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NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF FINE ART PAINTING DEPARTMENT

'THE BRUTALITY OF FICTION'

(Art mythology and Francis Bacon)

by

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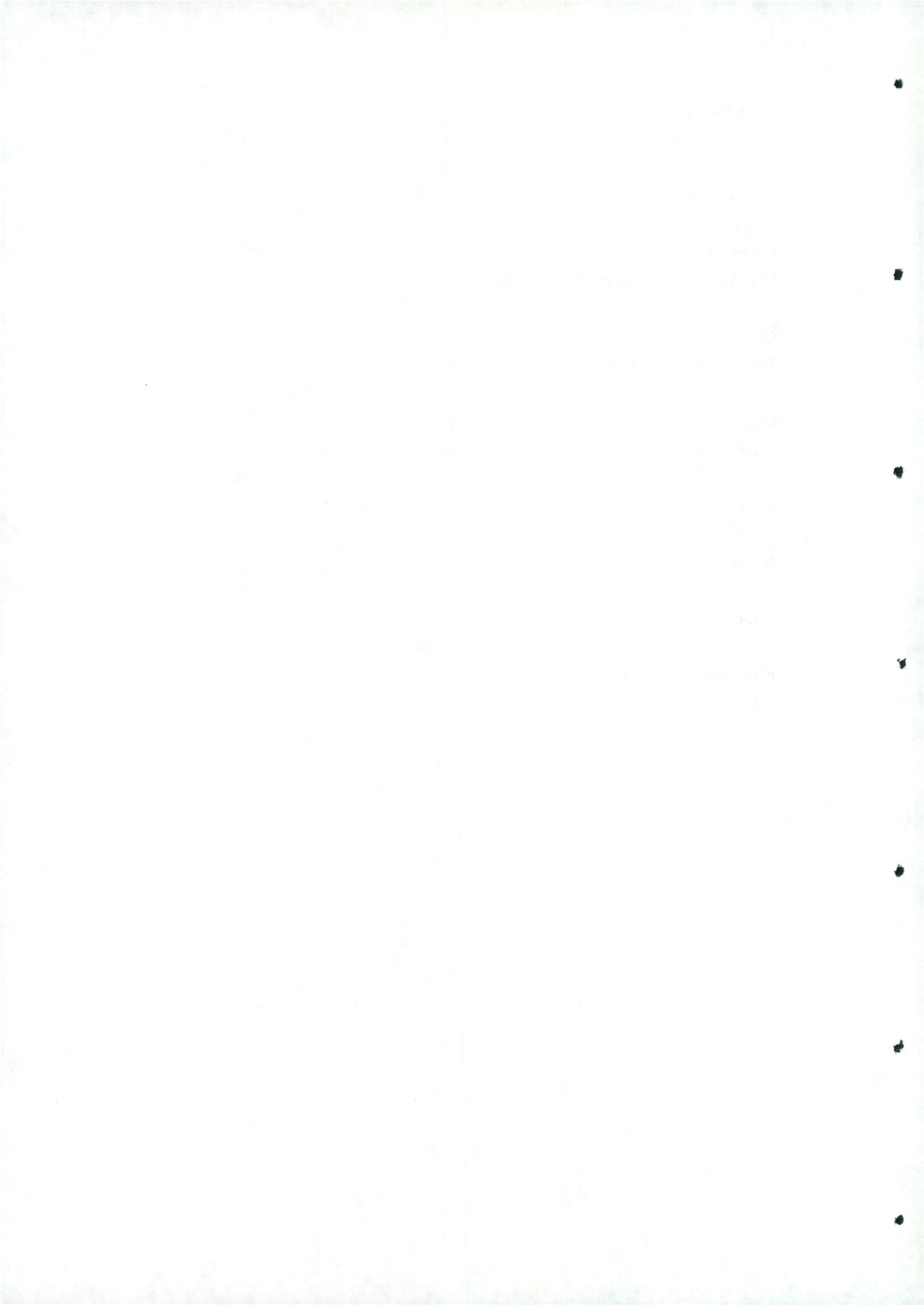
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INTRODUCTION

"Good evening. Tonight we pay tribute to Francis Bacon...."

announces Waldemar Januszczak, the host of this *Late Show* tribute to Bacon in the week of his death April 1992. Our hosts eyes neither break contact with the television camera nor with our eyes. He stands in a television studio slightly to the side of three sets of photobooth photographs. Three photos are visible in each set. In the different pictures Bacon's head is seen from various angles, his expression anxious, his eyes always averted. Our host continues;

" an artist who according to many was the most important British painter since Turner. Certainly at the time of his death earlier this week at the age of eighty two he was the world's best known modern artist".

As the introduction continues we are told how Bacon was famous for inventing a new way of looking at the human figure. But his violently distorted human specimens were not to everybody's taste. Margaret Thatcher described him as a dreadful man who paints horrible pictures. Despite two major retrospectives at the Tate and much critical acclaim he was sometimes dismissed as a morbid sensationalist. Our host ends his introduction by telling us that later in the programme he will be evaluating Bacon's contribution to modern painting with a panel of critics.

What effect does presentation in the mass media have on the work of an artist? What I propose to examine in this study is the phenomenon of the artist within the mythology which surrounds him in the context of the twentieth century. The television documentary is one of the many forms through which information reaches the general public. For many of us who cannot experience something directly these forms offer impressions of various things. When a painting enters these media it enters into a different language, a language which speaks about far more than painting. One of the questions which will be looked at is to what extent do these forms and their languages fuel myths in relation to artists.

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Francis Bacon died in April 1992, his work can now be seen as complete. It is only when the artist is gone that the works can be called finished. The work is no longer open to intervention, persuasion, influence or questioning. "There is", explains John Berger, "logic in the fact that only when an artist is dead can he be fully recognised as a master" (Berger, 1979, pgs 146-147). Also when an artist dies his public persona, his image, can take over, unhindered by the physical presence of the man himself. His image can become what we want it to be.

Our host talks about evaluation Bacon's contribution to modern painting. success in the latter part of the twentieth century has become difficult to define. what society and the artist consider to be success are often two completely different things. "Under the later stages of capitalism", argues Berger, "the status of the calling has been totally destroyed and standards of superficial success either in terms of temporary reputation or money have been put in it's place" (Berger, 1979, pg 210). Success often manifests itself in work becoming a commodity. Thus, the artist consciously or unconsciously must assess the effect of the exhibited work, as he works. If the artist is trying to communicate some kind of truth he constantly runs the risk of being misunderstood.

"Between the conception
and the creation
Falls the shadow".(1)

Berger writing in the fifties argued that it was more difficult to be an artist then than at the turn of the century. This had something to do with the fact that there were no goods causes left to fight. Much of post-war art in Europe was based on disillusion and despair. Berger defines the artist as someone who sets out to improve the world by extending what he believes to be the truth and by expressing the range and depths of human hopes. In a time of disillusionment it becomes difficult for him to believe in his methods and as a result the work becomes trivial and he mistakes the means for the end. (Berger, 1979, pg 31-33).

Success becomes more difficult to define within the context of fame and infamy, and more specifically when the artist is raised to the status of myth. The artists intention is one thing but how those in positions of power interpret it is something else. The Encyclopaedia Britannica defines myth and mythology as two terms used in the study of culture and religion the subjects of which are accounts about gods or superhuman beings

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in a time altogether different from ordinary human experience. In the history of art we also have our mythical heroes. Berger argues that in a society where the tendency is towards "social fragmentation" and "insecurity" we find an abundance of romanticised artists lives (Berger, 1979, pg 34). Van Gogh, for example, lends himself well to this kind of romanticism. His extreme behaviour provides us with ample material, as we focus on certain aspects of his life, his insanity, his suicide. We exaggerate these aspects and create a caricature and we make generalisations and apply them to other artists. Berger points out that Vincent Minnelli "unconsciously reveals a need to exploit the artist's unhappiness" (Berger, 1979, pg 34). (2) This is done unconsciously because a respect for the artist is also revealed. However the weakness lies in portraying Van Gogh as a victim. Van Gogh was prone to some kinds of attacks but he made them incidental to his life's work and this was his most heroic achievement. Van Gogh's legend began with his death in 1890. So what of the myths which exist within the art now, in 1993? Francis Bacon could not be considered a typical artist of the twentieth century. He did not belong to any one movement though elements of Expressionism, Surrealism and Realism are evident in his work. Bacon was born in October 1909 and died in April 1992. His life had spanned a century, which is now about to come to an end. His attitude fits well into the notion of post-war disillusionment which for John Berger was the reason for so much triviality in the fifties. In conversation with Melvyn Bragg, Bacon explains that for him between birth and death there is always the violence of life. His impulse was his life, he was optimistic about nothing.

"I believe in nothing. No. We are born we die, there is nothing. I do nothing about it, I just drift".

But he did do something about it. He painted. And his paintings have made him famous. How will fame affect our understanding of Bacon and his art in the future?

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The following table shows the results of the audit for the period ending 31st December 2023.

Account Name	Balance	Debit	Credit
Bank	1000		
Accounts Payable	500		
Accounts Receivable	300		
Inventory	200		
Fixed Assets	1500		
Capital	2000		
Profit	100		
Loss		50	
Expenses		1000	
Revenue			1000

CHAPTER I

THE ASSAULT OF PHOTOGRAPHY AND FILM

It seems that because of their distance from us in time artists such as Van Gogh are more susceptible to becoming the prey of myth. Indeed, as a result of, technological advances in methods of recording, photography, film and television, the accuracy of the information we receive is of a very high standard today. Therefore, in regard to the arts, we assume the information we receive about artists and their work is genuine. Francis Bacon had many interviews broadcast on both television and radio, many of which were transcribed and published as books in their own right.

