of representation, in which "authenticity is (not) confused with truth" (Honnef). The authentic thing about photography is the image of reality filtered through to subjectivity of the picture's originator, and not the image of reality by itself. (14)

Furthermore, Billeter comments on the "unique new reality" that a conceptual use of photography introduces:

> .....a reality which is portrayed in each individual work by the totality of its levels of meaning, in connection with their content and appearance. (A given photograph remains - even when it has been artisitcally executed - only an image of reality. In itself it does not produce any new reality, aside from its physical existence.) The new reality of the object d'art comes into being when photography is brought into a context that lies ouside of itself, as far as content and form are concerned. Where the content determines the form. (15)

The determining content in the portrait Michele was the portrayal of a representative routine of the

subject's personal behaviour - hence a cinemagraphic sequence of portrait imagery. In the portrait Keith the photographic documentary in the first portrait image is intended to serve as an introductroy presentation of the portrait symbol. The subject's surrender of these items of clothing for the symbolic portrait had almost ritualistic overtones. The observation may be made that in spite of the photograph being an objective record of reality, the candidate's method of photographic portrayal may be less mechanical than highly personal, for the photographic image of reality is filtered through a subjective selection of content.

> In photography the photographer seeks to document his subjective feelings about the ways in which the world belongs to him - since, even with total objectivity, it is still always the photographer's eye behind the camera which selects the object and the point of view. The artist does not seek out an object for its own sake, but instead, chooses one which helps him to render an idea or train of thought pictorially graspable. For him the photograph is only a means to an end. (16)

A further subjective manipulation of the photographic image in the practical work is the recurring augmentation of the photographic image with some form of autographical mark. Overpainting in oil paints, colour tinting with inks, supplementing the photographic record with three-dimensional found objects, manipulating the technical production of the photographic image, and the use of montage and drawing, are the particular means of the candidate's manual endorsement of the photographic record. The manipulation of the photographic

image may be prompted by the candidate's past experience in painting and drawing but, for the purpose of the research, the action of supplementing the photographic portrait material is a means of amplifying the conceptual reality of the portrait imagery.

A further effect of photography on the formulation of the portrait image in the practical work, was the use of a series of portrait images. As a means of sustaining attention to, and subsequently, a comprehension of the subject matter, a series of portrait images is intended to represent the subject on as many levels as possible, and, so encourage an imaginative response in the mind of the spectator. The presentation of a series of portrait images is a recurring means of visual narration in each of the portrait studies, whether it be a group of two images or a collection of portrait images and symbols. For example, in the portrait sequences of Peter, Bryce, and Michele, an evolution of the portrait representation is presented with the intention of introducing an awareness of symbolic content by means of a cross-reference of visual and conceptual notations in the repetition of colour, form and imagery.

The symbolic function of the chosen medium for each of the symbolic portraits is based on the candidate's awareness of contemporary visual and conceptual issues argued in art criticism.

> At a time when a rebirth of figurative painting seemed impossible, New Realism has

> burst upon the art world as an exciting, viable, controversial and quintessentially modern art form. With his use of the photograph, the New Realist painter combines the tools of technology to record the objects and icons of the modern world. Rejecting the emotional subjectivity of earlier realist painting, he records what is. The paintings present visual fact without comment on the pictorial subject ..... Emotional distance and visual accuracy become equivalents, and reality is rendered with a purity which is both super-real and unreal at once, a purity we have come to accept as real through the ubiquity of the photographic image. (17)

Linda Chase comments further on the New Realist's use of the photograph to create a distance between themselves and the subject matter, stating that in the transference of a three-dimensional image to a two-dimensional plane, the photographic process precludes discussions by the artist that may be based on emotional or psychological preferences. This is because the camera distorts according to the mechanics of its lenses, not according to classical conventions of perspective or the needs of pictorial representation. Chase quotes Tom Blackwell as saying:

> Today photographic images, movies, TV, newspapers are as important as actual phenomena. They affect our perception of actual phenomena.... When aspects of the urban and suburban landscape are portrayed, they are not only being recorded, but are also being used to reflect a distance that has become part of our lives. (18)

The repudiation of any emotional comment and the denial of any humanist intention does not however purge the late 20th century realist art of the urge to convince the spectator of the actual objective existence

of the imagery portrayed - even while preserving a confusion as to whether this is to be discovered within the picture image or outside of it.

Christine Lindley describes the reality that is invoked by Superrealist imagery by comparing it with the subject matter of a preceding art movement, that of Pop Art:

> Pop artists painted famous people, or beautiful stereotypes found in the advertising world; the Superrealists paint the unknown, the anonymous, friends of the artist who look like everyman .... Pop depicted objects as a glamorized consumer product. Isolated from their surroundings seen as in a manufacturer's brochure, they are distant and unattainable, to be desired rather than possessed. Objects in Superrealists works may look shiny and new, but they belong to the realm of the possible because they are shown in a context. A Brechtle car is in someone's driveway - we know it must belong to someone, so we can sense its reality. (19)

It is in the context of this new conceptual realism that the candidate incorporated the use of symbolism in her portrait-making. The symbolic portrait does function as a record of the personality portrayed, but once the 'reality' of the personal circumstance is established, it is intended that the portrait-image become a generic symbol - a personal artifact of the candidate's experience as a painter-artist in the nineteen eighties.

The use of the portrait image as an object-in-itself, allowing the portrait image to comment existentialistically on the subject matter portrayed, is

evident in the work of a contemporary portraitist, Alice Neel. Neel's images of people are documented in order to articulate her own vision of society. She prefers to choose her own subject, rather than fulfill portrait commissions, and the person portrayed is under no obligation to acquire the portrait. Alice Neel is quoted as saying: "I have felt that people's images reflect the era in a way that nothing else could." (20)

In a Neel portrait the pose is as significant as the face. By means of informal and unconventional poses that allow the sitter to feel relaxed and unselfconscious, Neel is able to interpret some half-concealed state of mind - pride, satisfaction, fear, resignation or despair. Her portrait studies have been acclaimed as interpreting the zeitgeist of the everyman. Her portrayal of contemporary types prompts the question as to whether the individuals portrayed represent a generalized group, or are in fact portraits of private personalities. A critic's analysis of two of her group portraits is quoted below:

> The Family (John Gruen, Jane Wilson and Julia) (58" x 60" 1970. Oil on canvas).
>
> We, the viewers, are not concerned with questions of recognition, likeness, flattery nor mockery. Significantly the title omits names. The three figures are contemporary types: man, woman and child, anonymous characters, a family of three familiar-looking people, as we might observe them on television.
>
> It may be premature to refer to the Gruen family as anonymous types. Surely they see themselves in the portrait as recognizable

> individuals. The same can be assumed of others who have posed for Neel. But over the years, the identities of her subjects will gradually be forgotten - save a few, whose image may become commemorative .... One is tempted to ask whether Neel's portraits are really portraits in the sense that a portrait records the image of a person. My own feeling is ambivalent. The painting of Henry and Sally Hope (1977) is without question a portrait, but after our children are gone, who will know - or care? The painting will become 'a Neel'. (21)

An assessment of the symbolic import of portrait subject matter may therefore be: the portrait functions as (i) a representational documentation of personal idiosyncrasies, (ii) a register of social characteristics in an era, reflected in the physical and psychological condition of the subject portrayed, and (iii) a subjective record of the portraitist's response to the imagery and conditions of his own society and life-time. These aspects are evidenced in portrait paintings of the past and the present. The independent and group portrait studies of Frans Hals (1580/5 - 1666), for example, manifest a lively insight into the secular circumstance of the time. The series of self-portraits by Rembrandt van Rijn (1606 - 1669) register his own psychological and physiological changes experienced during a life-time. The portrait studies of Diego Rodriguez de Silva Velasquez (1599 - 1660), in particular, the collection of individual portraits of Philip II of Spain, and, the group portrait of the Maids of Honour (1656. The Prado, Madrid), project the characters in a viably objective image, recording

details of contemporary costume and genre setting, yet, the parade of portrait subjects finally suggests a psychological penetration and the display of personal or political comment.

In the more contemporary portraiture of David Hockney, his portrayal of the portrait subject in characteristic surroundings and attitudes, fulfills all three of the ascribed symbolic aspects of portrait imagery. The portrait paintings produced by Chuck Close (b. 1940) may be seen to fulfill these same symbolic connotations, but from a different standpoint. Close uses the subject matter of portrait photographs as a discipline for the demonstration of his own concerns about visual perception. Although likeness is a by-product of the way he works, Close's relationship to the subjects portrayed (himself and his friends) governs his reproduction of the image:

> It would bother me a lot more if I did a lousy job of translating the photograph of someone I know than if it were a stranger. (22)

> If I were painting a tree, and if it were a little too green, or too red, no one but a botanist would know or care. I wanted to paint something that people cared about - a face contains specific information that people can sense is either right or wrong ..... (23)

His deliberately objective approach to his subject matter is representative of the current concern for a dispassionate record:

> Deliberately avoiding artful composition,

> flattering lighting effects or lively facial expression, he photographs his own friends in a deadpan, undramatic manner, aiming merely to record information about the visible appearance of the subject. He does not seek to use them as a basis for portrait paintings, perceptive psychological studies of his sitter's characters; his concern is with the problem of rendering precise visual information from photograph to canvas. (24)

Nevertheless:

> Although Close's work has superficial affinities with the new realists, his fundamental concerns are of visual perception, specifically the transmission of information by the most minimal means. Chuck Close is an artist directly in the mainstream of the reductionalist tendencies that have dominated art since the turn of the century. However, in Close's work these means are employed to rebuild the holistic image, suggesting the beginning of a synthesis. (25)

The candidate's choice of subject matter and concern with image reproduction is primarily subjective. Her familial and acquaintanceship relationship to the portrait subjects has determined the presentation of the imagery and her use of symbolism serves as the intermediary means of objectifying the subjective message. Ironically, the portrait subject matter that is of particular subjective significance is anonymous to the spectator. The spectator's objective stance is then persuaded toward a subjective participation by means of symbolic considerations in relation to the portrait imagery.

