

THE NATIONAL COLLEGE OF ART AND DESIGN

ASPECTS OF WORD/IMAGE COMBINATION

A THESIS SUBMITTED TO:  
THE FACULTY OF HISTORY OF ART AND DESIGN & C.S.  
IN CANDIDACY FOR THE DEGREE.

FACULTY OF FINE ART  
DEPARTMENT OF PRINTMAKING

BY  
MAEVE MONAGHAN  
APRIL 1982

# TABLE OF CONTENTS

	PAGE NO.
ILLUSTRATIONS . . . . .	1.
PURPOSE . . . . .	3.
INTRODUCTION . . . . .	4.
 <u>CHAPTER</u>	
I . . . . . THE USE OF IMAGE/WORD COMBINATIONS FOR POLITICAL/ SOCIAL COMMENT IN THE WORK OF STEZAKER & BURGIN	7.
II . . . . . THE USE OF WORD/IMAGE COMBINATIONS FOR FEMINIST AND NARRATIVE ROMANTIC PURPOSES IN THE WORKS OF STEVENS & SMITH . . .	12.
III . . . . . ARAKAWA AN INTELLECTUAL WHO USES WORD/IMAGE COMBINATIONS TO CLARIFY OUR UNDERTAKINGS OF HOW THE MIND FUNCTIONS	18.
CONCLUSION . . . . .	20.
BIBLIOGRAPHY . . . . .	23.

TABLE OF ILLUSTRATIONS

NO.

- 1 DEWHURST, THE MASTER BUTCHER
- 2 LIBERTY MISLEADING THE PEOPLE  
by John Stezaker.
- 3 SUBJECT/OBJECT  
by John Stezaker.
- 4 HERE AND NOW  
by John Stezaker.
- 5 WAY OF ALL FLESH, Part 1 & 2  
by John Stezaker.
- 6 LEI FENG  
by Victor Burgin.
- 7 YOU GIVE AND WE'LL TAKE  
by Victor Burgin
- 8 TODAY IS THE TOMORROW WE WERE WORRIED ABOUT YESTERDAY  
by Victor Burgin.
- 9 BIG DADDY, PAPER DOLL  
by May Stevens.
- 10 MYSTERIES AND POLITICS  
by May Stevens.



- 11 TWO WOMEN  
by May Stevens.
- 12 ORDINARY/EXTRAORDINARY  
by May Stevens.
- 13 ORDINARY/EXTRAORDINARY  
by May Stevens.
- 14 ORPHEUS, 3 MOVIES  
by Alexis Smith.
- 15 THE FUGITIVE KIND  
by Alexis Smith.
- 16 BLACK ORPHEUS  
by Alexis Smith.
- 17 THE SOUTH  
by Alexis Smith.
- 18 CHANDLERISMS  
by Alexis Smith.
- 19 DEGREES OF MEANING No.1  
by Arakawa.
- 20 NEUTRALIZATION OF SUBJECTIVITY  
by Arakawa.
- 21 LOCALIZATION & TRANSFERENCE 3  
by Arakawa.
- 22 CONSTRUCTION OF THE MEMORY OF MEANING  
by Arakawa.
23. THE ERROR  
by Arakawa.

## P U R P O S E

Words and image have been linked together from earliest times; they have been used in a way that one language complements the other or is equivalent to the other. That usage was and still is to a great degree illustrative or explanatory of one language to another.

There has been a prevalent interest in the word/image in the work of several contemporary artists. In the works of Stexaker, Burgin, Smith, Stevens, and Arakawa I have detected a use of word and image combination that transcends the merely illustrative, literary or didactic. The use of the two media in combination not only contains the cultural heritage and precise information of each language but by their juxtaposition, comparison and contrast, create another awareness or third language. It is this area and the social pressures and influences that I wish to discuss. The influences on these artists are many and varied from political, social, intellectual, feminist, aesthetic preoccupations that have brought these artists to use more than one medium and to assimilate into their work the many complex issues of contemporary society.



## I N T R O D U C T I O N

The premises for the five artists are varied : Stezaker and Burgin are political in their intentions; Stevens is a feminist; Smith is a narrative aesthetic artist; and Arakawa an intellectual who is interested in how we perceive, and use language for expression. Yet they all have arrived at the use of language and imagery that is unique to this period of Art.

Each of these artists have assumed certain aspects of word/image presentation and developed these to their own needs. It will be necessary to discuss the influences on each of these artists in turn. Each artist shares the influence of history and the initial combination of word and image.

Advertising is the most obvious place one might expect to find rhetorical devices. Rhetoric is the artful use of language in order to persuade. In the first place, there is no doubt that someone is setting out deliberately to persuade, in the second place there is no doubt that everything in the advertisement has been utilized for maximum effect.

Today, at the level of mass communications, it appears that the linguistic message is present in every image, as the title caption accompanying press articles, film dialogue, comic strips. The text guides the viewer through the important points of the image, causing the viewer to miss or avoid some points and receive others. It often guides one toward a meaning chosen in advance. This can be seen to happen in advertising, for example in the following advert which must be the type of presentation that May Stevens, Stezaker, and Burgin are very aware of in their work. The text leads off by saying, "I personally check all meat that's delivered to my shop. If my wife

wouldn't buy it, I won't sell it." One is led to believe that the ad. is aimed at the woman as housewife - he being the shop owner, buyer and seller. So we will assume the woman does the family shopping, with the two male butchers behind the counter. The two men are in clean white coats and are surrounded by prime meat, which they are selling to two housewives. The text reads, "Lewhurst, the Master Butcher", implying that the shop is run by men.

The text tells the story, the image reinforces it. But not only does it tell us about meat, it is putting men and women into certain roles, and that is one of the strongest functions of Advertising. They tell one what to do - and how to do it.

The politically 'left' artist wants to help correct society's false picture of its condition, to raise such questions as: "Why this practise ? What does it mean ? What interests does it serve ?" Such an artist wants to help people become conscious of the fences which shape their day-to-day living. But the problem then arises when using photography for example, as an instrument designed specifically to record appearances. Roland Barthes made a point when he reviewed the family of an exhibition:

"...of course babies are born and nursed by their mothers all around the world, but photographs of them tell us nothing of the child's life expectancy or of the likelihood that it's mother might have died giving birth."<sup>1</sup>

It would seem that language itself is the instrument best adapted to making a politically specific statement.