Bacon was well aware of the importance of these mechanical means of recording the facts. He had a vested interest in them because he saw his own work as attempting to capture fact also. However in painting Bacon felt he had to reinvent reality because the camera can record the facts of reality more easily. As a painter, what one has to do " is set a trap by which you hope to catch this living fact alive" (Bacon, 1966, pg 57) (3). Bacon understood the degree to which photography and film have altered our view of the world; "photography and film have altered completely this hole thing of figurative painting, and totally altered it" (Bacon, 1962, pg 28). His interest in photography and film has provided the backbone for much of his painting. As he explained to Melvyn Bragg they provided for him what other artists would call their subject matter or model. "That specific thing" says Bragg, in relation to the photograph, "is happening at that specific time, and nothing else, and there is something about that instant inalienable fact that seems to you realer than anything else". To which Bacon replies; "Yes there it is. It is itself. It is nothing else".(4)

The influence of photography on Bacon, however has tended to be oblique. He often looked at photographs of something quite different to the subject he was painting. While painting a portrait of David Sylvester he was constantly looking at photographs of wild animals. Things like the texture of a rhinoceros skin helped him think about human skin more clearly.

1911

THE HISTORY OF THE UNITED STATES

The first part of the book deals with the early history of the United States, from the time of the first European settlers to the end of the American Revolution. It covers the exploration of the continent, the establishment of the first colonies, and the struggle for independence.

The second part of the book deals with the early years of the United States, from the end of the American Revolution to the beginning of the Civil War. It covers the development of the federal government, the expansion of the territory, and the struggle over slavery.

The third part of the book deals with the Civil War and Reconstruction, from the beginning of the war to the end of Reconstruction. It covers the military and political events of the war, the Reconstruction era, and the struggle for civil rights.

The fourth part of the book deals with the late 19th and early 20th centuries, from the end of Reconstruction to the beginning of World War I. It covers the Gilded Age, the Progressive Era, and the rise of the United States as a world power.

The fifth part of the book deals with the 20th century, from World War I to the present. It covers the two world wars, the Cold War, and the social and political changes of the modern era.

Eisenstein's film "The Battleship Potemkin" made in 1925, was a source for much work for the artist. Bacon was particularly drawn to the odessa steps scene. He said in regard to seeing in that he "did hope one day to make the best painting of the human cry" (Bacon, 1966, pg 34). In 1957 he made direct reference to the still of the nurse screaming. This *Study for the nurse in the film Battleship Potemkin* was as John Russell points out, a particularly vivid example of the kind of "deformation under stress that Bacon was aiming to parallel in painting" (Russell, 1979, pg 56)

In photography the source to which Bacon often turned was Muybridge. Muybridge was born April 9th 1830. He emigrated to the United States in his early twenties and by the 1860s he was quite well known as a documentary photographer in California. In the early 1870s he began making sequential photographs of animals in motion. After becoming involved with the painter Thomas Eakin he began working on capturing the movement of human subjects. Drawing on a large body of performers, Muybridge compiled sequences of almost every conceivable form of human motion and activity. As John Russell points out, Muybridge "showed human movement as it actually was" (Russell, 1979, pg 63). It was precisely this factual accuracy which attracted Bacon. Direct reference to Muybridge can be seen in the central panel of *Triptych 1972* (figure2).

His interest in photography covered every type of photography, no matter how trivial. A set of photographs taken in a photobooth in Aix en Provence was as important to Bacon as anything a professional could provide. Bacon was especially drawn to photographs which caught human beings off their guard. Sport and crime photography offered him glimpses of people caught in distorted situations. According to John Russell by "taking a magnifying glass to some colour plate book, he can bring into focus the 'wonderfully arbitrary' procedures by which form is conveyed in such conditions; somehow or other in these bizarre tumbles, falsehood and truth change places" (Russell, 1979, pg 66).

In an interview for the BBC in 1966, David Sylvester asked Bacon why it was that photographs interested him so much, Bacon replied; "Well, I think that one's sense of appearance is assaulted all the time by photography and by the film. So that, when one looks at something, one's not only looking at it directly but one's also looking at it through the assault that has already been made on one by photography and film". (Bacon, 1966, pg 30).

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What exactly is this assault which photography and film make? Roland Barthes states

"...not only written discourse, but also photography, cinema, reporting, sports, shows, publicity, all these serve as support to mythical speech". (Barthes, 1957, pg 110).

What is the nature of myth in the twentieth century? What are the effects when the assault of photography and film are directed at Bacon himself and his work? when we look at an artist and his work we can look directly but we must also look through the assault of photography and film. Roland Barthes essay "Myth Today" written in the late 1950s provides a comprehensive discussion on how myth operates within our society. Barthes defines myth as a type of speech. But it is speech defined by the way in which a message is uttered rather than by the object of that message. Myth forms it's own language out of languages already in existence. It assimilates these primary languages into what can be defined as one metalanguage. Myth sees all these languages whether photography, cinema, reporting etc. as a sum of signs. What myth does is it impoverishes the history already contained in these signs, it takes away a certain amount of their original meaning. The space which is left when this impoverishment takes place is filled by the concept of the myth. Barthes gives the following example. On the cover of *Paris - Match* a young Negro soldier salutes on French uniform. the myth here is that of the French Empire in all it's benevolence. What is being impoverished here is the history of the Negro, ethnic person, victim of colonialisation and oppression. The photograph of the Negro saluting is what Barthes defines as the signifier. The concept of the French Empire is what is defined as the signified. The unity of these two terms is called the signification. On the plane of everyday experience all we grasp is the signification. It is only on the plane of analysis that we break this down into the signifier and the signified.

Photography and film have the effect of creating myths around the objects they depict. They do this in varying degrees depending on the nature of these objects. The more antagonistic these objects depicted to society the greater the signification and therefore the stronger the myth.

In the case of photographs of the artist and reproductions of his work, what the camera immediately does is remove them from their original context. The context can now become absolutely anything. They become signs in the language of reproduction.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by proper documentation and receipts.

3. The second part of the document outlines the various methods used to collect and analyze data.

4. These methods include both qualitative and quantitative approaches, each with its own strengths and limitations.

5. The third part of the document provides a detailed overview of the theoretical framework underlying the research.

6. This framework is based on a combination of established theories and new insights from recent research.

7. The fourth part of the document describes the research methodology and the specific procedures followed.

8. The methodology is designed to be rigorous and replicable, ensuring the validity of the findings.

9. The fifth part of the document presents the results of the study, which show a clear relationship between the variables.

10. These results are consistent with the theoretical expectations and provide valuable insights into the phenomenon.

11. The sixth part of the document discusses the implications of the findings for practice and policy.

12. The findings suggest that there are several key factors that influence the outcome of the study.

13. These factors should be carefully considered in future research and in the development of interventions.

14. The seventh part of the document concludes the study and offers some final thoughts on the research process.

15. It is hoped that the findings of this study will contribute to a better understanding of the topic.



Francis Bacon in studio



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The assault of photography and film can be extended to include the assault of television on what we see. References have been made earlier to two television documentaries on Bacon, the first mentioned was *the Late Show Tribute* shown on the week of his death. *The Late Show* is a BBC arts programme which comprehensively covers all areas of the arts. The second documentary was an edition of *the South Bank Show*.

Television has certain characteristics which distinguish it from all other media. It is, technically, the electrical transmission of pictures in motion and the simultaneous electrical transmission of the accompanying sounds. Regular broadcasting began in the 1950s. What it offers us today is an extensive variety of programming. However this variety is subsumed under an umbrella concept of what television is itself. It is foremostly an entertainment device and it's ability to keep it's audience entertained is what keeps it alive. It provides at a relatively low cost access to a multitude of characters, attitudes and products. In return it demands little participation on the part of the viewer intellectually, emotionally or physically. Central to it's power is it's position in the home. It gives everything it presents the context of our home. Thus when a painting by Francis Bacon is shown on our television screen it is immediately surrounded by our furniture, wall paper etc. It travels to us. It is given the context of everyday familiarity. The ability to entertain should not be underestimated. Even the news is brought to us in a dramatic fashion. Exciting graphics and high tech sound effects suggest the scope of the information about to come our way. The newscasters personality is of utmost importance. He changes the drama into personal drama. Robert Pelfrey, in his book entitled *Art and the mass Media* makes the point that the script of a half hour news programme could easily fit on the front page of a newspaper and could be read in less time.

