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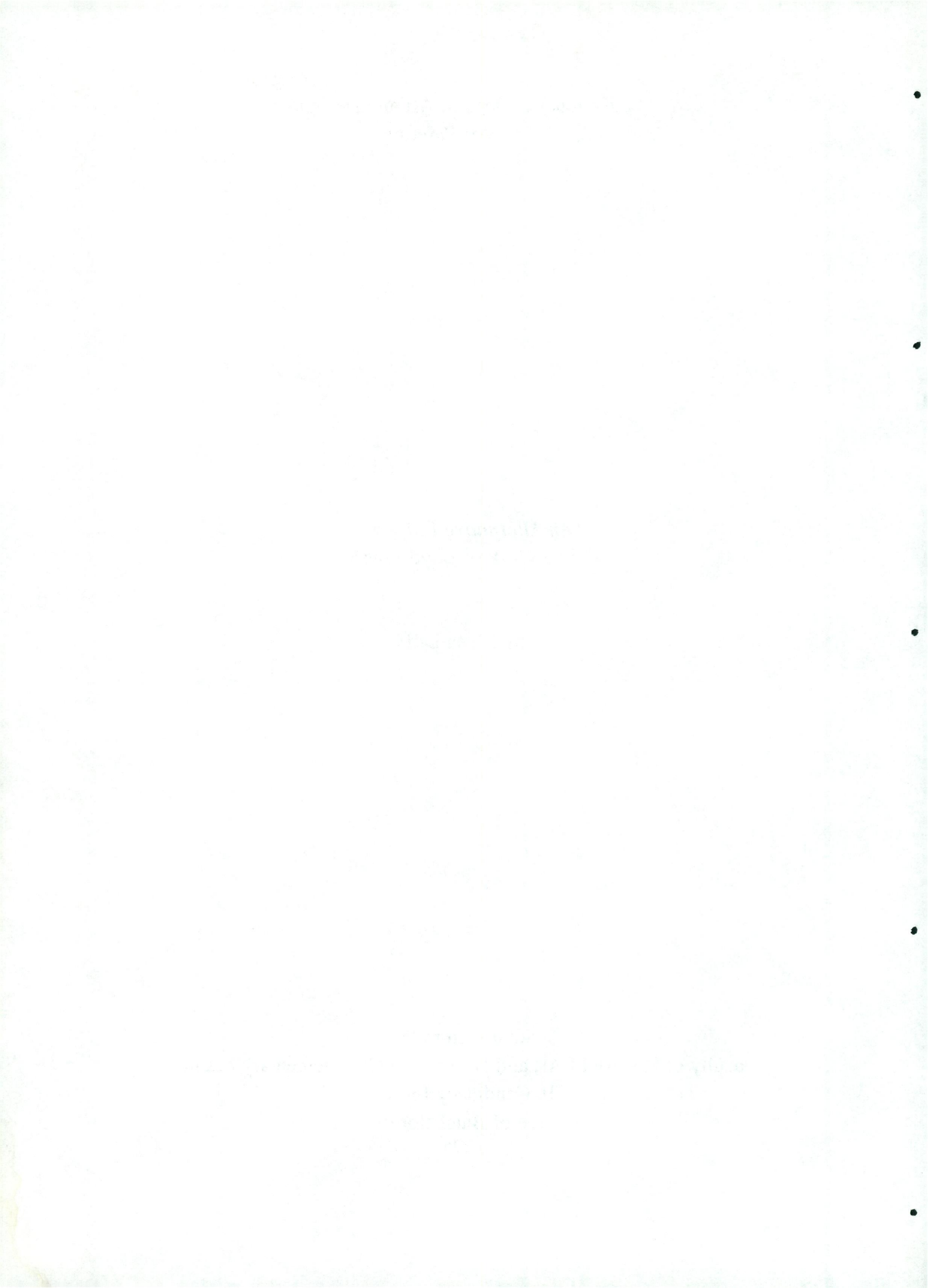


National College of Art and Design
Fine Art Painting

An Alternative Universe:
The Work of Boyd Webb.