In examining images and words that are used for primarily artistic purposes it is difficult to get away from the function of the image-message role. Many artists today deal with the problem of communicating a point of view for aesthetic, social or political purposes. It would seem that living in this society where everything is changing, some artists feel the need to develop media strategies to convey their points of view. This has been done with the use of the image/word concept, by using advertising strategies.

1. Quoted Burgin, "Art - Common Sense and Photography".



There are other elements involved with the use of the word/image concept. For example, the ratio of intellectual content to sensory appeal. This has varied from artist to artist, but in the 1950's and 1970's there have been particularly radical speculations on the nature of visual communication pursued through visual communication. The complex process of self-examination through the use of images and words can be developed by using already processed images and words. For example, postcards, old photographs, found-objects, etc., brings back to human significance material that the mechanics of mass production had seemed to remove from us.

Words can be used to explain, develop, expand on the significance of the image. In Smith's works she has used it to invoke a sense of nostalgia in, for example, old films about romance and heroics or stories that tell us mysteries of eastern cities. Stevens, in an evocative fashion, complements the message rather than enforces it. By contrast, Burgin and Stezaker use the word/image combination as an ideological tool. While Arakawa uses words and images to tax and develop our minds.



## CHAPTER I

### THE USE OF IMAGE/WORD COMBINATIONS

#### FOR POLITICAL/SOCIAL COMMENT IN THE WORK OF STEZAKER & BURGIN

Living in a fast-moving society where artists have to work both in new media and in new concepts, as well as creating the infrastructure through which to communicate these, the artist must find a new language in which to express his/her ideas. The multiple view becomes necessary and also the need to discover different languages to communicate a point of view. The word/image combination, to highlight for example the social context or, the age of science.

Our view of the world is now permeated with the need to question, raise and readjust. It is difficult to point to a social system or set of beliefs which have not remained unchanged in this century. It would seem that the function of political art is to point out these inconsistencies in the world we live in.

Art has provided us with the models of our environment even since the age of cave paintings and it still fulfils much the same function. Some of the art forms used in the west to promote political artists' ideals are mass-orientated. This art produced by artists, technicians, writers, designers and film-makers is disseminated through the media and billboards of our cities and the message of the art is a public message. This sort of message portrays such things as the nuclear family, the separation of male/female roles, consumption etc. Work, home and leisure are all placed in separate compartments and are seen

as being a comfortable state.

Some of the most successful propaganda of today combines words and images in the form of comic strips, slide shows, photo novels, film, t.v. and posters, with the result that the visual artists have had to think again about styles of communication - which seemed to belong previously to other domains. In order to face the issues they have had to overcome modernist taboo against 'literary' art which encompasses almost all art with political/social intentions. I would like to discuss just how well a few artists are fitted to approach these problems, and how they develop media strategies to make the best use of the powerful avenues ostensibly opened by the media for using propaganda for social change.

John Stezaker is a prime example for his use of media strategy. The way in which he uses the photograph and the text goes a long way in exposing social values inherent in modes of communication without using the avant-garde conventions of separating the form of exposure from the realm of social ideology. He attempts to change the structures that exist to portray his point of view. In his piece (Fig.2.) "Liberty Misleading the People" 1975, he seems to set out to expose certain aspects of our life in this society. He has chosen two photographs. On the right is a black and white photograph of a woman hanging herself from the neck by a rope, from the window of a building. The text underneath states that Rio de Janeiro had its worst traffic jam as a result of this woman's suicide. The reality of the situation seems to be the traffic jam, not the woman's death. The text in the centre - two clippings taken from the 'New York Times' 1964 and 67, both in reference to crowd reactions regarding the attempted suicide of two students - both in the act of throwing themselves from a height. The crowds cheered, "Jump". The fact that when a large crowd of people gets together the reaction is very often violent - or breeds violence. The slogan running along the bottom of this picture "if there is no good in the world ....." an ideal full stop. The photograph to the right is an advertisement, a large white car and a beautiful woman - they are often juxtaposed. The pleasures of this life being - big car,



beautiful woman. The text is taken from an ad. about the pleasures of the love doll. If one happens to feel lonely or incapable of getting a woman - Why Not Just Blow One Up; no doubt as good as the real thing. The association between the implicated social problems and capitalism's answers are made quite apparent.

Since 1975 the main body of Stezaker's work has consisted of pieces which combine photographs and texts, both drawn from a variety of sources. The material he chooses stretches from the sociological and philosophical writings to the most debased forms of soft porn, as in "Subject object" 1975 (Fig.3.) a series of five photographs of one man and two women. The man is in an aggressive attitude, slapping the two women's behinds. The text is about motion or what motion is. At the bottom right, under its heading Subject/object he talks about its relationship between capitalism, the consumer and the product. He has made irrelevant the fact that the photographs are pornography, by using such precise contrasting language, and by exposing such a phenomenon he puts content squarely in front of form and rejects modernism's belief that the artist ought somehow to divorce himself from ideology.

In his piece "Here and Now" 1976 (Fig.4.) a photo-montage, broken up into two zones, the top half - blocks of flats, the bottom, a pair of legs from the knee down. The two zones are broken by what seems to be a love scene on t.v. The title "Here and Now" juxtaposed with the image, the empty unemotional reality - that of the high-rise flats. The bodyless legs played against this unreality. "Here and Now" becomes a scene played on t.v. The same images are used in "Way of all Flesh" (Parts 1 & 2) (Fig.5.). In part 1 the flats, the legs stretched as if watching some scene being played, the clips from the love-scene - more explicit than in "Here and Now". More disturbing. The picture is broken-up into six parts with the house shape holding the love scenes - the box on the bottom-left encasing the legs and a silhouette of a t.v. screen. The black square at the bottom right. Life being played on a t.v. screen, the casual onlooker of life watching one love and work, as in "Way of all Flesh" (Part 2) the

factory-worker, juxtaposed with the same love scene. The emptiness of one's life.

It would seem that Stezaker wants to tackle the difficult task of making an art which preaches without descending into trite propaganda, exemplifies a positive unity of thought, work-play, without loading his arguments according to facile preconceptions.

In some respects Stezaker's method of combining an emotive visual image with contrasting verbal comments which dramatize the varying interpretations different sections of society place upon it.