"Television, perhaps more than any other medium before it demonstrates the artistic principle....., facts and events alone are not enough". (Pelfrey, 1985, pg261)

And so through this medium *The South Bank Show* presented Melvyn Bragg in conversation with Francis Bacon. Bacon was subjected to the assault of television. After discussing slides of various artists' works, including several of his own, the interview shifts location to Bacon's studio. The walls inside are covered with colour tested before application to the canvas. "These are my few abstract paintings"; jokes Bacon. At the time of the interview Bacon had been working in that particular studio for twenty three years and the debris of those years lay scattered about the floors, and walls. He explains

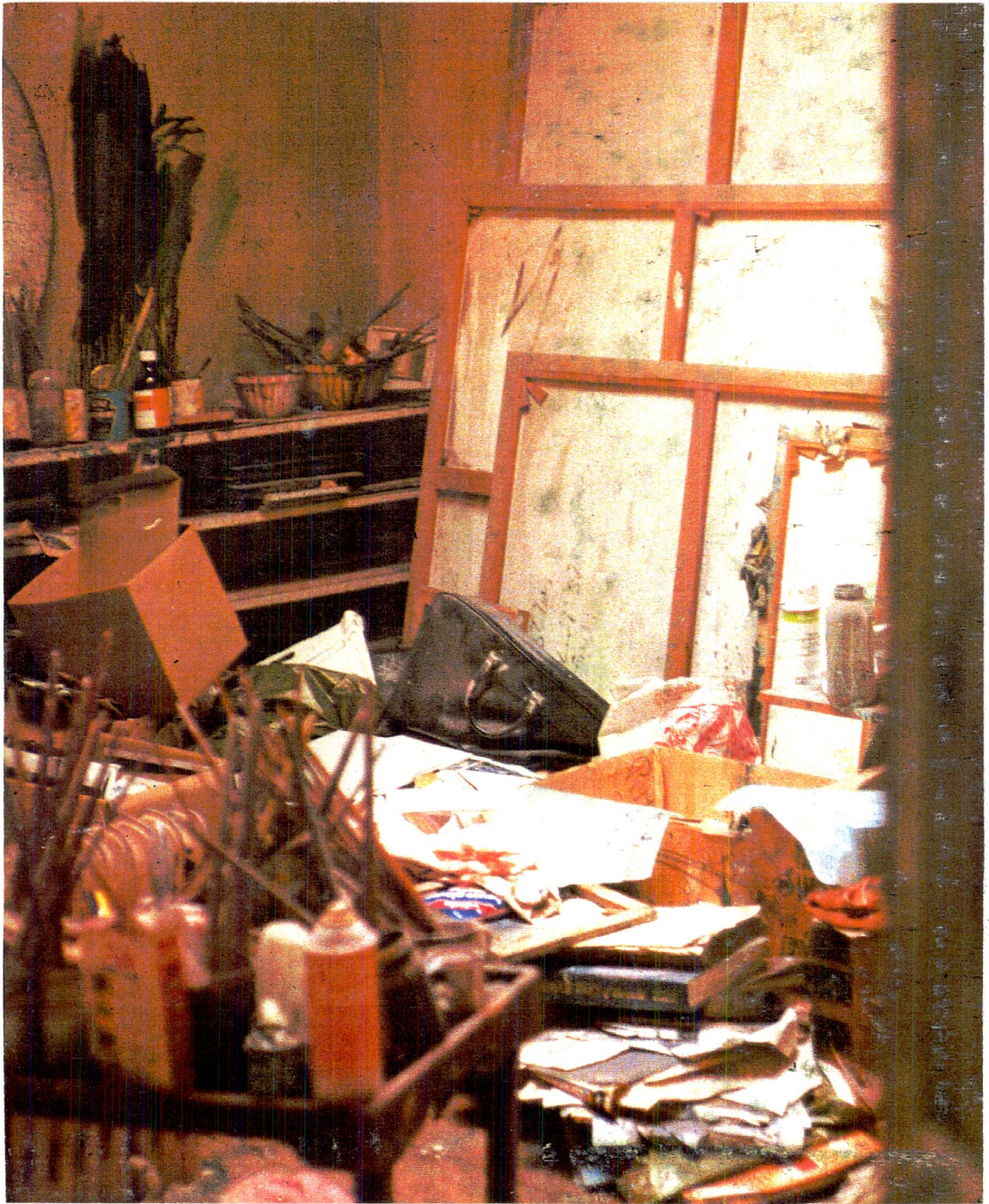
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In addition, the document highlights the role of technology in modern accounting. It suggests that using accounting software can significantly reduce the risk of human error and streamline the data entry process. However, it also notes that proper training and security measures are essential to protect sensitive financial information from unauthorized access.

Furthermore, the document stresses the importance of staying up-to-date with the latest tax laws and regulations. It advises that accountants should consult with legal and tax professionals to ensure that their clients' financial affairs are in full compliance with current legislation. This proactive approach can help avoid costly penalties and legal issues.

Finally, the document concludes by reiterating the value of a strong working relationship between accountants and their clients. It suggests that clear communication and a commitment to service are key to long-term success in the accounting profession. By providing accurate, timely, and insightful financial information, accountants can help their clients make informed business decisions.

The document also includes a section on ethical considerations, reminding accountants of their duty to act with integrity and honesty. It states that accountants should always disclose any potential conflicts of interest and maintain the confidentiality of their clients' data. Upholding these ethical standards is not only a professional requirement but also a cornerstone of trust in the accounting industry.



Bacon's studio



how he works far better in chaos, how for him it breeds images. One sees jars and jars of ruined brushes covered in heavy layers of dust. Empty discarded tubes of paint lie crumpled everywhere. A table in one corner is covered with various items indecipherable on the television screen. On the far end of the table, many books are stacked haphazardly. Beside the books stands a large old mirror. Several easels are in view in another part of the studio on which paintings are displayed intermittently.

But where is the assault? To simply say that Bacon becomes another character in another television situation for our entertainment, (although he may do to some extent), is too naive an answer. It is naive because Bacon is a real person. He has real motives as an artist, he articulated a vision of the world which he dedicated his life to. In fifty years of painting he remained consistently faithful to that vision. In my opinion, the assault is the impoverishment of the image of the real Bacon. According to Barthes to decipher a myth one must focus on its signifier. In this particular case the signifier is a television image of Bacon in his studio. Barthes distinguishes between meaning and form in a signifier. The meaning of a signifier is its history. In this case the history of Francis Bacon, a real person, motivated by a commitment to his artistic vision. The form of the signifier distance or impoverishes this meaning. The form is a television image of the painter called Francis Bacon. On the one hand the meaning is full, it has a rich history of its own. On the other hand the form empties the signifier of this meaning. It takes from the meaning what nourishment it needs for the myth, explains Barthes (Barthes, 1957, pg 118). The concept which is signified here is a general notion of "the painter;". In entering the language of television Bacon loses a certain amount of his own identity. He comes to signify all painters. What we grasp is one artist representing all others. This is not to say that *the South Bank Show* is giving us a false portrayal of Bacon. On the contrary, Melvyn Bragg succeeded in presenting a very interesting profile on Bacon. However by the fact of his entering this new language, Bacon becomes an ambassador for the arts.

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CHAPTER II

THE LEGACY OF VAN GOGH

"The real painters do not paint things as they are, after a dry and learned analysis. They paint them as they themselves feel them to be. My great wish is to learn to change and remake reality. I want my paintings to be inaccurate and anomalous in such a way that they become lies, if you like, but lies that are more truthful than literal truth".

Bacon refers to this excerpt in an interview with David Sylvester dating from 1982-84. Like Van Gogh, Bacon believed that realism had to be reinvented (Bacon, 1982, pg 172). Both artists drew on subject matter which was immediately at hand; themselves; their friends etc. and both translated what they saw into their unique vision. Reality in art is for Bacon something profoundly artificial and Van Gogh represents for him an artist " who was able to be almost literal and yet by the way he put on the paint gives you a marvellous vision of the reality of things . (Bacon, 1982, pg 172) When interviewed by Melvyn Bragg, Bacon talks about the wonderful way Van Gogh invented the lights revolving in *The Night Café* painted September 1888. In the interview he also compares himself to Van Gogh in the way neither of them were liked during their lifetime. Whether he considered himself liked or not the big difference between the two is that Bacon did become very successful during his lifetime. Van Gogh's legend began only after his death. No discussion on mythology in twentieth century fine art would be complete without looking at Van Gogh. His life and work have provided the raw material for one of the best known legends in the history of art. Van Gogh died in 1890. His subsequent 'discovery' and his important position in the development of twentieth century art has in many ways set a context in which artists today are seen. The notion of the romantic but doomed outsider is a difficult one to shake off.

In 1956 Bacon painted his first *Study for a portrait of Van Gogh*. The painting was inspired by Van Gogh's *The painter on the road to Tarascon* (Fig 1) painted in 1888. The painting shows Van Gogh walking along a deserted road looking as Bacon put's it; "like a phantom of the road" (Russell, 1979, pg 51). In 1957 Bacon returned to the theme executive a series of paintings in a frenzy of work. These were done for an

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of a young nation that grew from a small group of colonies to a powerful superpower. It is a story of struggle, of triumph, and of the pursuit of the American dream.

The story begins with the first European settlers who came to North America in search of a better life. They found a land of opportunity, but also a land of conflict and hardship.

Over the years, the colonies grew and developed, but they remained loyal to the British crown. It was not until the American Revolution that they declared their independence and became a new nation.

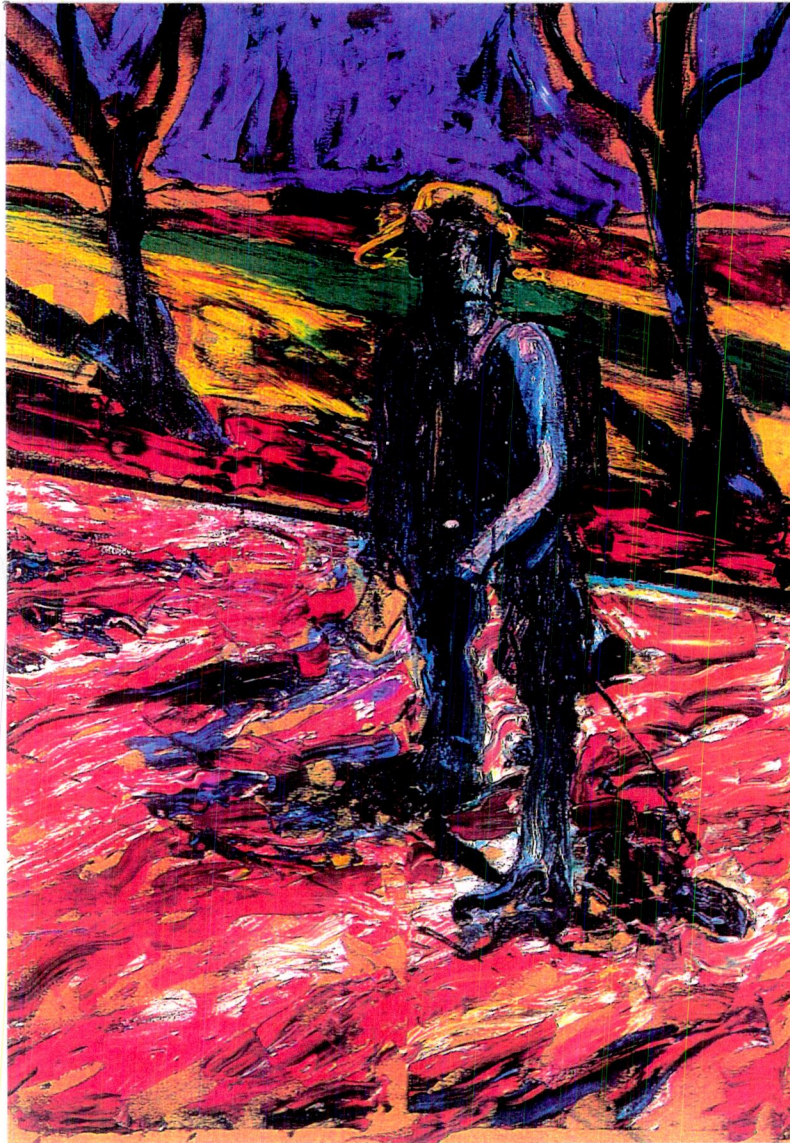
The new nation faced many challenges, including the struggle for a permanent constitution and the fight against slavery. It was a time of great uncertainty and change.