The candidate's stance in the execution of the practical work is twofold. Being contemporary to the Superrealist aesthetic of willed neutrality, the

candidate has engineered the portrait description toward a more objective observance of the subject matter, in which the subject portrays itself in the photographic documentation and display of personal artifacts.

However, the candidate's humanist intentions in the investigation of symbolism in portrait making may instead be compared to the working ethic of the Womens' Movement in America during the last decade: "the personal is political". (26) The question arises as to whether the use of the 'anonymous' portrait serves as an identifiable subject for the extension of symbolic ramifications in the imagination of the spectator, or is merely a subjective format for the investigation of personal insights.

The comments of the art critic, Gail Levin, in her article Edward Hopper's Process of Self-Analysis, furthered the candidate's awareness of further extrinsic symbolic significance in the subject matter of the practical work. Levin states:

> .... it is important to keep in mind that Hopper was directly concerned with emotional content in his art, even though he may not have intended that content to be clearly interpretable. And while the meanings of his paintings may not always be accessible to us, Hopper's admitted search for personal expression invites our investigation into the nature of his personality as a key to the understanding of his art. ..... Through his personal vision Hopper aspired to the universal, refusing to be narrative and aiming instead, at a suggestive symbolic content. (27)

His best results are cited as being the paintings

that "timelessly and poignantly express the drama of human existence". (28) For example, The Hotel Lobby (194?) in which Hopper "accentuates (in the evolution from the preparatory drawing to the final painting) the sense of non-communication to reveal a poignant lack of emotional interaction." (29)

In the light of the above commentary and the aforementioned axiom of the feminist art movement: "the personal is political", the use of personal, subjective content in the symbolic portrait studies, may incidentally formulate a collective "self-portrait" - a description of the artist's psyche, as well as a description of the other portrait subjects' essential characteristic.

The reciprocal influence of an examination of portraiture and symbolic imagery, and the candidate's own experimentation in the making of the symbolic portraits may be summarized as follows: the Renaissance portrait practice of augmenting the portrait image with emblems denoting the subject's identity and status, conceptually supplemented the intention to incorporate a set of personal symbols as an integral part of the portrait description. A problem as to the literal interpretation of the portrait symbol in the practical work, prompted a development towards a more esoteric use of symbolism in the portrait making. The Renaissance style of a dramatic naturalism in

portraiture and the candidate's developing awareness as to the individual characterization of each artwork, furthered the use of symbolic gesture and symbolic programmatic means as a method of representing imaginative insights in relation to each portrait subject.

Symbolist theories as to the nature of pictorial symbolism qualified the candidate's investigation of symbolic portraiture, and raised the question as to the portrayal of likeness in portrait making. The candidate's deviation from the portrait motif in order to represent the visual and conceptual symbolism of the portrait subject developed from the symbolic significance ascribed by the candidate to the medium of production in each of the symbolic portraits.

The medium of photography developed within the symbolism of the portrait descriptions from a programmatic means of subject portrayal, towards an autonomous role as an independent portrait symbol. A subsequent development in the candidate's use of photography in the portrait making was the addition of some autographical mark to the photograph in order to confirm the objective and subjective symbolism of the image.

Finally, contemporary considerations as to the iconography of visual and conceptual reality within the context of portraiture, developed the candidate's awareness of the symbolic significarce of the portrait image as an object-in-itself.

CHAPTER II

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CHAPTER III

THE SYMBOLIC PORTRAITS

An analysis of the practical work.

The practical work consists of eight individual portrait studies, each of which investigates a different style of symbolic representation. In each case, the inherent peculiarities of the portrait subject, and the nature of the candidate's relationship to the subject, has determined the particular imagery of each portrait study. The individual portrait subjects, and a brief résumé of the symbolic intention of each, is as follows:

PETER: an extension of the conventional singular portrait form - a series of six portrait images is instead intended to re-create a personal 'environment' of the subject.

MICHELE: a cinemagraphic sequence of photographic images that defines the subject by means of personal gesture and 'body-language'.

RICHARD: a selection of a dramatic pose that symbolizes a characteristic element of the subject's nature.

KEITH: a representation of the subject by means of a visual metaphor that serves as a deputy image of the subject's physiological form.

MARIANNE: a substitution of an autographical mark as the sign-for-a-portrait.

BRYCE: a transformation of the portrait image towards a visual and conceptual signification of the 'idea' of physicality.

CHERYL: an objective portrayal of subjective content.

PARENTS: a representation of a familial relationship by means of a contextual reference.

PETER

The portrait Peter, is made up of six portrait images (760mm x 500mm each). Three of the images are executed in oil on canvas and three are photographs. The series is presented in the following order, to be read from left to right:

P1 - full colour photograph of head and top torso of subject.

P2 - oil painting of subject in yellow shirt, with red and white striped background.

P3 - oil painting of subject in striped shirt, with black hat.

P4 - oil painting of subject in yellow shirt, with pilot's helmet.

P5 - black and white photograph of subject, with attached non-figurative three-dimensional object.

P6 - full colour photograph of the colour-negative of image P1.

The candidate's visual and conceptual intentions as regards a symbolic representation of the subject in this portrait study is as follows: a series of portrait images was assembled in order to document a range of the subject's characteristic attitudes. A series of portraits of the subject is intended to create an environment of imagery that collectively, and singly, projects a sense of the subject's personality. The use of this schema evolved as a result of the candidate's viewing of photographic portraiture and, in particular, the portraiture of Richard Avedon (b. 1923). (1)

The candidate's use of a series of portrait images is intended to extend the conventional sense of a portrait as a single idealized likeness of the subject. Instead, a 'likeness' of the subject in this portrait study is communicated by means of a sequence of symbolic portrait imagery. The re-presentation of the portrait image and selected personal symbols is intended to stimulate an awareness of the series' symbolic content and to encourage a conceptual interpretation of the portrait subject matter. The form of the portrait series is intended to guide the spectator from a recognizable photographic image of the subject in P1 towards the recognition of a less overt representation of the subject in P6. Although reference to the subject's physiognomy is the basis of character portrayal throughout the series, particular personal possessions that are of subjective significance to the subject, and are of direct and indirect symbolic significance to the candidate, augment the description of character in each of the portrait 'paintings'. The following explanation of the portrait symbols used, serves as a definition of the symbolism of the portrait series.

The juxtaposition of personal symbols such as the imagery of the American flag, the hats, the subject's clothing, and the different portrait poses, sets up a cross reference of imagery that singly and collectively symbolizes the various aspects of the subject's character.

For example, the imagery of the American flag, that appears as red and white stripes in the background of the portrait P2, and is detailed in the "stars and stripes" pattern in the background of P4, is a literal, yet veiled, reference to the subject's physical and psychological 'environment'. The subject does possess an American flag. This item was a dominant feature in the living area of the subject, during the production of the portrait study, as both a decorative momento and a symbol of his political affiliations. Nevertheless, the symbolic potential of the flag imagery, within the context of the candidate's use of symbolism in portrait making, has further significance as regards its role of stimulating a conceptual dialogue between spectator and portrait subject. In this regard, the candidate was influenced by these statements of the art critic, Sam Hunter, who in h. analysis of the work of the Pop Artist, Jasper Johns (b. 1930), states:

> Johns's American flags in particular showed new and startling possibilities of image elaboration by making over the devalued currency of visual cliches which had become merely formal and empty of content due to overexposure. The commonplace is a potential vehicle of art because we are visually blind to its possible meaning; its content includes the apathy which the spectator brings to it. Any dramatic alterations of a cliche gain an added force from the element of spectator surprise and from its low credibility as a source of fresh experience. (2)

The other portrait symbols that develop the symbolic representation of the subject in the portrait

series are the yellow colour code, the photographic and painterly portrait images, and the non-figurative three-dimensional object.

Based on the general blondness of the subject, and the candidate's subjective associations of light and transparency with her understanding of the subject's temperament, the colour yellow was chosen as a portrait symbol. The presentation of this portrait symbol develops from an overt reference within the compositional elements of the painterly portraits towards a more abstract representation in the photographic portraits of the series. In the portrait image, P5, which combines both the painterly and photographic portrait media, the portrait symbol of the yellow colour is presented as a non-figurative three-dimensional object. This object literally refers to the intended associations of light and transparency in its physical nature as yellow pigment and clear perspex. It is however, an 'abstract' design derived from the compositional features of the portrait image and so forms an esoteric sign of the portrait subject. In the portrait image, P6, the symbolic content is abstracted further. A more intellectual representation of the portrait symbolism is registered in the colour and nature of this negative image. The reversal of the negative and positive colour values of the portrait photograph has mechanically introduced the yellow colour code that is a major element of the portrait symbolism.

The nature of a negative photographic image, in which the subject appears to be lit from within, furthers the idea of transparency. An observation as regards the symbolism of the portraiture may be raised at this point. The candidate's attempt towards achieving a more objective, 'realistic' record of the portrait subject matter in the medium of photography, results in the converse effect of a more esoteric and 'abstract' image creation.

The formulation of the portrait symbolism in this series, Peter, was influenced by the candidate's readings of symbolist practices described by Robert Goldwater (3), in particular, his analysis of the symbolic self-portraits of the artists Paul Gauguin (1848 - 1903) and Vincent van Gogh (1853 - 1890). Goldwater details the self-portraits exchanged by Gauguin and van Gogh in 1888. He describes Gauguin's intentions in seeking a "painting equivalent" of the ideas he wished to express:

> Gauguin stresses the abstract character of this work ("so abstract that it is absolutely incomprehensible") because, in large part at least, the meanings are embodied in the qualities of colour and design that are their formal counterparts. (4)

Goldwater mentions that each of the self-portraits has a symbolic programme of traditional and personal reference, and that "it is this palimpsest of meaning, more suggested by the whole rather than by details, conveyed more by attitude and gesture than by legible

sign that gives these pictures their essentially symbolist character". (5)

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MICHELE

The portrait, Michele, consists of a sequence of six photographic images that read cinemagraphically. Each image (210mm x 360mm) is a photographic montage of a black and white photograph and a coloured photostatic copy of a photographic slide. Pencil drawing is incorporated into the black and white photographs.