Like Stezaker, Victor Burgin uses photograph and texts. The science of semiology has provided Burgin with a framework for his own efforts to deal with the social mediation of the physical world through the agency of signs. He gathers together signs as different as a sherry advertisement and a Maoist comic-book story, as in "Lei Feng" 1974 (Fig.6.). A large photograph of three people : Mother, Father and Daughter, celebrating the daughter's 'victory' in getting her face on the front cover of "Vogue" magazine. They are drinking a glass of sherry and juxtaposed with it is a comic-book story which seems as inane as the photograph. The second of the texts runs along the right-hand side of the photograph. It is a piece on language with the photograph, describing the sherry and emphasises the lies that are told even when using the camera. It would seem that this piece of work has certain Communist idealist connotations against a visual specimen of Capitalist materialism.

In 1976 he did a series of photographs juxtaposed with the text that seem to generate new pictures of the world. In "Life demands a little give and take. You give and we'll take" (Fig.7.): a photograph of what would seem to be working-class people waiting at the bus stop - blacks and whites together, in what is perhaps the rush-hour. The text is about the evening and the beautiful colours that permeate Mayfair. The picture of a pampered lady dressed for a romantic evening, springs to mind. The title demands that "you give and we'll take" that is the rich from the poor! The mundane photograph of people waiting at a bus stop - while rich soft ladies and gentlemen take all.



Again the connotations are Communist - the photograph implies it, the text reinforces it. In the photograph of a street in suburbia, a Corporation area (Fig.8.) which is empty and flat, a woman pushes a pram alongside a few cars and electric cables - juxtaposed with a text on the beauty of nature. The sun is shining on the Pacific through an early morning mist. The beauty of wealth. The wealth of the scene he invokes against the flat urbanity of a typical working class area. Again "we take, you give". Today is the Tomorrow you were promised Yesterday. All one's expectations end up in misconceptions. To want is not to have and all you working class people out there - receive nothing.

Burgin's use of text and photograph complement the content of his work. By making negative the distinctions dividing so-called "fine art" and applied art media. He questions art's political function within the social world as a whole.

Texts and photographs are the common means of communication in our culture. Most people can read or write a sentence or take a photograph. It can perhaps be viewed more objectively than painting or sculpture. So in making art that relates to the real world, a few artists such as Burgin and Stezaker have found that the use of the photograph with the text becomes a means of commenting about our society.

## CHAPTER II

### THE USE OF WORD/IMAGE COMBINATIONS

#### FOR FEMINIST AND NARRATIVE ROMANTIC PURPOSES

##### IN THE WORKS OF STEVENS AND SMITH

In this century the technological change has been rapid and society was allied to technological myths; belief in progress systems, states, collective optimism, organizations, function and order. A re-evaluation of both meaning and conventions of art and relationships between art and life was felt throughout the culture.

Out of this confusion came two possibilities. Some artists chose to investigate the technological environment and use its produce, while others chose to ignore it. Although disturbing conditions have always existed, and artists have always responded to these, there has been a need to expose certain problems inherent in our society. I wish to discuss the response of two very different artists to the social conditions of our time. One is a feminist who uses word/image combination as a way to delineate history. The other uses word/image combination for romantic narrative reasons.

May Stevens admits that her focus on social problems attempts no social results but she wishes first and foremost to expose certain issues. With her "Big Daddy" she has made a target for easy hatred. Her paintings of the "Big Daddy" image are quite disturbing. She says, "The man in the portrait represented to me an authoritarianism, and a closed attitude towards black people, towards Jews, the whole



works, the whole syndrome, a closed and isolated life."<sup>1</sup> The development of the artist's painting led to the elevation of "Daddy" to "Big Daddy" a more universal image of these qualities of the American identity. Her painting titled "Big Daddy, Paper Doll" 1969 (Fig. 9.) is a symbolic political painting. Five men sit along looking over to the right, the central figure is the only one with a face, but the only one without clothes. Yet they all wear the same feeling of complacency. The central figure is obviously the bureaucrat "Big Daddy" himself. On either side he is flanked by images of the Racist, the Militarist, the Executioner, the Cop. They are not political positions or ideological representations. They are the external awareness first expressed by Stevens.

Around 1970, after a decade of heated politics and having plunged into previously taboo subjects and materials (e.g. rape, politics, etc.) women artists led the way in exploring unorthodox feminine material ritual and politics. These explorations were fresh and exciting, but the problem was that such subjects would become overworked or that it would become difficult to distinguish between good and bad female art. The problem was the lack of historic content behind women artists - the lack of an artistic tradition. It became a blanket term used by artists and critics to describe all art done by women or that concerned itself with women's experiences. However, I would like to suggest that a woman artist who believes in and practices feminism outside of her studio thus brings to her work a feminine sensibility.

May Stevens' work has always been politically committed and uses seductive symbolism to convey the moral content of her message. She uses collage and text in an evocative way. Her work is full of female imagery that is not used in a romantic fashion.

In her piece "Mysteries and Politics" 1978 (Fig.10.) a painting on canvas, feminine politics and feminist mysteries meet. In this large painting a group of thirteen women are arranged in a semi-circle according to their primary commitment and concern for either politics or mysteries. Stevens appears in it twice, once as a baby in her mother's arms (the mysterious side) and once as an artist (the politics

1. B. Schwatz. The New Humanism, p.113.

side), standing near the disembodied head of Rosa Luxemburg. Her use of the text here is a drawing toward the centre where the thirteen womens' names in question are written.

All her political allusions are personalized as they relate to her family or friends, as in her piece "Two Women" 1976 (Fig.11.) a collage with photographs and text juxtaposing her mother Alice Stevens with Rosa Luxemburg the socialist. There are six photographs: the three on the top are likenesses of Rosa Luxemburg as a young girl, a woman in 1907, and her corpse. The bottom three are of Stevens' mother as a child and as an old woman. Stevens draws a comparison between the two here as in "Mysteries and Politics" - again the politics of the woman Luxemburg and the mysteries of motherhood - in her own mother, Alice Stevens.