Despite these challenges, the United States emerged as a powerful and influential nation. It played a key role in the world during the 19th and 20th centuries.

The story of the United States is a story of a nation that has overcome many obstacles and achieved great things. It is a story that continues to inspire and challenge us today.

The United States is a land of opportunity and freedom. It is a land where the American dream is still alive and well. It is a land where we can all strive for a better future.

exhibition in March - April of 1957 at the Hanover Gallery. He has said that he used the theme of Van Gogh because the exhibition deadline was upon him and he could think of

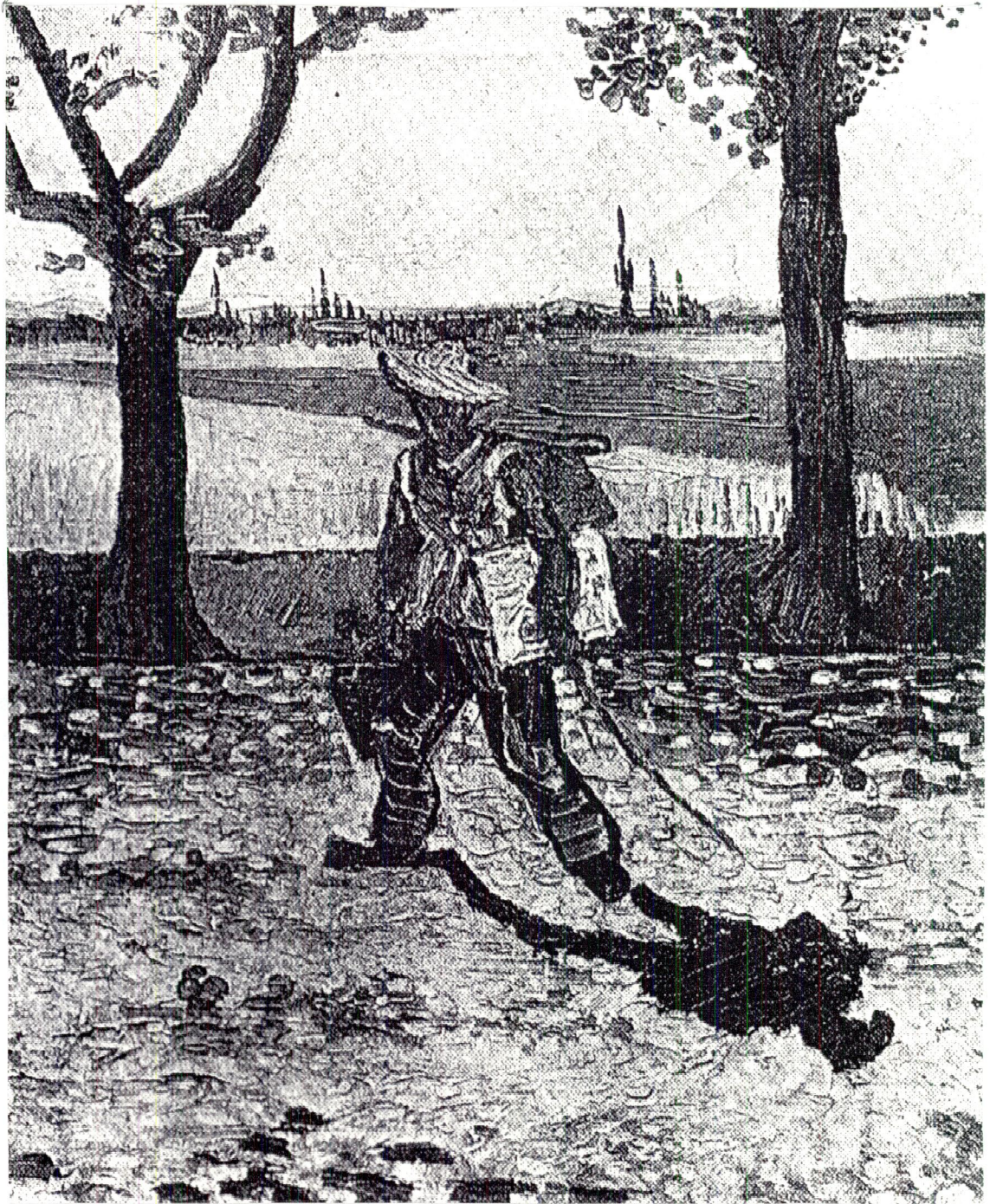


Study for Portrait of Van Gogh III (1957)

Exhibition in March - April of 1977 at the Hammer Gallery, Los Angeles and the Toledo Museum of Art, Toledo, Ohio. The exhibition was a major success and the Toledo Museum of Art has since purchased the exhibition material as well as the original work.



Printed for the Toledo Museum of Art, Toledo, Ohio



The Road to Tarascon (1888) by Van Gogh.



nothing else to do for it. The paintings were executed at high speed and in addition to three new studies which were listed in the catalogue two more paintings arrived with the paint still wet. These later studies were more closely based on the Van Gogh painting.

At the time of the exhibition the paintings caused quite a stir. Bacon had broken with his own style. the scenes moved out of the interior for which he had become known. The subject matter was attractive to people who normally found the work offensive, baffling or repulsive. John Russell describes the paintings as follows; "in general the figure of Van Gogh was as if liquefied by the over whelming heat of the southern sun, and seemed in fact to be running into it's own shadow in the way a gutting candle runs into it's own grease" (Russell, 1979, pg 52).

Russell also points out that the figure was as much like a famous photograph of Cezanne on his way to his motif as it was like Van Gogh, (Russell, 1979, pg 52) John Walker in his *Van Gogh Studies* argues that these portraits with their "neurotic, anxiety - ridden" figure of Van Gogh are a somewhat one sided characterisation which tell us more about Bacon's than about Van Gogh's state of mind. (Walker, 1981, pg 41). They can clearly be seen therefore as generalised portraits of the idea of a painter. The idea of creativity is presented as a frenzied almost insane act, which in this case it seems to have been. However concentrating on this one particular aspect of creativity and exaggerating it leads to creativity becoming mystified.

In regard to Van Gogh's state of mind an article written by Professor G. Kraus and published in a Psychiatrist and Neurologist bulletin in 1941, is very informative. Professor Kraus considers that the influence of Van Goghs disease on the cultural value of his life's work was practically nil. Van Gogh suffered from some form of psychopath to which Kraus refused to give a specific name. More over, Kraus goes on to point out that accounts of the incidents of Arles based on Gauguain's writings are largely misleading. (5) Kraus gives the impression that Van Gogh was a very hard working individual who made illness secondary to his work. Therefore characterisations which imply Van Gogh's painting grew out of some disturbed mental condition only add to the myth. Bacon himself and most of his critics regard the series as the least successful in his oeuvre. One thing they did show, John Russell points out, is that Bacon was someone whose art could be entirely remade on impulse. (Russell, 1979, pg 52).

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The second part covers the process of reconciling bank statements with the company's ledger to ensure that all transactions are properly recorded and balanced. The third part discusses the role of internal controls in preventing fraud and ensuring the integrity of the financial data. Finally, the document concludes with a summary of the key points and a recommendation for regular audits to maintain the highest standards of financial reporting.

In addition, it is crucial to establish a clear line of responsibility for each stage of the financial reporting process. This includes identifying the individuals responsible for data collection, verification, and final review. Regular training and updates on accounting standards and regulations are also essential to ensure that the staff remains knowledgeable and compliant. The document also highlights the importance of transparency and communication with stakeholders, including investors and regulatory bodies, to build trust and confidence in the company's financial performance.

The final section of the document provides a detailed checklist of tasks to be completed during each reporting cycle. This includes verifying the accuracy of all entries, ensuring that all supporting documents are properly filed and accessible, and conducting a thorough review of the financial statements before they are submitted. The document also includes a glossary of key terms and a list of references to relevant accounting standards and regulations. Overall, the document serves as a comprehensive guide for anyone involved in the financial reporting process, providing clear instructions and best practices to ensure the highest quality of financial data.