In this portrait study, the candidate has explored the symbolic significance of personal gesture and 'body-language'. It was found that ordinary behaviour is naturally representative of the individual concerned, and that the register of banal enactments could formulate a symbolic portrait of the individual. The final selection of portrait imagery is, however, determined by the candidate's understanding of the subject. A brief outline of the development of the portrait imagery confirms the representative value of this particular portrait form in relation to a portrayal of this particular portrait subject. The visual documentation of this development is submitted in the form of a supplementary portfolio and is referred to in relation to the selection of symbolic portrait imagery.

Preliminary portrait sittings established the subject's attitudes towards, and behaviour during, the process of portrait-making. A self-conscious awkwardness on behalf of the subject was averted as the subject was allowed to converse and think about current personal topics during the initial life drawing

sessions. A subsequent photographic session was staged in order to establish an objective documentation of the subject's physiognomy. A montage of photostatic copies of life drawings (fig. i, ii) and the screen bromide copies of the photographic images (see fig. iii) served to compare the likenesses of the subject captured in each of the portrait media. Because the enlarged dot screen of the photographic bromides disintegrated the outline of the subject's features, further visual experimentation was done with photostatic copies of the drawn images. A disorientation of the subject's facial structure was investigated in the fragmentation of the profile image and a subsequent collage of the scattered sections. This attempt to organize a representative image, by virtue of the recognition of individual features, produced only random compositions (see figs. iv, v, vi).

Symbolic equivalents of the subject's psychological nature were then considered. Metaphorical associations as to qualities of intelligence, efficiency and aptitude were ascribed to the design elements of the grid patterns of screen overlays, that are used in the process of photomechanical reproduction (see fig. vii). However, such associative interpretations proved to be obscure. Instead, a more recognizable associative scheme of personal behaviour and selected personal circumstances, enacted by the subject under the direction

of the candidate, provided the necessary symbolic reference to the nature of the portrait subject. In directing the subject, however, the candidate merely conceived of the circumstance and influenced the choice of certain personal symbols - the form of enactment was entirely the spontaneous response of the subject. With regard to the engineering of the portrait circumstance and the choice of content - habitual behaviour - reference may be made to the practice of informed selection exercised by the artist, Edgar Degas (1834 - 1917). Degas is quoted as being of the opinion that an artist should know his subject over a long period of time in order to be able to recognize and isolate its most characteristic aspects. (6)

> For Degas, an isolated moment in a figure's movement was to be carefully selected as characteristic of habitudes. It should speak of a whole process of shaping by habitual or practiced repetition - in short, of a whole history ..... He chose his subjects accordingly, concentrating on professional or highly routine-bound behaviour. His laundresses, dancers, performers, women at their toilette, etc. are types in whom even unconscious or casual movements bespeak conditioning by long patterns of recurrence. Their momentary individual gestures, to the informed eye, imbed them in a temporal process as well as in a particular background as social class. (7)

With regard to the candidate's choice of medium and form in this portrait study, reference to the work of the photographer, Duane Michals (b. 1932), served as a platform for the analysis of comparable visual and conceptual notions inherent in the symbolic portrait,

Michele.

> Duane Michals has adopted the photostory form to the function of recording original fables which touch on his intuitions concerning affairs of the spirit. The action is wholly and frankly stage-managed, which simplifies the matter of achieving both narrative clarity and visual interest. Surprisingly, we accept these tableaux as being in some sense real. Our acceptance entails an interesting paradox: we would be likely to reject the manipulation of action if it dealt with natural phenomena; we accept Michal's playlets with the understanding that they are somehow sacramental. They show us the visible symbols of an invisible reality. (8)

The photostory, Michele, that is a symbolic portrait of the subject, engenders the following symbolic reverberations. The combination of two unrelated sequences of action, is intended to instigate reverberations of disparity within the cinematographic reading of the portrait sequence and so prompt a correlation of the similar facial expressions and representative 'body-language' captured in each of the portrait circumstances. Secondly, the small scale of the portrait imagery is intended to stimulate a curiosity in the spectator as regards the intimacy of the portrait circumstance, and so develop the relationship of the 'portrayed' to the 'portrayer' (which is, in this case, the candidate, the camera, and finally the spectator) so that the portrait, Michele, emerges as a curious witnessing of a private performance.

RICHARD

The portrait, Richard, is a montage of three portrait photographs:

(i) a black and white photographic image of the subject (825mm x 1,700mm), that is block mounted onto a shallow, wedged frame. The photographic image is reproduced on photo-sensitized canvas.

(ii) a black and white photograph of the subject (190mm x 238mm), that is montaged onto the main photographic image.

(iii) a black and white photograph of the subject (24mm x 35mm), that is mounted onto the side of the wedged frame. This image is covered by clear perspex (24mm x 35mm x 6mm).

The grey halftones of the black and white photographic film, used in the production of this portrait image, establish the overall colour value of the 'painting'. Airbrush overpainting in blue (and white) acrylic paint is intended to represent one of the portrait symbols that constitute the symbolic portrayal of the subject.

In this portrait study, the possibility of a dramatic pose portraying a characteristic state of mind that is symbolic of the subject's nature, is investigated. The following description of the selected portrait poses serves to outline the candidate's symbolist intentions in the portrayal of the subject.

In the main portrait image, the subject is shown

in the act of rising from a seated position. The shoulder, arm and head movements indicate the strain of lifting the subject's weight off the ground. The completion of the movement, within the context of the portrait symbolism and the dramatic moment of the portrait pose, is, however, intentionally restricted by certain compositional factors. These factors are intended to evoke an empathetic response in the spectator. Firstly, the choice of scale in the main portrait photograph represents the subject in relation to its life-size actuality. Secondly, the edge of the portrait format serve as a restriction to the imagery, so that the portrait image is crowded into the top left hand corner; and the head and shoulders of the subject are cropped off on the top and left hand side of the portrait 'painting'. The subject is therefore restricted not only by its own weight, but by the confines of the portrait format.

In the black and white photograph that is montaged onto the main photographic image, the subject is shown diving into water. The axis of the picture has been reversed, so that the normal reading of a downward, gravitational movement is negated. The image is then one of suspended animation in an obscure circumstance. The disorientation of imagery is intended to symbolize the candidate's interpretation of the restless frustrations engendered in the subject portrayed.

In the black and white photograph that is mounted on the side of the portrait's wedged frame, the subject is shown as a minute figure, rising from a crouching position on a rock out to sea. The scale and circumstance of the figure is intended to communicate an understanding of the candidate towards the subject's projected characteristic of restless vitality.

The dramatic content of the portrait poses is thus intended to symbolize certain psychological characteristics that the candidate has selected as being representative of the subject portrayed. The use of a dramatic pose as being symbolic of the personality of the portrait subject is cited by the art historian John Pope-Hennessy, in his study of Renaissance portraiture. His quote of the "ideal of artistic detachment" voiced by the Renaissance portraitist Tizian Vecelli Titian was of direct interest to the candidate in formulating the symbolic portrait, Richard. He comments:

> Titian's practice of allowing the sitter's personality to dete mine the structure of the portrait gives his work greater variety than that of any other Renaissance portrait painter. Three hundred years before Degas, he made it an article of faith to "make portraits of people in typical attitudes and to give the same degree of expression to the body as to the face". Each was a unique experience, and could only be so because the circumstances which evoked it were peculiar to that sitter and were not susceptible of repetition. (9)

Furthermore, in reference to the portraits of Titian, Pope-Hennessy raises the question as to whether the dramatic portrait image transcends a personal description and instead enacts a generic mood of the

human typing (10). This enquiry prompted the candidate to consider the significance of the 'anonymous' portrait (in this case, the portrait of Richard) being other than a record of character, and instead a conceptual interpretation of a psychological characteristic. This consideration was fostered in a further reference to the symbolist intentions of the sculptor, Auguste Rodin (1840 - 1917), as discussed by the critic, Robert Goldwater. Goldwater describes Rodin's practice of giving an abstract meaning to a realistic study:

> Rodin assigns generalized meanings to the deliberately incomplete, or fragmented, figures of Meditation and Earth. Such subjects were of course part of the common stock allegory, and they fit well with Rodin's traditional belief in the instructive and ennobling purposes of sculpture: but in Rodin's handling they are not conventional allegorical figures, identified by attitude and costume, and so leading to literary reference and associations. Their significance lies entirely within the forms themselves: through expression, through gesture, through the entirety of bodily pose, they embody states of feeling. This is what Rodin indicates when he says; "The sculpture of antiquity sought the logic of the human body, I seek its psychology". (11)
>
> In Rodin's work it is, in fact, the body as a whole that gestures; in the Burghers, as in the more passionate figures in, or associated with, the Gates of Hell, the whole figure strains and bends in response to an inner feeling, so strong that it attempts to free itself from its bodily confines. Although they take human shapes, the informing forces are akin to those that run through van Gogh's landscapes, twisting trees and earth in a continuous rhythm. This is why facial expression, which communicates only individual feeling, is rarely rendered in detail and never counts as separate from the rest, and why the fragmented figures

> lacking heads or reduced to torsos, concentrate the same kind of energy and feeling. It is not persons that Rodin portrays, but states of mind, despair, or joy, or anguish that have for the moment taken material form so as to become visible: in the words of Mallarme: "to clothe the Idea in visible form". (12)

Nevertheless, the candidate's prime objective is the symbolic portrayal of an actual individuality rather than the representation of generic human typing. Any generic interpretations of the portrait symbolism are dependant on the spectator's response, and the objective significance of the portrait itself.