In 1980 Stevens published a book called "Ordinary/Extraordinary" (Fig.12.). In this piece the photographic records of her mother young and old are juxtaposed with the following text which explains what she is trying to do in her work:

"Ordinary. Extraordinary. A collage of words and images of Rosa Luxemburg, Polish/German revolutionary leader and theoretician, murder victim (1871-1919) juxtaposed with images and words of Alice Stevens (born 1895 -) housewife, mother, washer and ironer, inmate of hospitals and nursing homes. A filmic sequence of darks and lights moving through close-up to long-view and back. Oblique. Direct. Fragments of Rosa's thought from intimate notes sent from prison to her comrade and lover, Leo Jogiches, and to her friends; from AGIT-PROP published in Die Rote Fahne; and from her serious scientific writings. Images from her girlhood, her middle life, and the final photograph of her murdered head. Alice's words from the memory of and letters to her daughter. An artist's book examining and documenting the mark of a political woman and marking the life of a woman whose life would otherwise be unmarked. Ordinary. Extraordinary."<sup>2</sup>

In this piece (Fig.13.) another page from the book, one photograph of Luxemburg as a young woman, the background is black with

2. Moria Roth "Visions and Re-Visions" Art Forum Nov.1980 Vol.XIX No.3.



white hand-writing. In reverse is a photograph of her mother Alice Stevens with a black script on a white background, but otherwise identical to the one of Luxemburg. These represent the past and the present: Black for politics, white for mysteries. Stevens' book combines formally and emotionally the characters, lives and destinies of these two women, who through Stevens the daughter and the socialist, reach out through time and space to where the ordinary and extraordinary meet.

Stevens' use of the word/image combination is a very important factor in her work. She credits her painting "Mysteries and Politics" to her reading of the book "Of Woman Born" by Adrienne Rich, and her desire to reproduce consciousness as we experience it on many levels.

Alexis Smith uses collage and text in an evocative way. Her work is in no way political as she has not chosen to work within its boundaries. She works on borrowed prose from both novels and literature. It is romantic work, in that it evokes a sense of nostalgia, In her spare and elegant wall pieces that she has been constructing since 1973 she combines her literary texts with an entrancing range of found images and objects. She prefers to adopt the pose of artist as medium - a mere narrator of other peoples' tales, a story-teller.

Smith's story-collages grow out of the conceptualist ambience. The way in which she links art and literature forgets the boundaries and combines the two. For Smith the narrative she uses is like a starting point for her theories, and the statements she wishes to make. Her works link borrowed stories and visual imagery in an oblique balance. Collaborating in the space of her panels, image and words modify each other.

Smith's glass-encased sequences of pastel letter-sized paper, with their neatly-typed texts and tense images precisely fixed to the page, have the appearance of specimens on display. In her piece "Orpheus; 3 Movies" 1974 (Fig. 14.) she drew the texts from three different films. It is a three-panelled piece with straight text and

images. In the top panel the images and the text are taken from the film "Orhec". A photograph leads one into the story which is small in comparison with the rest of the panels - with some text underneath. The next panel is a large rectangular shape with the word "Orpheus" painted on it - then three panels of text followed by another coloured panel with "Orpheus" scratched in the last panel typed text. She has reduced a film to a seven-panelled short story. Smith does the same with the film "The Fugitive Kind" (Fig.15.). The second strip in this series, with four pieces of text and three photographs. The photographs are: one hand, a full carnival scene, and an impression of four fingers. It is an interesting, rather evocative story-board. In the last panel from the film "Black Orpheus" (Fig.16.) she again uses this prim format complemented by open spaces and cool harmonies, again a seven panelled piece with text and one photograph. The word "Orfeu" painted in black tells one the name of the film while she condenses the rest into a small amount of type. The scattered pieces of paper - the photograph of theatrical figure walking toward the text or looking inward, connects the word "Orfeu", stencilled in black with the basic black of the photograph.

This was a transitional period between Smith's earlier works and her later narrative-collages. She realised she might use not only borrowed prose excerpts but entire narrative fiction as a structural basis for her work. Her choices of story have so far been blatantly romantic as in "The South" 1976 (Fig.17.) - which is taken from intricate stories by an Argentinian fictionist, Jorge Luis Borges, who alludes to the "Thousand and one Nights" which Smith has portrayed in this piece conjuring up images of eastern cities with its mysteries of danger. The images in the first panel - a photograph of an eastern city with text - a drawing of a giant from "One Thousand and one Nights" - a found object - which gives the feeling of understatement when played against the urgent emotions of the text above. It provides an ironic counterpoint verbally missing in the text. In



the last panel scattered symbols such as the horse-shoe, and the bell are again played against the terse text. The ironic effect of Smith's imagery by no means delimits the character of her visual imagery.

In a piece done in 1978 called "Chandlerisms" (Fig.18.) she has used wise-cracks by Raymond Chandler. This piece is typed on construction paper. The text reads, "The colour of her hair was dusky red, like a fire under control but still dangerous.", which runs along the bottom of the page, while an empty matchbox is placed on the centre of the page. One has the feeling that the text has little to do with the image. But it seems to transcend a type of humour - stereotyped Hollywood humour.

The success of Smith's undertaking hinges on her ability to establish a balance of text and image. Her use of this concept is varied. The text either remains extremely close to the image by means of a subtle key word in the text that will relate to the abstract image.

Smith's imagery is romantic, but it does leave room to absorb literature into art. Her full use of type helps to humanise the words and images as a whole.

### CHAPTER III

#### ARAKAWA AN INTELLECTUAL WHO USES WORD/IMAGE

#### COMBINATIONS TO CLARIFY OUR UNDERTAKING

#### OF HOW THE MIND FUNCTIONS

Arakawa's paintings transforms words in art, filled with his verbal/visual ambiguities which concern language and how the mind functions. His works "The Mechanism of Meaning" which he is working on at present, in collaboration with his wife Madeline Gins. It consists of several hundred painted panels which will form a model or catalogue of the mind and how it works.

This art makes use of Art as an investigative tool. Perhaps the most striking thing about Arakawa's words is their subtlety, a characteristic which arises from his manipulation of elements. His work seems to test one's mental abilities through demanding an act of verbal/visual interaction or by engaging the viewer in a glimpse of a multifarious world. He uses these tools both verbal and visual in many different forms. He paints, uses collage, applies real objects, and prints. He uses the method of stenciling on letters and his own hand-writing to convey many different allusions and emotions.

In Arakawa's work "The Mechanism of Meaning 1 and 2", a composite view of meaning in daily living is conveyed. The aspects he chooses covers a wide range of subject matter.



In the following pages I am going to look at the works "Mechanism of Meaning" and discuss them.

He seems to put the spectator in a test situation like an aptitude test. In the "Degrees of Meaning" No.1 (Fig.19.) there is a green circle with playing cards pasted on to it, spread out as if in play. We are told that it is "Isomorphic" to anything" that is "(chair, landscape, airplane, hand, cake, etc.)" The green circle in the middle with cards is referred to in the painting as an object, and a diagram of something. We are given the choice of an internal maze of degrees of choice. In a sense Arakawa has made the choice a game.