by Elena Duff

Submitted to the
Faculty of History of Art and Design and Complementary Studies
In Candidacy for the
Degree of Bachelor of Art
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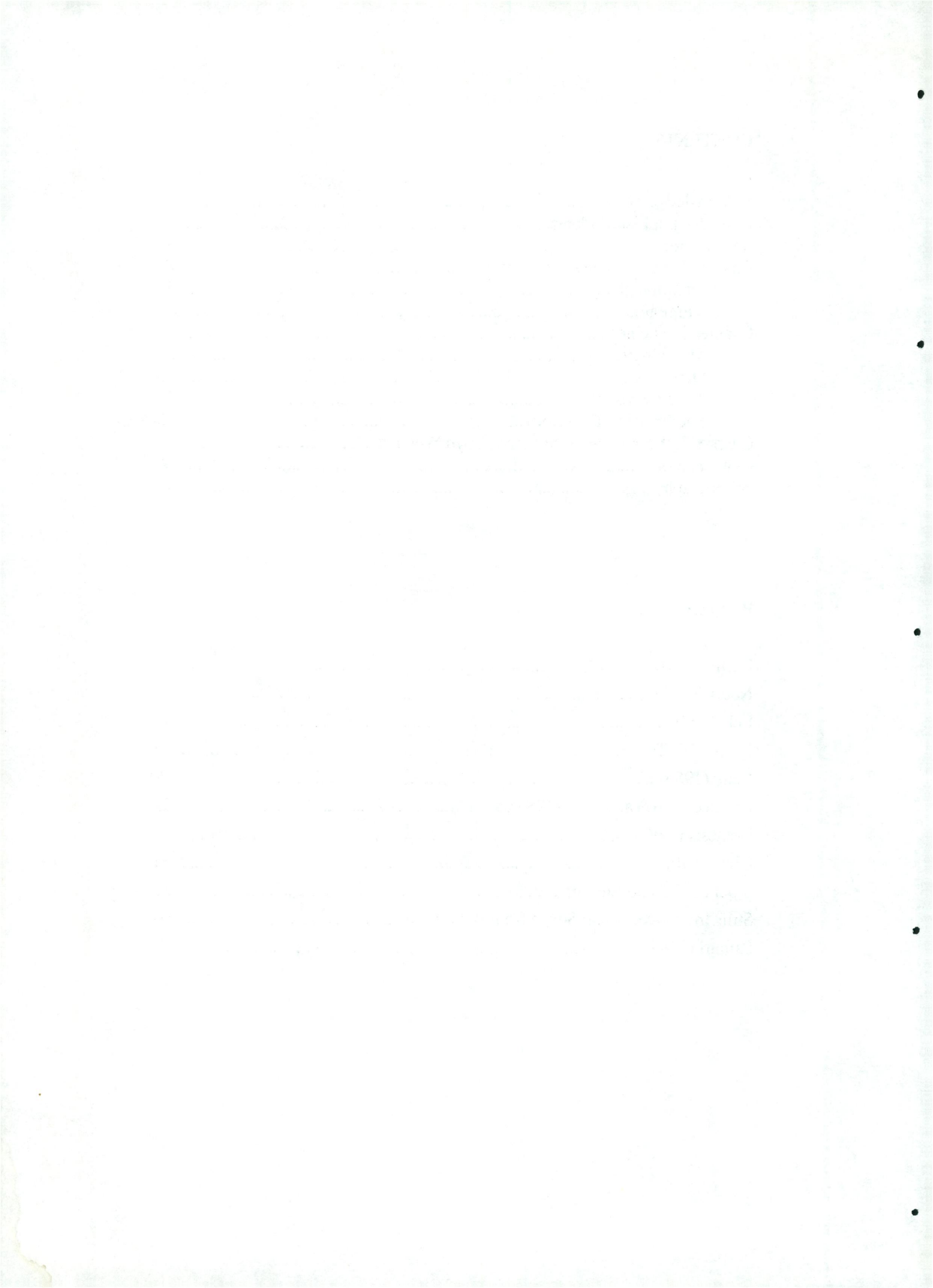
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INTRODUCTION

Boyd Webb's work is unusual, strange yet funny, colourful and above all hard to define. Webb's influences are difficult to pin down as is the origin of his style.