Besides the dramatic content of the portrait pose, other portrait symbols are incorporated as symbolic referents. These are; the water imagery, the portrait colour code, and the portrait medium. The visual reference to water and the choice of French ultramarine blue as portrait symbols are, however, of subjective conceptual significance to the candidate rather than of discernable significance to the spectator. For example, the fluidity of water symbolizes, for the candidate, the restlessness of the character of the portrait subject. The introduction of a colour code in the photographic image is a departure from objectivity by the candidate, and is a symbolic means of encouraging a subjective interpretation by the spectator.

The candidate's use of photography as a portrait medium in this portrait study, is of particular symbolic significance. The life-size scale and the photographic

realism of the main portrait image is intended to introduce the physical actuality of the portrait subject. The shallow three-dimensionality of the projecting wedge-shaped photo-mount, the montaged photograph and the perspex piece are intended to reinforce the material actuality of the portrait image. The portrait photograph thus becomes both form and representation.

As regards the relationship between reality and the representation of really the following analysis of the photographic pictures of Heribert Burkert (b. 1953) furthered the candidate's appreciation of the recycled reality of the photograph image:

> In his pictures Heribert Burkert concerns himself with the relation between reality and the representation of reality. He does not photograph any accidentally discovered excerpts from reality, but presents a posed reality, provided for the sake of the photograph. So there arises a photographic metalanguage, which makes no further statements about reality itself, but rather statements about the reality of the picture and the medium of photography. In Die Einsicht in Bilder (Insight in Pictures) Heribert Burkert deals with conditions intrinsic to the medium and with the materials which underlie photographs. The raising of the piece of turf is shown. We see the materials, grass and soil. The photograph bent upwards shows the material of which the picture is made: paper. The structure of the surface (grass) cannot be distinguished on either level. The differences become clear only through the lifting of the turf and of the picture: beneath the patch of grass, the soil is visible. The upward arching photograph reveals on its underside the physical substance of which a photograph is made. (13)

It is the candidate's intention to underplay the

associative intimacy of close-up photography in the life-size photograph of the subject in this portrait study. Hence the choice of black and white film for the reproduction of the image. The halftone colours of the black and white photograph also serve as a neutral background for the presentation of the portrait symbol - the blue colour. However, the choice of black and white film as the portrait medium is of further significance as regards its symbolic value:

> The very nature of pulling something from the context of its natural surroundings automatically creates a super-dramatic image. However, this surer-dramatic image minus its natural colour equates itself into (sic) a psychological truth. In other words, it is a combination of overstatement and understatement. This combination results in an acceptable or believable statement. (14)

The gradation of scale in the portrait imagery is used as a compositional device to highlight the significance of size in this portrait study. A conceptual pun as to the realistic connotations of photographic accuracy is engendered in the difference of scale between the life-size figure image and the small 35mm photograph on the side of the wedge-shaped mount. The photograph is cut out from the contact sheet of the black and white film, and is thus the real-life size of the film image, and a minutely accurate representation of the portrait subject.

KEITH

The symbolic portrait, Keith, is comprised of a set of resinated clothing: a khaki shirt and khaki shorts (1,135mm x 650mm. Fabric and fibreglass resin). This portrait symbol is augmented by two further images: a photostatic collage (1,100mm x 750mm. Black and white photostatic copies, ink and coloured pastel) and a photo-text combination (1 100mm x 750mm. Black and white, and colour photographs).

In the portrait, Keith, it is the candidate's intention to represent the subject by means of a deputy image. The deputy image, in this case, is a set of the subject's clothes, which serve as a conceptual extension of the subject's physical being. The character of this portrait symbol is also intended to be representative of the subject's psychological character.

As the portrait of Keith, the resinated clothing dominates the portrait presentation and is visually and conceptually supported by the two augmentary elements - the photostatic collage, and the photo-text combination. The photostatic collage is a duplicate record of the portrait imagery and serves as a format for the presentation of the clothing. The clothing is resinated in order to establish this "ready-made" object (15) as a 'painting' rather than sculpture. The photo-text combination serves as a visual and conceptual explanation of the portrait symbolism. Therefore, in this portrait the choice of imagery and the method of

production combine as symbolic equivalents of the subject.

The operation of the cloth ng as a deputy image of the subject is furthered by the conterts of the photo-text combination. In the first five frames of the photographic sequence, figurative reference to the subject is censored. The primary representation of the subject is in the imagery of the clothing. As the clothi ng is removed and becomes an independent object, so the subject's physical appearance is re-instated. The introduction of colour photography is similarly intended to further the independent 'reality' of the clothing imagery. The photographic montage of a coloured reproduction of the clothing imagery over the black and white photographs in frames six, seven and eight serves to accentuate the clothing imagery as the subject discards these items. Thus by means of a substitution of images, the clothing is presented as the deputy image of the subject portrayed.

At this point, a brief explanation of the candidate's, use of the photo-text combination details the symbolic potential of this portrait medium. The narrative serialism of the photo-text combination and the audio-visual subtitles to each of the frames is intended to invite the spectator to imaginatively participate in the circumstantial 'reality' of the portrait description. The use of the photo-text combination as a contemporary

art form is outlined in the following assessment of Story Art, or Narrative Art. The art critic Margrethe Jochinsen details the significance and function of this visual schema as follows:

> After the activation of the body as an artistic medium at the end of the fifties and beginning of the sixties, there followed at the end of the latter decade the activation of the brain, the apparatus of thinking, the power of imagination. The use of colloquial speech and photography as artistic media, since they were relatively uncomplicated to set in motion, and had a rather impersonal effect, offered appropriate assistance in this effort. Neither was accorded any artistic value of its own, both function with equal value at the perimeter of the artistic event. which took place in the realm of thought, beyond the realm of the visible.
>
> .... in this phase of art, not only did the processes of thinking and imagination become the focus of the artistic work, but also the instruments - language and photography - were developed, which the text-photo artists of the mid seventies, e.g. Bill Beckley, used .... under the rubric of Story Art or Narrative Art.
>
> In their works, these artists use language as a medium for rendering sequence of events and trains of thought, which, owing to the spatially and temporarily fixed nature of the picture, cannot be communicated directly. They compose their texts in colloquial language, which thoroughly reveals personal traits without claiming any special literary merit.
>
> The same is true of the photographs. They are most easily compared to rather accidental snapshots; that is, to pictures which do not reveal any formal aesthetic ambitions, and which have been made or selected, not by the eyes of a "professional photographer" but by those of a "portraying" artist. (16)

An exploitation of the allegorical sub-themes engendered in the form of Story Art is explored by the

artist John Baldessari (b. 1931). Although his intended aggressive dislocation of any logical sequence within the photographic and textual meaning of his work, is decidedly different from the candidate's use of the serialism of the art form, a description of the inherent symbolic significance of the imagery was of interest to the candidate. The art critic, Hal Foster, describes Baldessari's work as follows:

> John Baldessari's "Blasted Allegories (Colourful Sentences)" of 1978 consist of clusters of four or more polaroid photographs of "random TV" scenes, (often tinted) captioned, and arranged in novel kinds of syntax .....
>
> In each case a caption articulates the photograph or adds information that is necessary, contradictory, or superfluous .... Quickly the work devolves around this opposition - for all the captions oppose the photographs somehow, reducing, obfuscating or erasing them ....
>
> In effect, meaning is both given and taken away: Baldessari maps out a morphology of meaning independent of a logic of truth. (17)

Foster then analyses the allegorical content of the imagery used, and the effect of its reading:

> One form of allegory is of course that of television - its typology. ....residual in it are the psychology of physiognomy and the value-system of colour - colour as emblem (e.g. blue as faith), or character index (e.g. yellow as cowardice), both of which are related to humour in the old sense. In television these things are the codes of personality and, as such, they are standard; for the more immediate the attraction or repulsion the better. This is where typology relates to discrimination and if this may be called a moral level in the schema of allegory, it is here blasted.
>
> It is blasted in many ways: (1) Baldessari

> decontextualizes the types, defining them as such, i.e. as artificial; (2) he performs on the types the typological technique of hyperbole, i.e. he overdetermines them; the verbal and visual typology compound, and the whole is inflated to a melodrama that defeats itself; (3) he underdetermines or contradicts the types, reducing or opposing a verbal and visual typology, or, otherwise confusing or disconnecting them. The result is that our discriminatory reflexes are retarded, even checked. (18)

The candidate's investigation of a symbolic significance within the context of contemporary art imagery resulted in a further comparison of the portrait Keith with the "combine paintings" of the Pop Artist, Robert Rauschenberg (b. 1925). The art critic, Alan Solomon, analyses the symbolic effect of Rauschenberg's paintings as follows:

> .... the work of art has stopped being an illusionary world, or a fragment of such a world, surrounded by a frame which cuts it off irrevocably from the real world. Now the entrance into the picture of objects from outside - not as intruders but as integral components - breaks down the distinction between a shirt collar, say, as an article of clothing, and the same thing as an emotive pictorial device. In other words, we begin to operate here in an indeterminate area somewhere between art and life, in such a way that the potential of enrichment of life as art merges inseparably with the possibility of making the work of art an experience to be .... more directly felt than the previous nature of paintings and sculpture .... (19)

As regards the selection of the clothing imagery to effect a symbolic portrayal of the subject, the Super-realist ceramic sculptures of Marilyn Levine (b. 1933) provided conceptual parallels as to the representational value of the imagery. Her three-dimensional trompe-l'oeil objects are

intended to effect indirect portraits of those who have used and handled them. She says herself:

> My work is involved with a study of the individual and the use of the object, reflected through the mirror of personal goods. Wear, use and their associations evoke a comparison. (20)

Christie Lindley comments:

> She chooses leather (and occasionally canvas) objects, because they best reveal traces of their users. The passage of time, she feels, is expressed by the wrinkles and abrasions which such things develop, and they also reflect the personalities of their owners.
>
> For similar reasons she avoids "new pieces, or those too involved with a particular style. An over-awareness of the era would dilute the impact of humaness. My boots could be either fifty weeks old or fifty years old. Their time in history is totally indeterminate". Yet, however, intentional or not, such use of timeless subjects is essentially romantic.
>
> In an age of mass-produced, synthetic goods, leather objects such as Gladstone bags and stout lace-up boots symbolize a yearning for the past, when objects were well made in "natural" materials, and by hand. Levine's chosen objects also often suggest travel and adventure, the city-dwellers dream of being alone in the wild, close to nature. The leather jacket is not a slick, fashion garment, but one made to withstand the great outdoors; the leather mug is reminiscent of the itinerant cowboy; the mud-caked boots conjure up hardy pioneers or lumberjacks. No doubt these objects are still in common use, but when viewed within the context of the predominantly city-based art world, they evoke distant and exotic myths. (21)

The above quoted response of the art critic, as to the imaginative associations of the artist's subject matter, reinforced the candidate's subjective anticipation of symbolic overtones in the selected

portrait imagery of Keith.