The section on "Neutralization of Subjectivity" (Fig.20.) - stencilled across and on top of the painting is the instruction, "Use these exercises as a series of filters through which to pass subjective modes of interpretation and neutralize to some degree." These exercises seem to be some kind of brain-washing formula. The rectangle at the top with crosses captioned "Please think only of the dots not the X's, X marks the spot". The intersection of the two marks in X seems to define the dot. The rest is a broken rectangle covered in coloured circles with the same instructions, asking one to disregard what one sees. The three shades of mauve at the bottom of the picture have the caption "Using the same system separate the next two shades." He is asking one to make a new picture, but telling one how to go about doing it.

"Localization and Transference 3" (Fig.21.) is a very empty painting in relation to the rest of the series. There are three zones, the first two roughly of the same area and the third, like a caption, runs along the bottom. At the top there are three paired Euclidean figures outlined, two circles, two triangles, and two squares. One of each pair declares itself to be blank, where it is the other in each pair that is blank. With this inscription the blankness is emphasized. The pair are linked by double-headed arrows so this reading is not opposed by the graphic symbols. The lower zone

is outlined and contains a single round dark purple paint which is described, in alternative sentences as consisting of two or more inseparable dots. Thus the caption proposes the irreducibility of the constituent dot; the smallest form in the painting. Two of the areas propose Transferences, one of blankness and one by means of alternative ideas. The dot is set in such a way that one can understand, but not see for one's self. The "two or more dots;" so that this too can be viewed as a cause of "Mobility of the Configuration", which is given in the legend for this sub-section as a governing theme.

Through the "Mechanism of Meaning" Arakawa has used both capital letters and hand-writing. In his paintings such as the "Construction of the Memory of Meaning" (Fig.22) he makes a studied use of both styles. Arakawa has used both the epistolary and the inscriptional writing forms in his painting. In the "Construction of the Memory of Meaning" he has blown up the letter while revising it. The stencilled word right and the top inscription interact with the letter to emphasise the informality even as he set up a frame-work for its interpretation. The spectator meanwhile, is forced to view his/herself in the mirror.

Arakawa seems to view the space common to signs and images as grounds for motion rather than as support. He has said:

"My Medium is the area of perception created, located and demonstrated by combining of language systems into each other, into the same moving place."<sup>1</sup> It would seem that for Arakawa the noun is a better substitute for the object than the image. "If I could use words as objects that would be something."<sup>2</sup> He is more concerned with the classes of objects than with the actual object. As in "The Error" (Fig.23.) the words read, "Fire, Warm, Sky, Ocean, Dog", the word mistake at the top is made by the various words. The weight and height are measured by the "Air, Sky," etc.

The problems for the viewer and for himself and the complexities of his ideas go hand-in-hand with the complexities of our society within which we develop our intellects.

1. & 2. Arakawa "Notes on my Painting", Arts Magazine, Nov.1969.



## CONCLUSION

I have attempted to illustrate the emergence of the use of word and image combination as a "third language" through the work of five very differently motivated artists. This necessitated a look at the particular motivations and intentions of each artist, and the social/political influences that shaped each of their work - before discussing the common ground of their use of word/image concept.

The fact that this use of "third language" is constantly being used by the mass media as propaganda is an obvious influence on many artists. These artists use the combinations of media to tell a story, or to create the atmosphere within which their point is understood.

In the fast-changing society in which we live today it is not inconceivable that we would witness a converging of media such as word image, music, theatre etc. - not used for their own sake only, but also to create from the juxtaposition a "third" or alternative language.

The multi-form view is already in existence and artists will need to know how to use and control the way in which different medias interact with one another to express both themselves and their personal preoccupations.

Art has, through the ages, shown to man a model of the environment and the society in which he lives. Artists have constantly adapted the tools and conventions which they use to express the changing circumstances of their place and time.

This altering of the tools of self-expression continues today in a society which is constantly changing. The change that is common to the five artists I have selected is a change in language and its use. As the society they live in becomes more complex and multi-leveled the artists' tools become more complex and multi-form.

All five artists feel that word or image alone could carry their information. They find that by incorporating both word and image they achieve their purpose, not just in word or image alone but in the information generated by the marriage of the two to create another language that talks directly to people of our time.



## B I B L I O G R A P H Y

Arakawa and Gins. The Mechanism of Meaning  
Abrams, 1980.

Barthes, Roland. Image-Music-Text.  
Fontana/Collins. 1977-1979.

Battsock, Gregory (ed.). Minimal Art. A Critical Anthology.  
Dutton, 1968.

Battcock, Gregory (ed.). Idea Art  
Dutton, 1973.

Battcock, Gregory (ed.). The New Art  
E.P. Dutton, 1966-1973.

Berger, John. Art & Revolution  
Writers & Readers Publishing Co-Operative, 1969.

Benthall, Jonathon. Science & Technology in Art Today  
Thames & Hudson, 1972.

Calas, Elena & Nicolas. Icons & Images of the Sixties  
Dutton, 1971.

Cabanne, Pierre. Dialogues of Marcel Duchamp  
Thames & Hudson, 1971.

Celant, Germain. Book As Art Work. English Art Today.  
Industrie Grafiche, 1976.

Fuchs, Rudi. Languages  
Arts Council of Great Britain, 1979.

Lippard, Lucy. Pop Art  
Thames & Hudson, 1974.

Schwartz, B. The New Humanism  
Praeger Publishers, 1974.

Woods, Williams, Thomson. Art Without Boundaries  
Thames & Hudson, 1972.

Visual Arts La Biennale  
Electa Editrice, 1980.