On the more global scale Bacon's series on Van Gogh is part of a much larger phenomenon. John Walker in his essay *The Van Gogh Industry*, explains how, Van Gogh is no longer precieced as an artist but as an industry, and that this industry's primary source material is his paintings, drawings and letters (Walker, 1981, pg 41). A great interest in Van Gogh by the art loving public and a short supply of artefacts causes a whole host of secondary products to be developed. These secondary products include; art histories; picture books; biographies; collections of photographs; calendars poems; plays; films; T.V. documentaries; songs; posters and reproductions of all types and quality.

Marc Edo Taralbaut, a Dutch art historian, spent his life collecting literature and relics relating to Van Gogh. He also contributed seventy three essays to the Van Gogh archive. This collection is now in the Netherlands state Van Gogh museum. The Netherlands is also home of The Vincent Van Gogh Foundation which sustains research. In 1972 a Van Gogh society was formed in Cambridge. A quarterly journal called "*Vincent*" has been published in Holland since 1970. His mysterious mental condition provides the pretext for continued academic speculation. His letters contain one of the most extensive records of any artists life. They are also prized on aesthetic grounds as they are covered in sketches. The full publication of letters fills three lengthy volumes. the expense and sheer weight of reading have resulted in many abbreviated versions being published. In popular culture we have 'Lust for life' directed by Vincent Minnelli. In 1972 Don McClean got into the Top Twenty with the song Vincent. John Walker describes how on the twenty eight of October 1972, several million television viewers, were introduced to Van Gogh by Rolf Harris; "Harris, an Australian variety artist, who often paints as part of his routine, sketched a four feet high portrait head of Vincent based on one of Van Gogh's own self portraits, and as he worked he gave the audience and viewers at home a few of the more lurid facts about Vincent's life. when Harris had finished painting he faced the camera and sang MaCleans song, *Vincent* with the portrait head acting as a backdrop" (Walker, 1981, pg 43).

Reproductions of Van Gogh's work appear everywhere. Walker tells us that in Italy they have been used as decorations on sugar sachets ; in England they have been used on cardboard plaques and offered to motorists as an incentive to buy a certain brand of petrol; the safe carriage of his canvases across the world has been used to advertise the reliability of Scandinavian, Airlines, portraits of Vincent and Theo have been used by

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data. The text also mentions that regular audits are necessary to identify any discrepancies or errors in the accounting process.

Furthermore, it is noted that the accounting system should be designed to be user-friendly and efficient. This helps in reducing the time and effort required to enter and process data. The document also highlights the need for proper segregation of duties to prevent fraud and ensure the integrity of the financial information. It suggests that different individuals should be responsible for different stages of the accounting cycle.

In addition, the text discusses the importance of staying up-to-date with the latest accounting standards and regulations. This is crucial for ensuring that the financial statements are prepared in accordance with the applicable laws and industry practices. The document also mentions that the accounting system should be flexible enough to accommodate changes in the business environment and the company's needs.

Finally, it is stressed that the accounting system should provide timely and accurate information to management. This enables them to make informed decisions and take corrective actions when necessary. The document concludes by stating that a well-implemented accounting system is essential for the success and growth of any business.

American advertising agencies to epitomise the combination of creative flair and business sense they claim to have; an American company markets jigsaw puzzles of Van Gogh's landscapes; the French National Tourist Board have used his landscapes to advertise Provence; Vincent's name adorns hotels and restaurants in various parts of Europe. (Walker, 1981, pg41-42). Advertising companies evoke the Van Gogh legend in many ways. In Ireland his style was used to advertise Persil automatic washing powder, here, an illustration of clothes blowing in the wind executed in Van Gogh's style and bore the caption "Mrs Van Gogh's washing". Gordon Dry Gin had a completely yellow billboard with the caption "Van Gogh painting sunflowers while drinking Gordon's Dry Gin". There are many more examples to mention.

Collectively all these things from Bacon's paintings about Van Gogh to the Gordon Dry Gin advertisements, can be defined as secondary source materials. In terms of Barthes theory we can see this is exactly how myth operates. Semiology defines, in language, a relationship is a sign. If we define painting as a language, in semiology the signifier is the materials used e.g. paint and canvas. The signified is the concept of what is depicted (It is the subject of the painting e.g. landscape, portrait). The sign is the painting itself. What myth forms is a second order semiological system using the last term of the previous system, the sign, as its signifier. Looking at the description of the secondary product available on Van Gogh one sees that they are forming a second order semiological system out of Van Gogh's letters, paintings, drawings.

What is significant about these secondary source materials is that they destroy the originality of the art work and remove it from its historical and social context. "To recuperate the particular meaning of a Van Gogh painting", comments Walker, "... the viewer now finds it necessary to isolate the man from the myth" (Walker, 1981, pg 44). Van Gogh's artistic impulse was clearly antagonistic to the particular culture and society in which he lived. Just how potent his work was can be seen by the amount of secondary source material which has arisen. It is through this material that the myth permeates. The Dutch by making Van Gogh a legend of high culture have nullified the contradictions between the artist's work and the society in which he lived. In terms of Barthes, myths are constructed in order to maintain the dominant ideology, anything antagonistic to it is made seem a natural part of it. An artist may point out certain aspects of society, which we accept, and question them through his work. Society retaliates by giving the artist the status of myth. A legend is created in order to contain any

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. The second part covers the process of reconciling bank statements with the company's ledger to ensure that all deposits and payments are correctly recorded. The third part outlines the procedures for handling discrepancies and resolving any issues that may arise during the reconciliation process.

The fourth part of the document details the requirements for the preparation and submission of financial statements. It specifies the format and content of these statements, including the balance sheet, income statement, and cash flow statement. The fifth part discusses the role of the auditor in verifying the accuracy and integrity of the financial information. The sixth part provides information on the consequences of non-compliance with the relevant regulations and standards.

The seventh part of the document describes the internal controls that should be implemented to prevent and detect errors and fraud. It highlights the importance of segregation of duties, authorization, and regular monitoring. The eighth part discusses the role of the management in ensuring the overall financial health and stability of the organization. The ninth part provides a summary of the key points discussed in the document.

The tenth part of the document concludes with a statement of the author's commitment to providing accurate and reliable information. It also includes a disclaimer regarding the scope and limitations of the document.

antagonism to the society. For Barthes, myth gives what was historically determined a natural justification (Barthes, 1957, pg 142).

Bacon's paintings can be seen to contribute to the myth of Van Gogh. But to what extent is Bacon himself subject to myth? Bacon has already entered the arena of secondary source materials; many books have been published about him; Television documentaries have been made; postcards, posters exist. However there is a fundamental difference between the two, Bacon was during his life time regarded as one of the greatest living painters, he could afford, if he wanted, to live by only producing one or two paintings a year. Van Gogh only sold one painting in his lifetime, Fame came only after his death. Bacon does demonstrate an antagonism to society. In *the late show* tribute we learn he turned down a knighthood. In the mid forties he went against the common feeling of optimism which the end of the war brought in a painting entitled *Three studies for figures at the base of a crucifixion* (Fig. 6) Just how society has reacted to this painting will be looked at in the next chapter.

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CHAPTER III

PRESENTATION

Both the artist and the mass media are involved in presentation. What the artist presents us with is his way of looking at the world. What the mass media present us with is information. Francis Bacon's way of looking at the world is wholly bound up in the human figure. In the case of the mass media the variety and extent of information is endless, ranging from products, to documentaries, news, entertainment etc. The artist's means of presentation are the materials he chooses and the way he uses them. Information is presented in the mass media through a whole host of means, advertising, television, magazines, newspapers, books, etc. What is important here is not how we respond to what we are presented with, but how we respond to the way it is presented to us. Barthes tells us "myth is not defined by the object of its message but the way in which it utters this message" (Barthes, 1957, pg 109).

If we look first at Bacon, the constant thread running through his work has been the presentation of the human figure. The way in which Bacon presents the figure is through paint on canvas. In 1945 Bacon painted *Figure in a landscape*. The painting depicts a figure on a bench. It has been executed in an agitated manner possible at high speed. The colours are mute, predominately light beige and black, a light blue has been dabbed across the top to imply the sky. Bushes are suggested in the background by squiggly black marks. No attempt appears to have been made to alter the marks once they were applied. A band of small red and black marks running horizontally across the centre of the painting could be based on a flower bed. Short spike like black marks appear behind the figure's right leg implying a shadow. In the lower right hand corner a series of short

MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

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black marks interspersed with some red ones arranged in a diagonal band leads one's eye back to the figure. This plus the railing like structure just above it create an ambiguous