In Levine's sculptures symbolic overtones are also evoked by "a dislocation of expectation" (22) in the life-size ceramic 'leather goods'. Permanent hard materials are used to simulate soft transmutable ones and the illusion is so complete that the spectator is prompted to handle them in order to establish if they are not in fact the real thing. Lindley parallels this dislocation of expectation with Marcel Duchamp's marble 'sugar' cubes in Why_not_sneeze_Rose_Selavy? 1921 (assisted ready-made 102mm x 154mm x 215mm, bird cage, marble, cuttlebone, wood, mirror and thermometer).

> But unlike Duchamp's, her works seek total illusionism and show a strong commitment to craftmanship.
>
> The eeriness of the illusion is further reinforced in exhibitions where she shows the works in specific contexts, such as hanging a ceramic 'leather jacket' from a real coat rack .... Although she is aware that "the conflict between visual and tactile clues disturb one's sense of reality", she is not solely concerned with such concepts and places great emphasis on the significance of subject matter. (23)

MARIÁNNE

The portrait Mariánne, is made up of two images (795mm x 1,145mm each). The two images are inter-dependent: the first, more abstract image is explained by the figurative content of the second image; and, a symbolic reference as to the portrait subject matter of the second image is presented in the imagery of the first portrait image. The first image (M1) is traced from the second, and is comprised of watercolour, gouache, acrylic and pencil marks on tracing paper, together with a montage of sections of coloured photographs. This image is mounted on white primed hardboard. The second image (M2) comprises a black and white photographic image that is reproduced on photo-sensitized canvas and mounted on chipboard. A montage of segments of coloured photographs of the subject, is superimposed on the black and white photographic image. Re-touching of the photographic image is executed by hand with oil paint in the coloured area of the photograph, and with an airbrush, black ink and acrylic paint in the black and white areas of the photographic image.

In this portrait study, an autographical mark is used as an expressive form for symbolizing the character of the portrait subject. The use of a gestural mark as a portrait symbol was developed from the candidate's observance of the subject's personal habit of smudging the outline of her lipstick application. The portrayal of the subject is set within the context of the subject's enactment of female appearances. The formal

elements of the portrait image that have been manipulated by the candidate with expressionist intent - the colour slashes in M1 and the smudged outline of the portrait photograph in M2 - are invested with symbolic significance.

As regards the candidate's discovery of a personal hieroglyph, a sign-for-a-portrait, in the symbolic portrait Mariánne, correlative inspiration was gleaned from the portrait making of Henri Matisse (1869 - 1954). (24) Matisse describes a sign as being the briefest possible indication of the character of a thing. He uses the example of drawing a tree to explain his concept:

> ....There's no question of my drawing a tree that I see. I have before me an object that affects my mind not only as a tree but also in relation to all sorts of other feelings. I shan't get free of my emotion by copying the tree faithfully or by drawing its leaves one by one in the common language, but only after identifying myself with it. I have to create an object which resembles the tree. The sign for a tree, and not a sign that other artists may have found for the tree .... (25)

The issue of imitation and invention within the context of the discipline of portraiture is discussed further by the artist, Francis Bacon (b. 1909). He comments that the imitative role of portraiture in the past has been taken over by photography, and that the portrait should instead, "unlock the areas of feeling which lead to a deeper sense of the reality of the image." (26)

Bacon goes on to explain the emotive value of the illustrational (imitative) and non-illustrational (inventive) form:

> .... the difference is that an illustrational form tells you through the intelligence immediately what the form is about, whereas a non-illustrational form works first upon sensation and then slowly leaks back into the fact.
>
> .... I think the texture of a painting seems to be more immediate than the texture of a photograph, because the texture of a photograph seems to go through an illustrational process onto the nervous system, whereas the texture of a painting seems to come immediately onto the nervous system. (27)

In the symbolic portrait study, Marianne, the candidate's imitation of the subject's lipstick smudge, is presented as the invented portrait sign.

Other aspects of the portrait symbolism - the four-part portrait image, the black and white portrait photograph, the painted waistcoat image, and the montage of segments of coloured portrait photographs - are developed from an earlier, more literal symbolic interpretation of the portrait subject. The earlier symbolic portraits - a set of four portrait images (485mm x 485mm each, oil on canvas) - were discarded by the candidate on the grounds that a literal interpretation of the portrait symbolism proved to be a superficial representation of the portrait subject. Instead, the symbolic content of the original portrait symbols is re-interpreted in terms of more personalized referents in the final two-part portrait image. For

example:

(i) reference to the number four, evidenced in the earlier number of portrait images and the four-sided square format of each, is repeated in the four-part figurative image in the final portrait study. The use of the square, or the unit of four, is originally derived from the subject's feature of a square jawline.

(ii) the colour choice of black and white, that was intended to represent the subject's pale skin and dark hair, was illustrated in the earlier portrait paintings in the checkered background of two of the paintings. The black and white theme is retained in the later portrait study by virtue of the choice of black and white film as the portrait medium. The checkered background in two of the earlier paintings was intended to refer to the idea of checkerboard games, and thus symbolize the playful, or coquetish nature of the subject. Emblematic imagery of this nature is subsequently discarded. The caprice of the subject may instead be suggested by the mirror imagery in the later portrait description.

(iii) reference to a Persian carpet design in the background of an earlier portrait image is re-interpreted in the coloured overpainting of the waistcoat image in the later portrait study. The

waistcoat image is a more personalized referent as regards the subject's nature and style of personal adornment.

(iv) reference to the subject's physiognomy as the 'mask' of feminine notions was portrayed in the Medusa-like imagery of an earlier full-face portrait painting. In the later portrait 'painting' the idea of the face being a mask is implied in the masking of the full-face image with the photographic montage. The facial feature of the subject's red lipstick, that was emphasized in impasto paint in the earlier portrait images is re-interpreted as red gestural marks in the later portrait image. The image of the mouth is also retained in the coloured photographic montage.

In comparison with the symbolic, photo-realist work of Audrey Flack (b. 1941), the portrait imagery in the painting, Marianne, acquired further communicative potential:

> From 1976-8 Flack worked on three giant eight foot (2,440mm) square canvasses, in which she united all her earlier preoccupations and developed the latent symbolism of her 1972-6 paintings. Collectively known as the Vanitas paintings, to acknowledge the seventeenth century still-life tradition which inspired them, she chose objects which symbolize universal concerns to convey moral messages. One work deals with war, another with fate and fortune, while Marilyn 1977, focuses on human tragedy. Flack chose Marilyn Monroe because she feels that people identify with her, that her tragic life and her

> survival in public memory are symbolic: "I think all three paintings are a protest. They are saying fight back ...." Flack uses universally understood symbols - a candle, a watch, an egg-timer stand for time, fruit and flowers suggest the ephemerality of living things. She does so because she seeks to make the subject matter as well as the style of her work accessible to all. Flack has turned photo-realism into a language with which she conveys meaning. (28)

In the portrait, Mariánne, the symbolism of the mirror imagery and the waistcoat may be extended to include generic overtones as to the nature of female vanity and its ideal of the femme fatale. Such symbolic overtones may be engendered in the portrait description by virtue of the female subject matter, but these interpretations are secondary to the representative value of the portrait as a personal symbol.

BRYCE

The portrait, Bryce, consists of four portrait images. Each of the portrait images develops a particular aspect of the portrait symbolism, and, although disparate in form, each is analogous in terms of compositional proportions and image production. The first image (B1: 720mm x 420mm. Oil on canvas) portrays a stylized reference to the subject's physiological features and introduces all of the selected portrait symbols. The second image (B2: 720mm x 420mm. Oil on canvas) is a visual summary of the portrait symbols referred to in B1. The third image (B3: 720mm x 420mm. Mixed Media) is an adderdum portrait in which conceptual aspects of the select portrait symbols are developed. The fourth image (B4: 720mm x 1 400mm. Mixed Media) is an iconographic record of the visual and conceptual symbolism of the preceding portrait images.

In this portrait study it is the candidate's intention to pursue the possibility of the portrait image becoming a visual and intellectual sign of a conceptual 'idea'; in this case, the idea of 'physicality'.

The three portrait symbols that support the symbolism of this portrait description are the hair, the brick imagery, and the red colour code. The prime significance of these symbols lies in their development and inter-relationship with each other as regards the candidate's intention that they become visual and

intellectual signs of the idea of physicality.