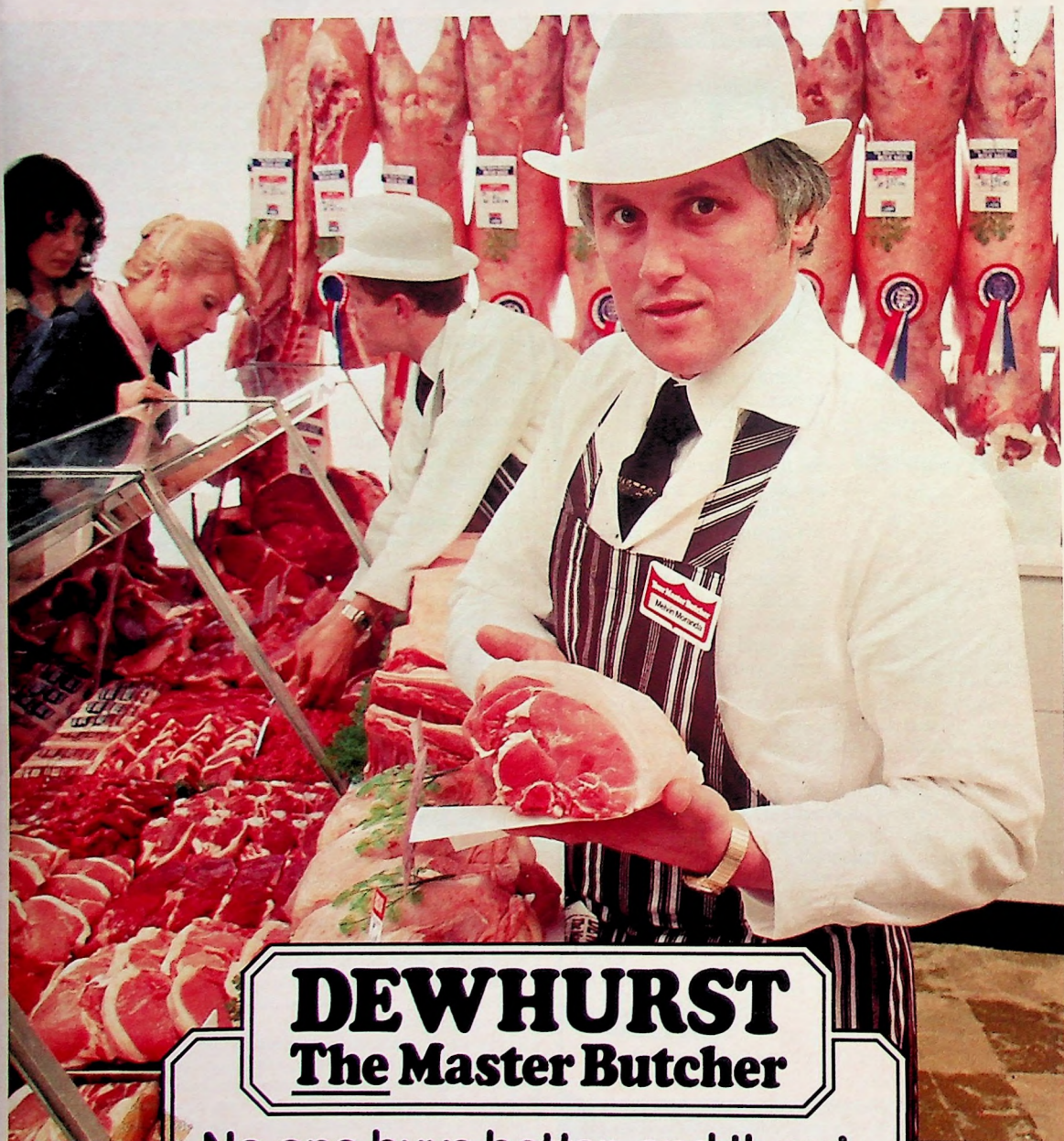


Art and Artists.	Vol. 8-9.	Dec. 1973.
Art Forum	Vol. XIV No.6.	Feb. 1976.
Art Forum	Vol. XIV No.8.	April 1976.
Art Forum	Vol. XV No.4.	Dec. 1976.
Art Forum	Vol. XVII No.5.	Jan. 1979.
Art Forum	Vol. VIII No.2.	Summer, 1979.
Art Forum	Vol. XIX No.3.	Nov. 1980.
Art In America	Vol. 68 No.6.	Summer, 1980.
Art International	Vol. XVI No.9.	Nov. 1972.
Arts Review	Vol. 30. No.14.	July, 1978.
Studio International	Vol.187 No.961	Dec. 1973.
Studio International	Vol.186 No.961	Nov. 1974.
Studio International	Vol.185 No.952	March/April 1975.
Studio International	Vol.187 No.963	July/August 1975.



**'I personally check all meat that's delivered  
to my shop. If my wife wouldn't buy it,  
I won't sell it.'**

Meivin Moranda, Master Butcher.  
Edmonton, N. London.



## **DEWHURST**

### **The Master Butcher**

**No one buys better-and there's  
nowhere better to buy.**





bro had its worst traf-  
cently, when woman  
f outside her window.



Value  $\nu$  is a relation between persons expressed as a relation between things (Marr)

at the University of Delaware period in which a severely weakened or dying bird is found. Their findings show that the vast majority of the subsequent young are weak birds.

was bored and lonely until I met JOY and SUSAN. My friends were out of town. I had nothing to do. I was bored and lonely. Then I saw a LOVE DOLL ad in a magazine. I mailed in the coupon, not really expecting much. But when the package arrived, I was surprised. I got real JOY. We danced and practiced all sorts of things. I was so happy. The doll loved me all the way. My new LOVE DOLL seemed so like he really felt I had a new friend. Then I decided to send for SUSAN. She was beautiful. But two weeks later she came. I soon found SUSAN and JOY and the three of us began to play. I danced with one, then the other, then both together. It was wonderful. Struggling up to me, JOY and SUSAN had long legs and long hair. And the two LOVE DOLLS to share my nights.

NEW

to have been in the position in which he was at what ought not

Reflecting what ought to be:

*Melting ice = but will be if the greenhouse is built as = but is not*

---

THIS ONE-STOP SERVICE PROVIDES THE FOLLOWING INFORMATION AND  
FOR ALL RITE TERMINALS.

1975



328

#### REMARKS

For the purpose of your different position in the exercise, please note that the person is in a dynamic pose, possibly performing a stunt or exercise. The person is wearing a dark shirt and light-colored pants. The background is light and indistinct.

