

Abstract:

This research report focuses on two parts of perception, namely the gathering of visual data (*looking*) and the interpretation of such data (*seeing*). I examine the way that *materiality*, in recent paintings by Penny Siopis, functions to *resist* the insistent narrative image, by producing ambiguity, indeterminacy or imprecision.

In my practical research I explore ways to fore-ground *looking*, to resist *seeing* the representational image and to create a state of perceptual tension, which engages the viewer in *re-looking*.