The subject's remarkable physical feature of red hair is the token image of identity in the portrait study. Symbolic reference to the subject's hair is intended to evoke associations of manly vigour, and thus refer to the nature of the subject's physicality. The brick imagery, in turn, has, for the candidate, associations of the idea of obstruction, substance, force, which are the qualities ascribed to the exaggerated bulk of the body form in B1. This reference to the brick imagery is ultimately intended to refer to the portrait concept of physicality. Further symbolic reference to the subject's physique is included in the clothing worn by the subject. The clothing both obscures and exposes the physique of the subject, and introduces the symbolic red colour code. The red colour code, however, is intended to refer more closely to the subject's psychological nature. The notion of red hair being indicative of a fiery nature complements the candidate's associations of dogged determination and mental intensity with the nature of the subject portrayed. The symbolic function of this colour code is similar in significance to the use of yellow and blue in the portraits of Peter and Richard, respectively. It may be noted, however, that reference to this portrait symbol diminishes as the imagery of the subject's body form is superseded by the symbolism of the brick imagery

(see B2, B3 and B4).

A conceptual reference as to the 'physicality' of the subject matter is also intended to be symbolized by the use of impasto paint in the production of all four of the portrait images. Similarly, the use of collage in B3 and B4, and the conceptual pun in the wallpaper imagery of B4 is intended to emphasize this aspect of the portrait image. In the portrait image B4, the preponderance of the symbols denoting physicality, accents the candidate's intention of the elevation of the portrait concept (physicality) over the portrait subject.

Some comment as to the inclusion of the blue colour in the portrait images, B1 and B4, is deemed necessary at this point. In the portrait image B1 the blue, 'aerial' colour is included as a conceptual contrast to the 'earthy' opacity of the brick imagery. In the portrait image B4 the conceptual development of the blue area as 'sky', in contrast with the brick imagery as 'wall', is furthered by the treatment of each element. The smooth surface of the blue area (in part) is intended to promote the associations of 'air' and 'sky', while the use of wallpaper for the brick imagery is intended to pun on the idea of a brick 'wall'.

The candidate's representation of the hair within the portrait imagery, entails a development of this image from a stylized interpretation in B1 and B2 towards the actual presentation of a 'relic' of the

subject matter in B3 and B4. In B1 the body form displays the subject's head and body hair in a stylized, painterly manner. In, B2, the stylized imagery of the subject's head and facial hair is isolated from a figurative context and a more realistic rendition of the subject's chest hair serves as the principal anatomical reference. In B3 and B4 actual clippings of the subject's head hair is applied to the paint surface of the portrait images. The stylistic development of this portrait symbol is intended to further the conceptual significance of the portrait symbolism in the image B4.

The candidate drew on no direct influence from specific contemporary art imagery, or her research of current and historical art criticism, in the production of this portrait image, making its imagery primarily original.

CHERYL

The candidate's self-portrait consists of a four-panel glass screen (1,750mm x 2,420mm) which contains the following imagery:

Panel_1 (1,750mm x 650mm) which contains a coloured, transparent photographic image of the subject.

Panel_2 (1,750mm x 650mm) which contains coloured slides of the subject with the photographic image of Panel 1. Acrylic paint is sprayed onto the inside surface of this glass panel.

Panel_3 (1,750mm x 650mm) which contains a reference to the outline of the imagery of the two preceding panels by means of the sprayed, acrylic paint outlines.

Panel_4 (1,750mm x 650mm) which contains minimal reference to the acrylic paint spray at the edges of the glass panel.

The candidate's intention in this portrait study was to produce an objective representation of the subject. A so-called objective representation of self is registered in the choice of photographic imagery and the reference to life-size in the scale of the portrait. The presentation of the portrait in a free-standing structure, together with its life-size image, is intended to symbolically represent the physical presence of the subject. The portrait image itself has further connotative value as regards

the nature of the materials used in its production and the intended symbolic representation. The transparent imagery is interded to cast a shadow of the image, just as the body form of the subject casts a shadow of its form.

However, the inherent intuitive selection of the portrait imagery introduces new qualities and contradictions to the symbolism and intentions of the portrait description. The shadow image, for example, does not, in fact, refer to the 'reality' of a solid object, but instead, operates as an elusive, luminous reflection of the transparent portrait image. Similarly, the transparency of the portrait materials forms an oblique and contradictory reference to the form and substance of the portrait subject. In Panel 4, for example, the absence of the portrait imagery is intended to result in a statement of no comment.

The implied qualities of an elusiveness and ethereal nature that emerge from the portrait description, are ultimately symbolized in the 'rainbow' colours of the portrait imagery. The candidate's intuitive selection of the rainbow concept as a portrait symbol is intended to represent the artistic aspect of the subject's character, and to refer to the subject's particular colour sensibility.

In conclusion, it is the intuitive, subjective aspects of the portrait description, in contradistinction to the objective referents, that have possibly rendered a

tolerably accurate comment as regards the nature of the subject.

PARENTS

The dual portrait, Parents, is made up of a collection of photographic images and three-dimensional objects. These are:

Figure 1: a recent (1980) black and white photograph of the candidate's father (490mm x 345mm).

Figure 2: a full colour photograph of the lounge interior of the candidate's parents' home (1,080mm x 630mm).

Figure 3: an old (1950) black and white photograph of the candidates mother, and herself as an infant (670mm x 405mm).

The above three photographs are mounted on an asymmetrical wooden triptych (1,100mm x 1,450mm).

Figure 4: a dual portrait of the candidate's parents (95mm x 70mm).

Figure 5: a commemorative ceramic jug of Field Marshall Lord Montgomery (approximately 115mm x 115mm x 115mm).

Figure 6: a photograph album, containing old photographs of the candidate's mother and herself (115mm x 220mm).

The dual portrait photograph, the jug and the photograph album are presented on a half-circle wooden table (740mm x 900mm x 450mm) centred below the triptych.

The candidate has portrayed her parents within the context of their familial relationship. The subjects, Jack and Bettine Gage, are presented solely within the

context of their parental roles. The portrait image thus signifies the candidate's subjective experience of the parent/child relationship.

The imagery of this portrait study acquired further connotative value in the light of an analysis of the symbolic significance of the portrait pairting of Giovanni Arnolfini and His Bride (1434. The National Gallery, London), by Jan van Eyck (c. 1390 - 1441). The art historian, H.W. Janson, describes the painting as "a pictorial marriage certificate": (29)

> .... the domestic setting, however persuasively realistic, is replete with disguised symbolism of the most subtle kind, conveying the sacramental nature of marriage. The single candle in the chandelier, burning in broad daylight, stands for the all-seeing Christ (note the Passion scenes of the mirror frame); the shoes which the couple has taken off remind us that they are standing on 'holy ground' ....; even the little dog is an emblem of marital faith and the furnishings of the room invite similar interpretation. (30)

The symbolic function of the van Eyck portrait, as a pictorial marriage certificate, the symbolic setting of the portrait circumstance in the bridal chamber, and the symbolic content of the portrait imagery, which includes religious emblems and contemporary symbols that were of generic significance at the time of the painting, stimulated a re-evaluation of the symbolic function, setting and content of the Parents portrait.

In this instance the candidate was led to consider the particular significance of the handling of the domestic setting and the portrayal of the subject within

this context. For example, the full colour photograph of the lounge interior is a symbolic portrait of the candidate's parents The paraphenalia displayed in the photograph is inherently representative of both parents, and of their marital environment. The portrait of a place thus becomes an explanation of the people. The use of colour and the choice of scale is a compositional, and symbolic, means of emphasizing this image as the focal point of the triptych form and as the central theme for the presentation of the two flanking black and white photographs. The order of reading and the asymmetrical design of the triptych form is symbolic of a domestic hierarchy. Reading from left to right the portrait of the candidate's father is placed first, as the nominal head of the household. Yet this portrait image is smaller than that of the candidate's mother. The scale of each portrait is symbolic of a subjective preference as regards the nature of each parental role.

The use of mixed media in the production of the portrait image is of further symbolic significance. The choice of specific photographic material, i.e. black and white or colour film, matt or gloss paper surfaces, is intended to function symbolically as well as compositionally. The choice of colour photography for the portrait image of the lounge interior was influenced by the following critique by Max Kozloff. He quotes

the opinion of the photographer, John Stockdale:

> Colour is less literary than black and white and lacks historical associations. Photographs can be made to exist in the present with colour. A subject which would merely be nostalgic in black and white is given immediacy by colour and instilled with a resonance between past and present. (31)

Kozloff then concludes that Stockdale:

> ....may be alluding to nothing more than the relative newness of the medium as a serious vehicle in the photography. Colour, for him, wipes out the familiar perception of photographs as automatic time capsules. The remark is psychologically interesting not only because it joins a reference to absent objects with sensory restriction. It also ascribes to colour a potent autonomy, as if it were cut away from the world of temporal experience - abstracted, in other words. (32)

The symbolic significance of the candidate's use of colour photography in the portrait imagery is that the colour photograph image is intended to present a more realistic documentation of the portrait description.

However, the use of black and white photographic imagery is also supportive of symbolic content. The choice of medium in the black and white portrait photographs of each parent has the following connotative value. In the portrait photograph of the candidate's father, the glossy surface of the photographic print is contrasted with the matt surface of the portrait photograph of the candidate's mother. Subjective associations as regards the portrayal of the subject as a business executive are engendered in the nature of the portrait medium. Similarly the reproduction of the soft focus image of the candidate's mother on matt

photographic paper is intended to effect an empathetic response as regards the sentimental content of this portrait image.

The three-dimensional objects that are presented in the portrait - the table, the jug, and the photograph album - are, in turn, intended to reinforce the 'reality' of the photographic documentation. For example, the half-circle wall table is placed beneath the colour photograph of the lounge interior with the intention of both visually and conceptually extending the two- dimensional 'room space' of the photograph into the three-dimensional surrounds of the spectator's space.

Furthermore, the jug, which appears in the black and white portrait photograph of the candidate's father, is presented in full colour, and in the third dimension, on the table below the portrait photograph. It is intended that a metaphorical interplay of the facial resemblance between the subject and the jug 'portrait', should attribute the three-dimensional object with the representative authority of being a symbolic 'persona' of the subject portrayed. Similarly, the photograph album is presented in conjunction with the portrait image of the candidate's mother. As well as being the prototype of the portrait image, this personal item is representative of the nature of the personality portrayed and the nature of the relationship described.