#### SUBJECT

1. SUBJECT'S NAME: [Name] (Name of the subject)  
 2. DATE: [Date] (Date of the exercise)  
 3. TIME: [Time] (Time of the exercise)  
 4. LOCATION: [Location] (Location of the exercise)  
 5. INSTRUCTOR: [Instructor] (Name of the instructor)

( Fig. No. 3. )

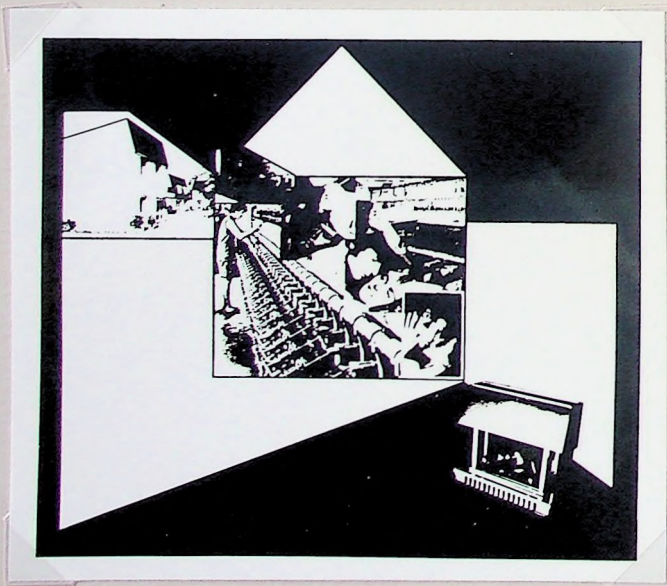




(Fig. No. 4.)



(Fig. No. 5.) Part. 1.



(Fig. No. 5.) Part. 2.





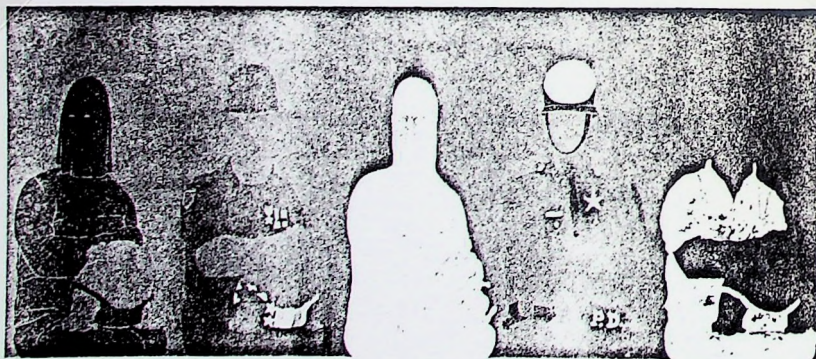


The early morning mist  
dissolves. And the sun shines  
on the Pacific. You stand like  
Balboa the Conquistadore,  
on the cliff top. Among the last of  
the Monterrey Cypress trees.  
The old whaler's hut is abandoned now.  
But whales still swim through the wild waves.  
Sea otters float on the calmer waters.  
Cracking abalone shells on their chests.  
Humming birds take nectar from the red hibiscus.  
Pelicans splash lazily in the surf.  
Wander down a winding path. Onto gentle sands.  
Ocean cressets. Great sea anemones. Futuristic waters.  
Total immersion. Ecstasy.

TODAY IS THE TOMORROW YOU WERE PROMISED YESTERDAY



(Fig. No. 8.)



99. May Stevens, *Big Daddy Paper Doll*, 1969. Acrylic, 6" x 14". Courtesy the artist.

(Fig. No. 9.)



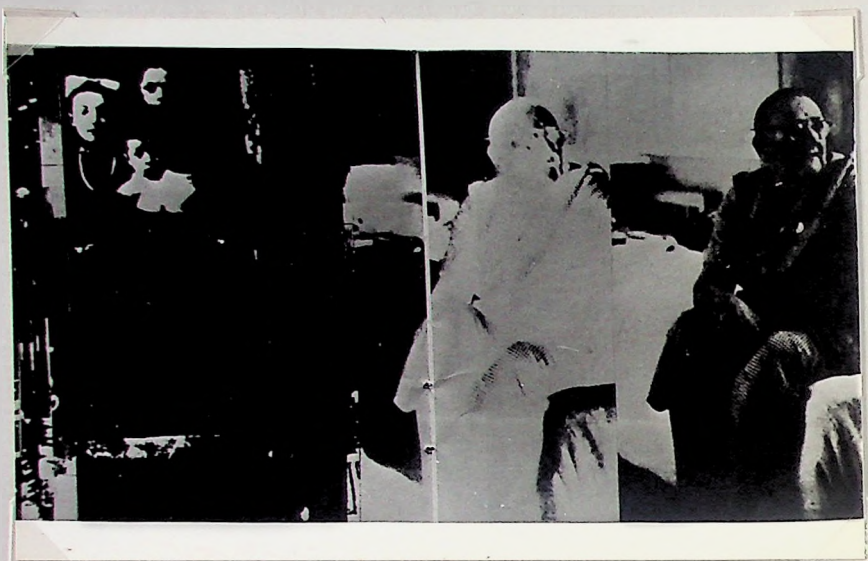


(Fig. No. 10. )



(Fig. No. 11. )





(Fig. No. 12.)

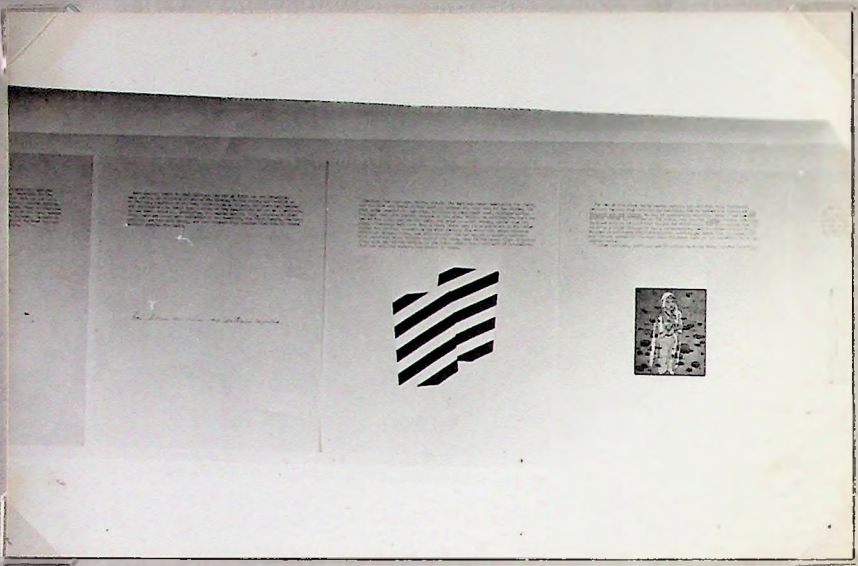


(Fig. No. 13.)