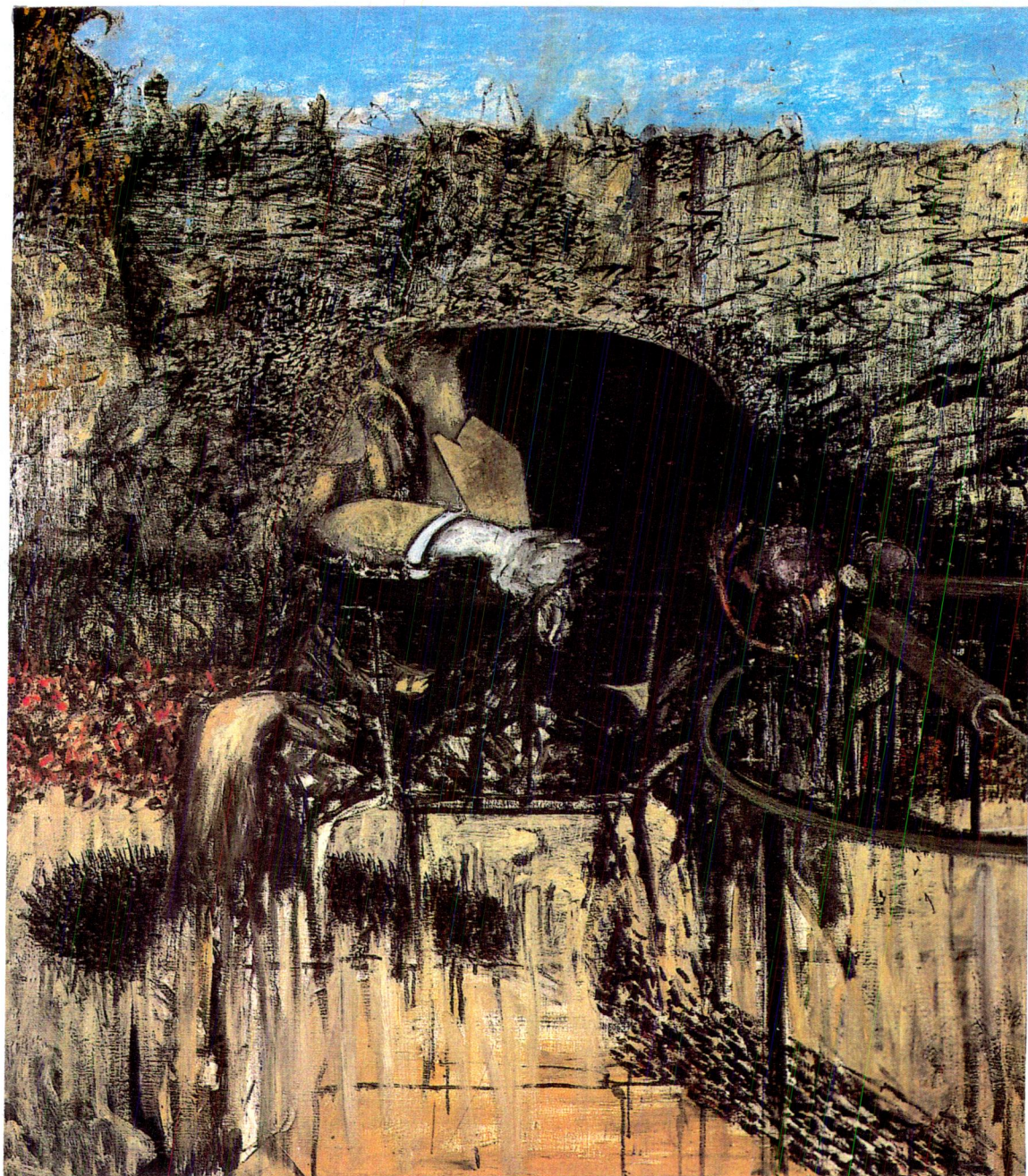


Figure in a Landscape (1945)



sense of depth. For Bacon how he was to present the figure was a key problem. "What has never yet been analysed". he explains, "is why this particular way of painting is more poignant than illustration" (Bacon, 1962, pg 17) For him the answer lay somewhere in the nature of his medium, "because it (oil paint) is so subtle that one tone, one piece of paint, that moves one thing into another completely changes the implications of the image" (Bacon, 1962, pg 18). Some paint communicates directly onto the nervous system, while other paint tells you the story in a long diatribe through the brain. What Bacon is after is "not illustration of reality but to create images which are a concentration of reality and a short hand for sensation" (6)

If this is what Bacon is after how he achieves it is through "the transforming effect of cultivated accidents of paint" (Durham, 1985, pg 231) (7). Put in another way through a series of physical acts by which the images in Bacons mind become manifest in a plastic image. The act of painting is of fundamental importance in his work. He believes that painting today is pure intuition and luck and taking advantage of what happens when you "splash the stuff down".

If we look at Triptych 1972 we can see how his presentation of figure developed. In the outer two panels we have single males practically naked seated in a non defined interior. In the central panel we see an ambiguous arrangement of painted marks which suggest two figures in a sexual embrace. How the figures are presented is quite different to the 1945 painting. In the earlier painting the whole surface is active. By 1972 all the activity is being concentrated onto the figures. Every mark outside the figures serves only to focus our attention on them. No attempt has been made in the application of paint to the background to imply depth. The colour in these areas is flat and evenly applied. Nevertheless a recession is created by the perspective used in the drawing of the chairs and also by the two black triangular sections one in each of the outer panels. These shapes echo the angle of the legs in the outer figures and both these devices lead our eye back to the central panel. In each panel the figures are framed by a large black rectangular. Again it's function is to draw attention to the figures in taking about his work Bacon draws a sharp distinction between the central image and the background. Andrew Durham tells us that acrylic and household emulsion are often used in the flat areas of the background. In Triptych 1972 the large black areas were done with oil paint greatly reduced by turpentine. On the figure Bacon uses mostly oils. He seems to delight

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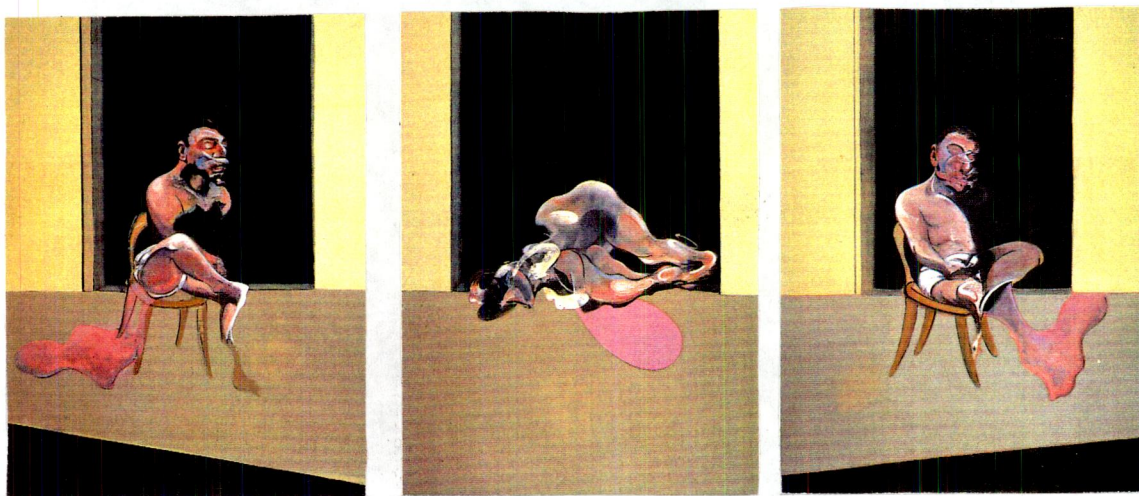
In addition, the document highlights the role of technology in modern accounting. It notes that the use of accounting software can significantly reduce the risk of human error and streamline the data entry process. However, it also stresses the importance of proper data security measures to protect sensitive financial information from unauthorized access.

Furthermore, the text discusses the impact of tax regulations on business accounting. It explains that businesses must stay up-to-date with the latest tax laws and ensure that their accounting practices are compliant. This involves careful tracking of deductible expenses and proper calculation of tax liabilities to avoid penalties and maximize tax efficiency.

The document also touches upon the importance of clear communication between different departments within an organization. It states that the accounting department needs to work closely with sales, purchasing, and inventory management to ensure that all financial transactions are accurately recorded and reflected in the company's financial statements.

Finally, the text concludes by reiterating the overall goal of accounting: to provide a clear and accurate picture of the company's financial health. It encourages businesses to adopt a proactive approach to their accounting, regularly reviewing their financial statements and seeking professional advice when needed.

in the medium and his vocabulary of painted marks seems to cover everything oils can do. The medium is pushed to its limit. The variety of effects are extraordinary from



Triptych—August 1972.

The machine is used to produce a series of marks on a surface. The marks are produced by a stylus which is moved across the surface by a hand. The marks are produced by a series of strokes which are made in a regular pattern. The marks are produced by a series of strokes which are made in a regular pattern.

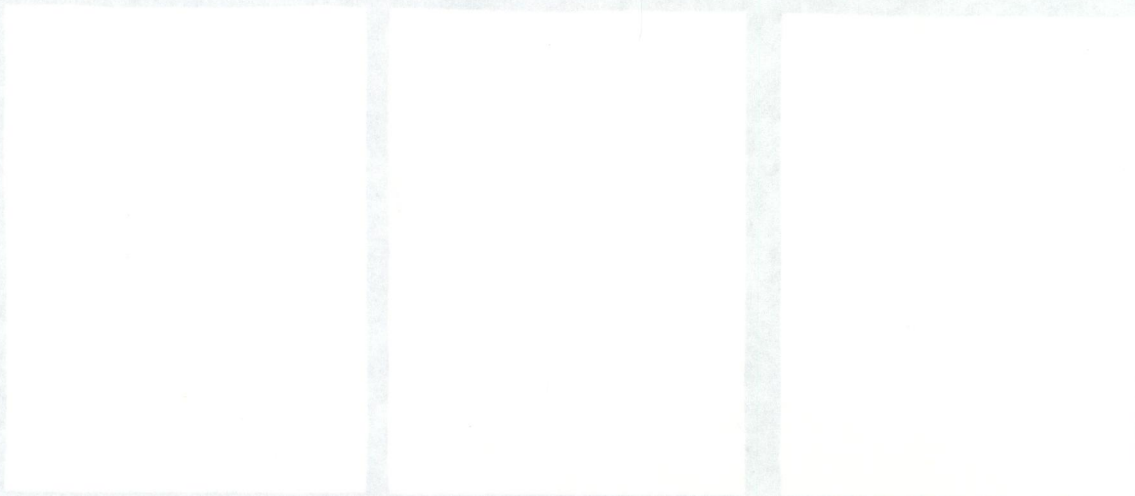


Figure 1. A diagram of the machine.

calligraphic arabesques to short stabbing strokes, to lattice work achieved by pressing different materials into the paint while still wet. This is the language Bacon has developed. This is the way he presents his view of the world.