As regards the intended revelatory function of these

portrait symbols, the candidate compared her use of symbolism in the portrait Parents to the intention behind the Dada-Surrealist quest for the revelatory "found object" described by the art historian Carla Gottlieb. (33) Gottlieb refers to Francis Picabia's (1879 - 1953) Object Portraits, and comments that:

> Picabia's aim was to question the validity of the traditional way of viewing things by likeness; for that he substituted the referential attribute. (34)

Similarly, an awareness of the semantic ambiguity of Pop Art imagery developed the candidate's interpretation of the found object as a portrait symbol. The work of Jim Dine (b. 1935), especially his group of paintings done in 1961, were of particular interest in terms of their referential attributes. For example, the work entitled An Animal, comprises of a fur rug, and the work entitled Blonde Hair consists of yellow paint. Both works portray the idea by means of metaphorical displacement. In the portrait Parents, the found objects that are selected as portrait symbols simultaneously fulfil the candidate's intention of creating a symbolic portrait, and, a particular representation of the nature of the subjects portrayed.

As regards the candidate's combination of photographs and objects in the production of the portrait image Parents, Gregory Battcock's review of Joseph Kosuth's (b, 1945) series called Object Definitions is of comparative conceptual value:

> Joseph Kosuth considered the nature and function of art and endeavoured to detach it from such non-essentials as its decorative (aesthetic) purpose. When he uses images in his own art works he has employed the "anonymous" form of the documentary photograph, which, in the series called Object Definitions, is juxtaposed with the very same object of which it is an image, together with its verbal definitions as given in the dictionary, presenting to our contemplation three different methods of investigating the world. (35)

It is consequently noted that it is the arbitary re-construction of the home environment in the portrait Parents that may serve to portray the deeper psychological reality of the subject that is symbolized in this portrait study.

CHAPTER_III

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CHAPTER_IV

THE_USE_OF_SYMBOLISM_IN_PORTRAIT-MAKING

A_conclusion_with_findings.

The following observations on symbolism in portrait-making, continue the hypothesis as to the potential of portrait imagery, and summarizes particular findings which emerged in the production of symbolic portraits.

The hypothesis that the portrait image formulates a myth of selfhood is ultimately satisfied within the personal experience of the candidate in the making of the portraits. Although the portrait paintings are representative of the subject's portrayed, the candidate's use of symbolism in the portrait studies has provided a means of expressing personal, abstract notions that are native to herself. The body of practical works may thus be seen to be a visual counterpart of subjective concepts that are representative of a subconscious awareness of self.

In the candidate's selective demonstration of the use of symbols in portrait-making, the intention to interpret a set of personal symbols that would represent the personality of the subject and possibly replace any physiological reference to the subject, proved to be difficult and contradictory. Some physical record of the subject, usually a photographic form, invariably remained. The replacement of the physiological record of the subject by means of associative portrait symbols tended towards surrealism and so

overshadowed the conceptual 'realism' of the portrait study.

In each of the portrait studies in the practical work, the selected portrait symbols have a twofold function. The visual symbols operate on more than a visual level. They are also intended to stimulate conceptual associations. By means of metaphorical displacement and the serialism of the portrait images, the spectator is encouraged to supplement the perceived visual phenomena with intellectual associations and a subjective experience, thereby creating a conceptual image within the record of reality. The interplay between the levels of visual and conceptual reality is intended to afford the portrait image its symbolic vnamism.

The portrait symbols used by the candidate, that ..ve particular conceptual associative value are the three-dimensional objects, the life-sized reproduction of the portrait imagery and the full colour photographic images. Their common conceptual significance is that they are intended to symbolize the 'reality' of the portrait circumstance.

The following quotation as to the nature of a contemporary pictorial 'realism', serves as a distillation of the rationale as to the candidate's use of symbolism in portrait making:

> The fascination with duplication of reality, and particularly the human form in life size, convincing replicas, is an age-old obsession. But today, when originals and

> reprcductions are no longer so easily distinguishable, owing to the impact of the media and the extremes to which consumers are manipulated by advertising ploys, sinister overtones are added to these counterfeit three-dimensional likenesses and to the artist's traditional deceptions and illusions. Clearly there are irrational visual and intellectual crosscurrents at work in new realism, operating in a complex tension with the ironist qualities of both contemporary abstraction and Pop Art rather than in association with traditional realism. (1)

In addition, the candidate's intention as regards the portrait painting having further symbolic potential as an autonomous pictorial artifact, is supported in the following analysis of contemporary symbolism:

> When Romanticism gradually lost its momentum, the aesthetic pendulum swung to an opposite pole, to Existentialism. Existentialism one of the most vital philosophies of the twentieth century and particularly of the postwar world, holds that mans position on earth is absurd - he is unable to understand the reason for his existence. Rather than continuing to look to Romantic, imaginary, subjective interpretations of the world, the existentialists prefer to face existence phenomenologically.....
>
> Art is caught up in this shift in man's evaluation of himself and his role in the world. Some of the new movements no longer take seriously the idea that art is the embodiment of a subjective, intangible, imaginary world, one that must somehow be experienced by the spectator. Instead, he is free to experience his own world in relation to the picture.
>
> ..... A work of art is an extra- or super-phenomenal object unto itself, to be examined without prior conceptual commitments, without thinking of it as a surreptitious representation of something else other than an image in a painting. A house drawn on canvas, for instance, has a different existentialist existence than an actual house

and should not therefore be compared to it.

Similarly, it is proposed that the portrait image painted on the canvas, has a different existential existence in comparison with the existence of the actual portrait subject and need not be compared with it. The candidate has substituted a reference to portraiture in the quoted example in order to align her investigations of symbolism in portrait making with a contemporary ethic of realism.

> The house (the portrait) on the canvas forms a new gestalt in relation to the medium and material of which it is a part and in relation to the spectator who views it. It is to be viewed or experienced in terms of its own unique situation, its own set of relationships, with no prior, generalized, imaginary transference of any kind expected or assumed. This is quite different from the Romantic's expectation that the spectator identify with the artist's vision and attempt to possess the same kind of reality that he exprienced when he played off his personality against the world. (3)

Finally, the candidate's investigation of symbolism in portrait-making may be held to be an individualistic formulation of portrait subject matter in order to produce independent, yet equivalent, artifacts of the subject matter portrayed.

CHAPTER IV

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PART II

Photographic reproductions of the practical work

PREFATORY NOTE

The small scale photographic reproductions are an accurate record of the candidate's work only so far as the technical limitations of photographic reproduction permits. They should therefore be regarded only as guides to the original artworks.

An introductory photograph of each portrait study *in situ* precedes the visual documentation of the composite parts that go to make the portrait image. Height precedes breadth for all dimensions given.

LIST OF PHOTOGRAPHIC REPRODUCTIONS

	Page
PETER, 1981. (760mm x 3,000mm) Mixed Media.	1
PETER, P1, 1980. (760mm X 500mm) Colour Photograph on Board.	2
PETER, P2, 1979. (760mm x 500 mm) Oil on Canvas.	2
PETER, P3, 1979. (760mm x 500mm) Oil on Canvas.	3
PETER, P4, 1979. (760mm x 500mm) Oil on Canvas.	3
PETER, P5, 1981. (760mm x 500mm) Mixed Media.	4
PETER, P6, 1980. (760mm x 500mm) Colour Photograph on Board.	4
MICHELE, Portfolio Figures i, ii, iii, iv, v, vi, vii, 1980. (640mm x 510mm each) Photostatic copies of drawings and bromide copies of black and white photographs.	5
MICHELE, 1981. (Six portrait images: 210mm x 360mm each) Mixed Media.	7

RICHARD, 1984. 11
(825mm x 1,700mm) Mixed Media
RICHARD, 1984. 12
(825mm x 1,700mm) Mixed Media.
RICHARD, 1982. 12
(190mm x 238mm) Black and White Photograph.
RICHARD, 1982. 12
(24mm x 35mm x 6mm) Mixed Media.

KEITH, 1981. 13
(1,135mm x 1,500mm) Mixed Media.
KEITH, Photo-text combination, 1981. 14
(1,100mm x 750mm) Mixed Media.
KEITH, Photostat collage, 1981. 14
(1,100mm x 750mm) Mixed Media.
KEITH, Resinated clothing, 1981. 14
(1,135mm x 650mm) Fabric and Fibreglass Resin.

MARIANNE, Rejected portraits, 1979. 15
(485mm x 485mm, each) Oil on Canvas
MARIANNE, 1982. 15
(830mm x 2,236mm) Mixed Media.
MARIANNE, M1, 1982. 16
(830mm x 1,118mm) Mixed Media.
MARIANNE, M2, 1982. 16
(830mm x 1,118mm) Mixed Media.

BRYCE, 1979-84 17

(720mm x 3,210mm) Mixed Media.

BRYCE, B1, 1979. 18

(720mm x 970mm) Oil on Canvas.

BRYCE, B2, 1979. 18

(720mm x 420mm) Mixed Media.

BRYCE, B3, 1982 18

(720mm x 420mm) Mixed Media.

BRYCE, B4, 1984. 19

(720mm x 1,400mm) Mixed Media.

CHERYL, 1981-4 20

(1,750mm x 2,600mm) Mixed Media.

CHERYL, Panel 1, 1981. 21

(1,750mm x 650mm) Transparent Coloured Bromides on Glass.

CHERYL, Panel 2, 1984. 21

(1,750mm x 650mm) Mixed Media on Glass.

CHERYL, Panel 3, 1984. 22

(1,750mm x 650mm) Acrylic on Glass.

CHERYL, Panel 4, 1984. 22

(1,750mm x 650mm) Acrylic on Glass.

PARENTS, 1982. 23

(1,850mm x 1,430mm x 450mm) Mixed Media.