(Fig. No. 14 & 16. )

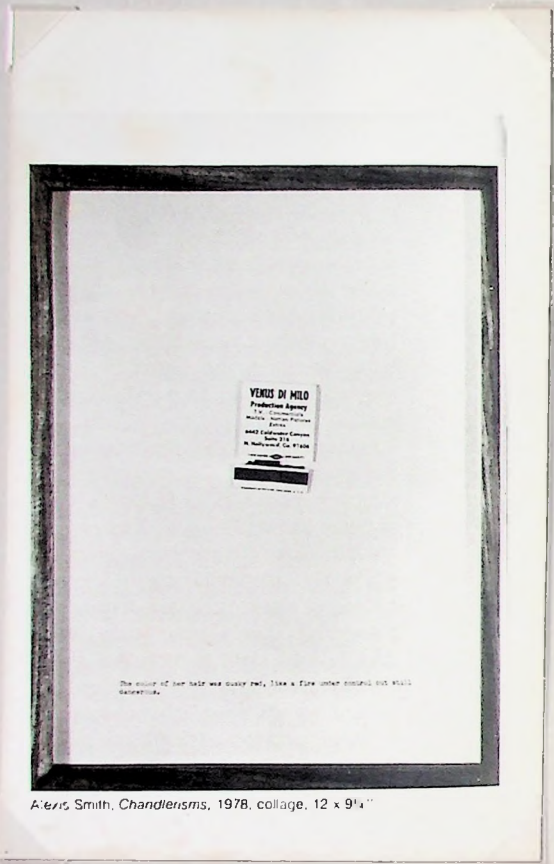


(Fig No. 15. )



( Fig. No. 17. )

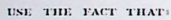




Alexis Smith, *Chandlersms*, 1978, collage, 12 x 9 1/4"

(Fig No. 18. )

EXERCISES TO STUDY THE OPERATION OF ABSTRACTION THROUGH THE ALTERATION OF SIGNIFICATIONS BY DEGREES (ANGLE, POSITION, INTENSITY, PERSPECTIVE, ...) AND THE RANGE OF THIS NOTION OF DEGREES IN ABSTRACTION THROUGH EXTENSIVE COMPARISON OF THESE, ( TO SURROUND 'DEGREE' BY DEGREES ? )



IS ISOMORPHIC TO ANYTHING  
(CHAIR, LANDSCAPE, AIRPLANE, HAND, CAKE, ETC. . .)

*Degrees of Meaning*. Panel No. 1

### 3 NEUTRALIZATION OF SUBJECTIVITY

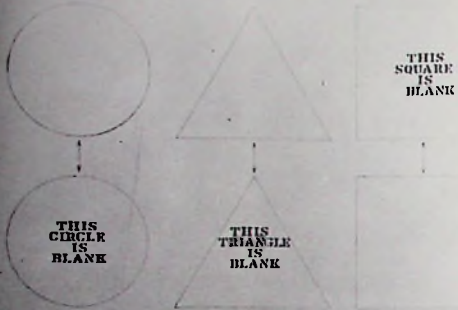
A rectangular box containing a random distribution of '+' and 'x' marks. The marks are scattered throughout the box, with no discernible pattern or clustering.



*Neutralization of Subjectivity.* Panel No. 1

(Fig. No. 20. )

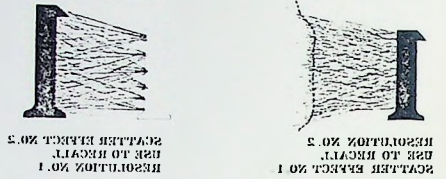




THESE ARE TWO OR MORE DOTS WHICH WERE  
UNABLE TO BE SEPARATED.  
( THIS IS TWO OR MORE DOTS WHICH COULD NOT  
BE SEPARATED.)

**THIS SYMBOL IS THIS -**

(Fig. No. 21. )



Left side continues to represent the act of remembering, and the present while right side pertains to memory and the relative past.

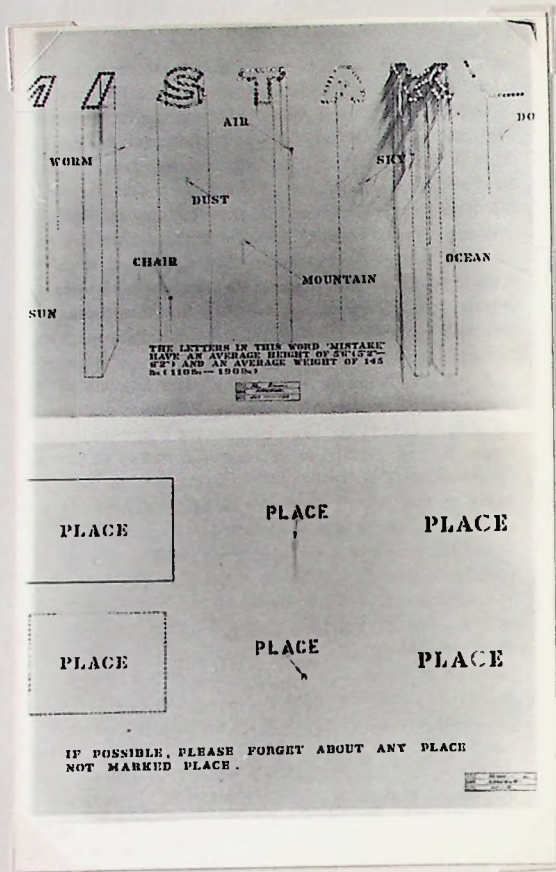
ONE MINUTE  
FOURTY-FIVE SECONDS  
FIFTY SECONDS  
TWO SECONDS  
ONE SECOND  
HALF A SECOND  
QUARTER OF A SECOND  
ONE DAY  
ONE WEEK  
ONE MONTH  
ONE YEAR  
ONE DECADE  
HALF A CENTURY  
ONE CENTURY

MEMORY OF PRESENT NOW PAST  
PAST NOW PRESENT REMEMBERING

ONE CENTURY  
FIFTY A CENTURY  
ONE DECADE  
ONE YEAR  
ONE MONTH  
ONE WEEK  
ONE DAY

REVIEWING OUT OF THE BLUE AS INTO THE BLUE

(Fig. No. 22. )



(Fig. No. 23. )