How does this compare with the way the media presents information? And what happens when the information being presented is a painting by Bacon?

When I first saw the Three studies for figures at the base of the crucifixion 1944 the first thing that struck me had nothing to do with it's importance in art historical terms but, that it was so small (each panel, in fact, 37inches x 29 inches). The size was not a disappointment, it had the effect of making the image more concentrated. From reading about it and seeing it in reproduction it had very much increased it's physical size in my mind.

In the Late Show tribute to Bacon one section deals specifically with the painting. When Three studies for the base of a crucifixion enters the media it becomes information.

"In the age of pictorial reproduction the meaning of paintings is no longer attached to them; their meaning becomes transmittable; that is to say it becomes information of a sort" (Berger, 1972, pg 24).

What is important here is the way in which this information is presented. On the Late Show three large reproductions, one of each panel, hang in the studio each at least six feet in height. The paintings surface, as seen on the television screen, appear uniform and glossy. We see stark white forms, which bear certain human characteristics, on an acid orange background. Three men stand before the reproductions; Waldemar Januszczak, the presenter; John Bellany, a scottish figurative painter; and Richard Cork, a critic. Cork begins by telling us how the painting announced Bacon as a painter to be reckoned with. Bellany suggests that one of the figures comes from Bosch's Garden of Earthly Delights. Cork explains how it represents humanity hovering at the edge of the animal condition and that it is no accident that these paintings came out of the second world War when "he (Bacon) was helping to drag wounded mutilated bodies" out of the bomb craters. the painting's religious context is discussed. Revolutionary figures from Sartre's hell are

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

The second part of the document outlines the various methods used to collect and analyze data. It describes the use of statistical techniques to identify trends and anomalies in the data, and the importance of using reliable sources of information.

The third part of the document discusses the role of the auditor in the financial system. It explains that the auditor's primary responsibility is to provide an independent and objective assessment of the financial statements. This involves a thorough review of the records and a comparison of the results with the applicable accounting standards.

The fourth part of the document describes the various types of audits that are commonly performed. It includes a discussion of the differences between internal and external audits, and the specific procedures used in each type of audit.

The fifth part of the document discusses the importance of communication in the auditing process. It explains that the auditor must be able to effectively communicate the results of the audit to the management and the board of directors. This involves the use of clear and concise language, and the ability to listen to the concerns of the management.

The sixth part of the document discusses the various risks that are associated with auditing. It includes a discussion of the risks of audit failure, the risks of fraud, and the risks of non-compliance with the applicable accounting standards. It also discusses the importance of risk management in the auditing process.

The seventh part of the document discusses the various factors that can affect the quality of the audit. It includes a discussion of the importance of the auditor's independence, the importance of the auditor's objectivity, and the importance of the auditor's integrity. It also discusses the importance of the auditor's professional judgment and the importance of the auditor's communication skills.

mentioned. The presenter ends the discussion by telling us the paintings are much smaller in real life.

Regardless of the accuracy and insight of what was said about the Triptych what is important here is that it has entered the language of television. In terms of Barthes theory it again becomes a signifier. The painting becomes impoverished both in terms of it's visual effect and it's history. It is removed from it's social and historical context. *Three studies for the base of a crucifixion* was exhibited for the first time in April 1945 at the Lefevre Gallery which was then on New Bond Street, London. Also on exhibit there was Henry Moore, Matthew Smith and Graham Sunderland. By 1945 the end of World War 11 was at hand, many looked forward with hope to the coming peace. The feeling that normal life would return and that everything would be alright is what people carried with them into the Lefevre Gallery. According to John Russell;

"Some of them can out pretty fast. For immediately to the right of the door were images so unrelievedly awful that the mind shut snap at the sight of them. Their anatomy was half-human, half-animal, and they were confined in a low-ceilinged, windowless and oddly proportioned space. They could bite, probe, and suck, and they had very long eel like necks but their functioning on other respects was mysterious" (Russell, 1979, pg 10)

For Bacon the theme of the crucifixion provided "a magnificent armature on which you can hang all types of feeling and sensation" (Bacon, 1966, pg 44). He returned to it several times having never found a sufficient alternative for covering certain areas of human feeling and behaviour. A clue is given in the title as to what it is about. The studies are for the base of *a crucifixion*, and not for *the crucifixion*. Therefore, they can be seen as representing ghouls gathered around any scene of human degradation as John Russell puts it (Russell, 1979, pg 11). Sam Hunter tells us the figures come from the Greek theme of nemesis, "More explicitly, his imagery involves the myth of pursuit of Oedipus and Orestes by the Furies for their different heinous crimes of patricide, incest, and matricide. To frame the two myths in updated Freudian terms Bacon evokes the anguish of primal guilt" (Hunter, 1989, pg33).

The Triptych occupies an important position in Bacon's personal mythology with this painting, he has said on numerous occasions, he "began to paint". In the many books on Bacon it is, in fact, difficult to find reproductions of works which predate 1944. Much of the literature on Bacon either directly or indirectly suggests that in 1944 Bacon

1948

The first part of the report deals with the general situation in the country. It is a very interesting and detailed account of the political and economic conditions at that time. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's history.

The second part of the report deals with the social conditions. It is a very interesting and detailed account of the social conditions at that time. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's history.

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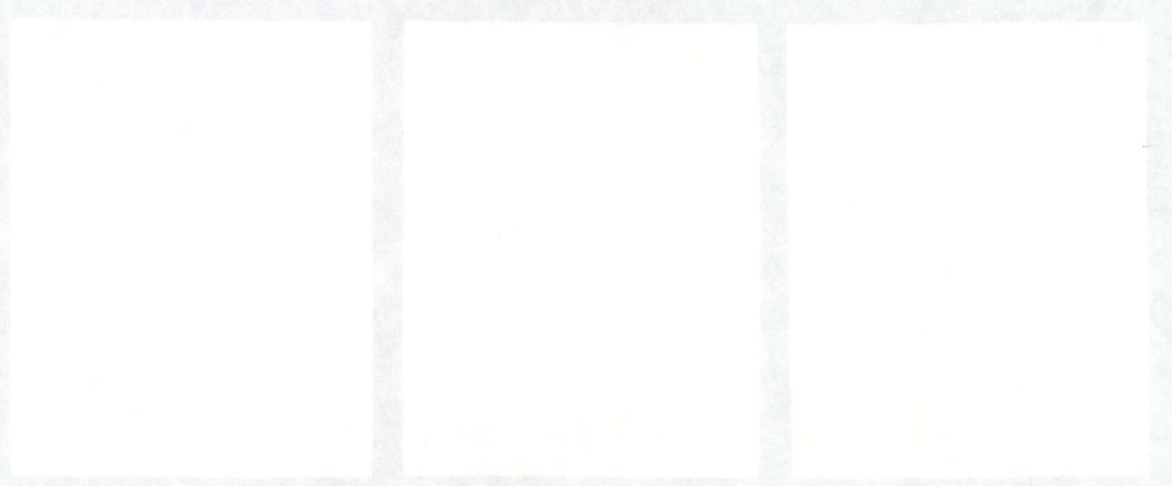
The fourth part of the report deals with the political conditions. It is a very interesting and detailed account of the political conditions at that time. The author has done a great deal of research and has gathered a wealth of material. The report is well written and is a valuable contribution to the study of the country's history.

miraculously discovered his vocation as a painter. One exception to this is a book by John Rothenstein which chronicles almost every painting by Bacon in existence. It also reproduces a selection of painting which were destroyed at a later date. Early water-



Three Studys for Figures at the Base of a Cruifixion (1944)

...the ... of ...
...the ... of ...
...the ... of ...



...the ... of ...

colours, gouaches and oil paintings from the twenties and thirties reveal a strong debt to Picasso. David Sylvester tells us that in the twenties Bacon was doing exceptional work designing furniture and Rugs (Sylvester, 1971, pg 68) An article on Bacon's work as an interior decorator and furniture designer was published in *studio* August 1930 (Rothenstein, 1964, pg). An early crucifixion was reproduced and remarked upon by Herbert Read in *Art Now* in 1933 (Sylvester, 1971, pg 70).(8)

There clearly was a germination period in terms of technique and subject matter before arriving at *Three Studies for figures at the base of a crucifixion*. the Triptych has now become an icon of twentieth century art. Bacon, himself, seems to have acknowledged this fact by repainting a second version of it in 1988. It is difficult to asses the process through which a painting becomes an icon, but certain things can be seen to contribute. Myth is most certainly one. The impoverishment the Triptych suffers by entering the language of television leaves a gap through which myth can enter. Barthes proposes three approaches to reading and deciphering myth (Barthes, 1957, pgs 127-128) In the first approach we focus on the signifier as being empty. That is we deprive it of it's history, it's social context , it's own meaning. it becomes the form for the myth. We allow the concept to fill the form without ambiguity. In the case of the *Three studies* being presented on the *Late show* the social, historical meaning of the painting is impoverished. It is presented to us as representing a masterpiece. This is the approach of the producer of myths who starts with a concept (eg. a masterpiece) and seeks a form for it.

The second approach is to focus on the signifier as having both meaning and form. That is we acknowledge the signifier has a history of it's own. In this case the painting is done in the forties exhibited in a London looking optimistically to the future. We distinguish the meaning from the form and register that a distortion of meaning has taken place. This is the approach of the mythologist who deciphers myths.

The final approach is to focus on the signifier having both meaning and form. Here we receive an ambiguous signification. We see Bacon's painting as having a history of it's own, but also signifying the concept of a 'modern masterpiece'. Today works of art are elevated to such exaggerated heights that it becomes difficult to see them clearly anymore. John Berger talks about the "bogus religiosity which now surrounds original

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works of art" (Berger, 1972, pg) On the Late Show the exaggeration seems to be mirrored by the bloated physical size of the reproduction. The myth swells up and becomes all encompassing leaving little room for what individuals might have to say.