PARENTS, Triptych, Figure 1, 1981. 24

(490mm x 345mm) Black and White Photograph on Wood.

PARENTS, Triptych, Figure 2, 1981. 24

(1,080 x 630mm) Colour Photograph on Wood.

PARENTS, Triptych, Figure 3, 1981. 24

(670mm x 405mm) Black and White Photograph on Wood.

PARENTS, Table, Figure 4, 1982. 25

(95mm x 70mm) Black and White Photograph on Wood.

PARENTS, Table, Figure 5, 1982. 25

(115mm x 115mm x 115mm approx.) Found Object.

PARENTS, Table, Figure 6, 1982. 25

(115mm x 220mm) Found Object.

PETER



Peter, 1981.
(760mm x 3,000mm.)
Mixed Media.



Peter, P1, 1980.
(760mm x 500mm.)
Colour Photograph on Board.



Peter, P2, 1979.
(760mm x 500mm.)
Oil on Canvas.



Peter, P3, 1979.
(760mm x 500mm.)
Oil on Canvas.



Peter, P4, 1979.
(760mm x 500mm.)
Oil on Canvas.



Peter, P5, 1981.
(760mm x 500mm.)
Mixed Media.



Peter, P6, 1980.
(760mm x 500mm.)
Colour Photograph on Board.

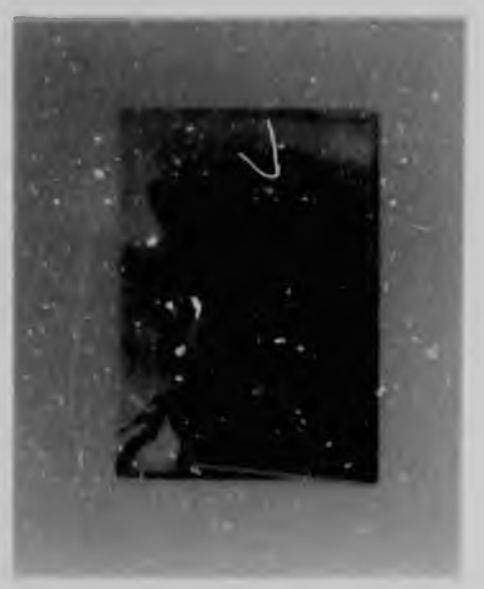
MICHELE: Portfolio.



Portfolio. Figure i.
(640mm x 510mm.)
Photostatic Copy.



Portfolio. Figure ii.
(640mm x 510mm.)
Photostatic Copy.



Portfolio. Figure iii.
(640mm x 510mm.)
Photostatic Copy and Bromide.



Portfolio. Figure iv.
(640mm x 510mm.)
Photostatic Copy.



Portfolio. Figure v.
(510mm x 640mm.)
Photostatic Copy.

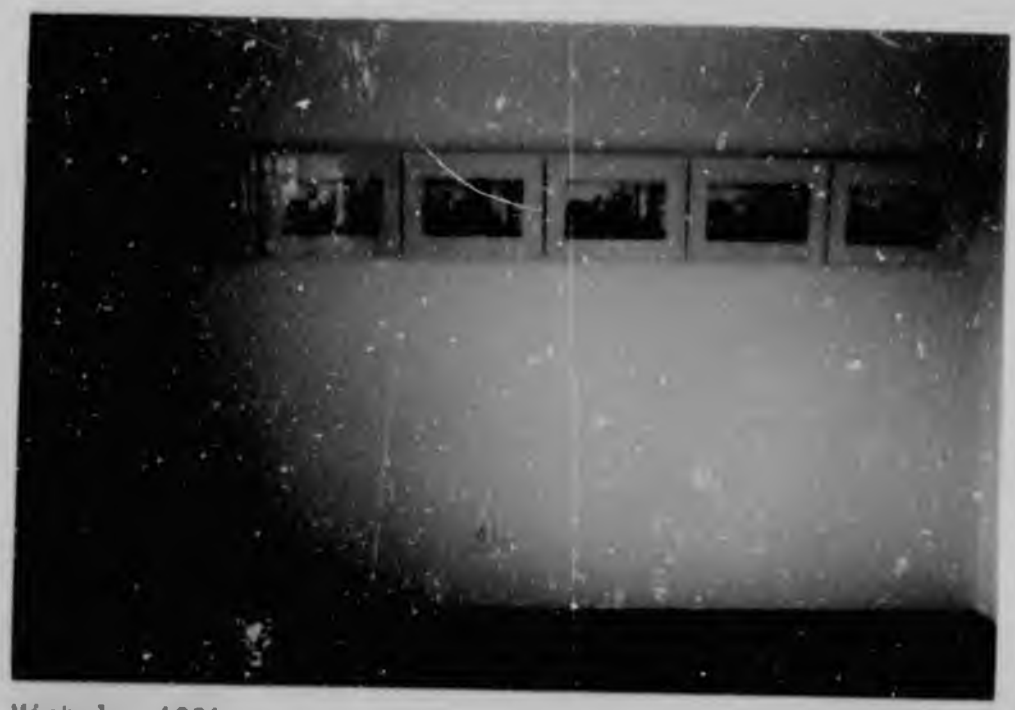


Portfolio. Figure vi.
(510mm x 640mm.)
Photostatic Copy.



Portfolio. Figure vii.
(640mm x 510mm.)
Photographic Bromide.

MICHELE



Michele, 1981.
(Six portrait images: 210mm x 360mm each.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.



Michele, 1981.
(210mm x 360mm.)
Mixed Media.

RICHARD



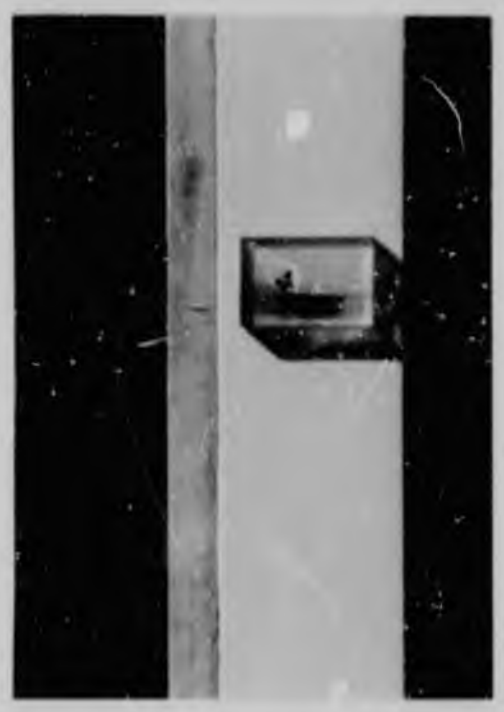
Richard, 1982.
(825mm x 1,700mm.)
Mixed Media.



Richard, 1984.
(825mm x 1,700mm.)
Mixed Media.



Richard, 1982.
(190mm x 238mm.)
Black and white Photograph.



Richard, 1982.
(24mm x 35mm x 6mm.)
Mixed Media.

KEITH



Keith, 1981.
(1,135mm x 1,500mm.)
Mixed Media.



Keith, Photostatic Collage, 1981. (1,100mm x 750mm.)
Mixed Media.



Keith, Photo-text Combination, 1981. (1,100mm x 750mm.)
Mixed Media.



Keith, Resinated Clothing, 1981. (1,135mm x 650mm.)
Fabric and Fibreglass Resin.



Keith, Photostatic Collage, 1981. (1,100mm x 750mm.)
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Keith, Photo-text Combination, 1981. (1,100mm x 750mm.)
Mixed Media.



Keith, Resinated Clothing, 1981. (1,135mm x 650mm.)
Fabric and Fibreglass Resin.

MARIANNE



Marianne, Rejected Portraits, 1979.
(485mm x 485mm each.)
Oil on Canvas.



Marianne, 1982.
(795mm x 2,290mm.)
Mixed Media.



Marianne, M1, 1981.
(830mm x 1,118mm.)
Mixed Media.



Marianne, M2, 1982.
(830mm x 1,118mm.)
Mixed Media.

BRYCE



Bryce, 1984.
(720mm x 3,210mm.)
Mixed Media.



Bryce. B1, 1979.
(720mm x 970mm.)
Oil on Canvas.



Bryce, B2, 1979.
(720mm x 420mm.)
Oil on Canvas.



Bryce, B3, 1982.
(720mm x 420mm.)
Oil on Canvas.



Bryce, 84, 1984.
(720mm x 1,400mm.)
Mixed Media.



Bryce, B4, 1984.
(720mm x 1,400mm.)
Mixed Media.

CHERYL



Cheryl, 1984.
(1,750mm x 2,600mm.)
Mixed Media.



Cheryl, Panel 1, 1981.
(1,750mm x 650mm.)
Transparent Coloured
Bromides on Glass.



Cheryl, Panel 2, 1984.
(1,750mm x 650mm.)
Mixed Media on Glass.



Cheryl, Panel 3, 1984.
(1,750mm x 650mm.)
Acrylic on Glass.



Cheryl, Panel 4, 1984.
(1,750mm x 650mm.)
Acrylic on Glass.

PARENTS



Parents, 1982.
(1,860mm x 1,430mm.)
Mixed Media.



Parents, Triptych, Figure 1,
1981. (490mm x 345mm.)
B/W Photograph on Wood.



Parents, Triptych, Figure 2,
1981. (1,080mm x 630mm.)
Colour Photograph on Wood.



Parents, Triptych, Figure 3.
1981. (670mm x 405mm.)
B/W Photograph on Wood.



Parents, Table, Figure 4, 1982. (95mm x 70mm.) B/W Photograph on Wood.



Parents, Table, Figure 5, 1982. (115mm x 115mm x 115mm approx.) Found Object.



Parents, Table, Figure 6, 1982. (115mm x 220mm.) Found Object.

Author Gage C W
Name of thesis Symbolism in portrait-making 1984

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