The Late Show 1992

Masterpieces have a sort of infallibility about them. In 1945 society was outraged by an image which went against the feeling of hope which it prescribed. Now society has elevated this image to the status of masterpiece. It suffered the blow the painting made and then absorbed it fully. Just as in the case of Van Gogh society has reclaimed the painting as it's own in order to maintain the status quo. Roland Barthes.

"We reach here the very principle of myth; it transforms history into nature" (Barthes, 1957, pg 129) *Three studies for the base of a crucifixion* was historically determined. it was painted at a specific point in time when specific events were taking place and was a personal response to those events. Myth has make it into a natural part of the evolution of art history. In books on twentieth century art it can now enter a chronological position of things taking it's place neatly between what came before and after.

1. The first part of the document is a letter from the author to the editor of the journal. The letter discusses the author's interest in the topic and the reasons for writing the paper. It also mentions the author's affiliation and contact information.

2. The second part of the document is the abstract of the paper. It provides a brief summary of the main findings and conclusions of the study. The abstract is followed by the introduction, which sets the context for the research and states the objectives of the study.

3. The third part of the document is the main body of the paper, which is divided into several sections. The first section is the literature review, which discusses the existing research on the topic. The second section is the methodology, which describes the methods used in the study. The third section is the results, which presents the findings of the study. The fourth section is the discussion, which interprets the results and discusses their implications.

4. The fifth part of the document is the conclusion, which summarizes the main findings and conclusions of the study. It also discusses the limitations of the study and suggests areas for future research. The conclusion is followed by the references, which list the sources used in the paper.

5. The sixth part of the document is the appendix, which contains additional information related to the study. This may include data tables, figures, or other supporting materials. The appendix is followed by the index, which provides a list of the pages where each section of the paper can be found.

6. The final part of the document is the back matter, which includes the author's biography, a list of the author's other works, and contact information. It also includes the journal's masthead, which provides information about the journal's history, mission, and editorial board.

CONCLUSION

"Let me give you this hint ; don't consider this painting business of mine a burden, and don't treat it in a stepmotherly way, because it may prove to be 'a little life boat' when the big ship is wrecked" (Van Gogh 1885).

This statement taken from a letter written by Van Gogh to Theo in Nuenen August 1885 reveals a irony. By elevating Van Gogh to the status myth society has turned this 'little life boat' into a multi million dollar industry. This industry covers a vast array of areas including; tourism; advertising; packaging; publications; cinema; posters; jig saw; puzzles; songs. Is it possible that in the future we will see fictional film about the life of Bacon? Perhaps songs about him will be heard in the charts? This seems too far fetched right now. But, Bacon has already entered the arena of secondary source materials. Even this study, being of a secondary source contributes in a small way to the very myths it tries to investigate. Everything which has been used has lost its original context, and been given the context of a college thesis.

'The visual arts', John Berger explains, " have always existed within a certain preserve originally this preserve was magical or sacred, but it was also physical. It was the place, the cave, the building in which or for which the work was made" (Berger, 1972, pg 32). Through the development of secondary materials art has been removed from that preserve. What was lost during this removal is now replaced by myth.

The twentieth century has seen great developments in the way information is presented to us. These media have increased the accuracy of the information presented beyond anything we have had before. However, as we have seen when and artist or art work is presented in these media he can come to signify something far more than what he represents himself. He can become an ambassador for all other artists. A certain amount of his individuality can be lost.

Barthes defined myth as a type of speech defined by the way in which a message is uttered. By taking the objects they depict out of their original frame of reference

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 15th inst. in relation to the above mentioned matter.

The same has been referred to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours truly,
[Signature]

[Name]
[Title]

secondary source materials furnish us with a language of signs. The painter and his work became part of this language of signs the moment they are photographed, televised, recorded, written about. These signs are already rich in their own meaning. However along the way to becoming signs, their original meaning, although not lost completely, is distorted.

Although Francis Bacon and Vincent Van Gogh are extremely different in many respects, both concerned themselves with the real world and trying to communicate their vision of it. The real world in the case of Van Gogh has created a fiction around him. The legend of Van Gogh, to a certain extent, sets a context in which all artists are seen today. Bacon was already somewhat of a legend in his own life time. Some of this can be attributed to developments in the media. News of an artist and his work can be distributed to a greater number of people in a shorter space of time than ever it could in the late 1800s. What is important in regard to myth is not the validity or accuracy of this information but the way in which it is presented. Like other media the artist too is involved in presentation. He presents his particular view of the world through the language of paint. By taking what the artist has done and re-presenting it in another medium it becomes a unit of information in a constant stream of information. We have seen how one particular presentation of *Three studies for the base of a crucifixion* reinforces the motion of the art icon. Although the painting was a personal reaction to specific events at a particular time, it has now been entered into the vast body of visual information known as the "History of Art". And although this may add to the authority and status of the work it also takes away a certain amount of the work's vitality. A vitality which can often only be rediscovered by seeing the work in the flesh. Seeing the physical evidence of the artists activity, knowing, that these very pigments were manipulated on this surface, closed the gap in time between the paintings creation and one's looking at it. It brings us closer to the artist's intention, physically at least.

The various secondary materials available on an artist claim to offer the facts about an artists life and work. However, these materials present the facts on their terms i.e., through the specific language they use. The art historian presents the facts through the language of art history. The television presenter through the language of television. The advertiser through the language of advertising. The journalist through the language of journalism.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps from identifying a transaction to entering it into the accounting system, ensuring that all necessary information is captured.

3. The third part of the document discusses the role of the accounting department in monitoring and controlling the company's financial performance. It highlights the importance of regular reviews and reporting to management.

4. The fourth part of the document addresses the challenges of financial management in a dynamic market environment. It suggests strategies for managing risk and ensuring the company's long-term sustainability.

5. The fifth part of the document concludes by summarizing the key points discussed and reiterating the commitment to transparency and accuracy in all financial reporting.

What these secondary materials present is a concept of the artist. "The concept... appears in global fashion, it is a kind of nebula, the condensation, more or less hazy of a certain knowledge". (Barthes, 1957, pg 122) As the artist enters the realm of fame this nebula increases, the "certain knowledge" which can be seen, in this case, as the artists original intention is surrounded by this nebula and becomes distorted.

In his painting, Francis Bacon aspired to communicating a brutality of fact which he recognised in the work of Pablo Picasso. (Bacon, 1982-84, pg 182) But as we see an artist's life and work through secondary sources maybe it is more useful to say we experience a "brutality of fiction".

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NOTES

1. From *The Hollow Men* by T.S Eliot lines 78-82 the full quotation reads;
"Between the conception
And the creation
Between the emotion
And the response
Falls the shadow"
2. Vincent Minnelli directed *Lust for Life* starring Kirk Douglas and Anthony Quinn. The film was made in 1956 and was based on Irving Stone's book *Lust for Life*.
3. All quotes from Bacon are taken from *the Brutality of fact interviews with Francis Bacon* edited by David Sylvester, except where otherwise indicated. The book is compiled of interviews which took place between 1962 and 1984.
4. All references to Melvyn Bragg come from an edition of *the South Bank Show* which deals specifically with Bacon.
5. "the most elaborate and complete disquisition on Vincent's "illness" is to be found in an important article by Professor G. Kraus" published 1941 a quotation from the essay appear under *some Additional Particulars on different periods of Vincent's life* A16 pg 605 of volume 111 of Van Goghs letters.
6. This is taken from the southbank show interview with Melvyn Bragg.
7. From a *note on technique* by Andrew Durham which can be found in *Francis Bacon* by Dawn Ades and Andrew Forge published 1985.
8. The two references to David Sylvester are taken from the interviews with Bacon in *the Brutality of fact*.

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4. The fourth part of the document addresses the challenges faced by the accounting department and offers strategies to overcome them. It stresses the need for continuous learning and staying up-to-date with the latest accounting practices.

5. The fifth part of the document concludes by summarizing the key points discussed and reiterating the importance of a strong accounting system for the company's success. It encourages the accounting department to continue to improve its processes and contribute to the overall growth of the organization.

LIST OF WORKS

1. *Study for Portrait of Van Gogh 111* (1957) oil on canvas
78" x 56" (198cm x 142cm)
Collection of Edwin Janss J n, California.
2. *The Painter on his way to work - or The Road to Tarascon.* (1888)
Van Gogh.
Destroyed during the war.
3. *Figure in a landscape* (1945) oil and pastel on canvas
57" x 50 1/2 (145cm x 128cm)
Tate Gallery, London.
4. *Triptych - August 1972* oil on canvas
Each panel 78" x 58" (198cm x 147.5cm)
Tate Gallery, London
5. *Three studies for Figures at Base of a Crucifixion* (1944)
Oil and pastel on hardboard
Each panel 37" x 29" (94cm x 74cm)

All paintings by Francis Bacon unless otherwise stated.

Measurements given in inches and centimetres, height before width.

The first part of the report deals with the general situation of the country and the progress of the work during the year.

The second part of the report deals with the results of the work done during the year.

The third part of the report deals with the financial position of the organization.

The fourth part of the report deals with the work done during the year.

The fifth part of the report deals with the work done during the year.

The sixth part of the report deals with the work done during the year.

The seventh part of the report deals with the work done during the year.

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Francis Bacon recent paintings 68-74 published 1975

VIDEO REFERENCES

South Bank Show

Produced and directed by David Hinton
Edited and presented by Melvyn Bragg
London Weekend Television 1985

The Late Show

The Life and Works of Bacon

Directors Ian Mac Millan and Bernadette O'Brien
Presented by Waldermar Januszczak BBC 1992