He was born in New Zealand in 1947 and studied in the Ilam School of Art between 1968 and 1971 and then at the Royal College of Art in London between 1972 and 1975. He is now based in London and is considered to be a British artist rather than a New Zealand one.

As a sculpture student in Christchurch, New Zealand, Webb had been exposed to the same influences as any other artist anywhere else in the world. Only the distance from major centres of activity may have made a difference. Could this be the reason why major New Zealand artists sometimes have the air of inventors, redefining their media to suit themselves? (Morgan, 1987, p. 10)

If the fact that Webb came from New Zealand had a forcible impact on his work it is not instantly detectable, nor is there any discernible 'London' influence : "Removal of context, humour and photographic subversion feature equally in the works Webb made in the sculpture school at the Royal College of Art". (Morgan, 1987, p.11) His work relates more to British advertising images than any particular art movement.

Webb's work was included in a group exhibition of non commercial British photography. In the catalogue (called 'Mysterious Coincidences') Stuart Morgan interviews Susan Breadmore and Alexandra Noble and they discuss what British photography is and when it came about. Their conclusion is that Boyd Webb's 'style' cannot be categorised - "You are arguing that he has no "school" that he is an independent figure". (Butler, 1987, p. 63)

If Webb's work does not conform to a particular school, and is not recognised as either British or from New Zealand, then perhaps he does indeed work in a personal vacuum, not completely distanced from other art movements and media imagery, and yet not wholly a part of them either.

Boyd Webb works with large photographic images (cibachrome prints) and has made one film with 'Scenes and Songs from Boyd Webb' (1984), however the photographic image has been the medium that he consistently uses to present his ideas. Various sculptural set-ups are assembled and then photographed, hence his

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 second part of the document details the various methods used to collect and analyze the data. It describes how the information is processed and how it is used to identify trends and patterns. The final part of the document provides a summary of the findings and offers recommendations for future research. It suggests that further studies should be conducted to explore the underlying causes of the observed phenomena and to develop more effective strategies for addressing them.

art can be described as either photography or sculpture. In these tableaux an alternative world is created from ordinary materials such as wallpaper, plastic and fabric. These are loosely held together for the duration of the photograph which then becomes the only record of their existence. "Think of Boyd Webb as Dad, or God, using his camera to document the family's progress through the years". (Hilty, 1994, p.7)

The above statement is true of all Boyd Webb's work, he takes his photographs from the viewpoint of an all-seeing deity and presents the onlooker with various themes - from outer space to interior of the human body. He has created everything that we see and he wants his viewers to be aware of the fact, hence he manufactures a sense of fragility in the set-ups; we are supposed to notice their fragile nature - that they have been constructed.

Webb's worlds have the ability to draw the viewer into them but paradoxically, they also reinforce the image as an object to be viewed. This can be attributed to a number of factors, the presentation, the colouring and the materials used. The photographs are presented as large cibachrome prints and the colours used are deliberately false and unnatural and therefore reminiscent of advertising posters. What makes them different from their graphic counterparts is the subject matter and the obvious nature of the construction which appears shabby and flung together (rather than a seamless joining of the disparate elements). We are presented with large, bright images with unusual subject matter such as a huge planet suspended in space, or spermatozoa and eggs floating in a different kind of space. The materials that are used (wallpaper, carpet, toys, plastic) all have strong associations of their own. Carpet and wallpaper surround us and give mood and character to an interior space, yet are rarely singled out and noticed, they lurk in the background never given full recognition. Toys have associations with childhood and innocence but also with something sinister (there are countless horror films that have used evil toys to great advantage). Toys have a plastic nature, they are fake and obviously so. In this they reflect the nature of Boyd Webb's work which is also plastic and fake. Webb performs 'magic' with all these elements and creates an alternative universe that is almost convincing - despite the bizarre juxtaposition of materials and subject matter.

Webb's earlier work is different in appearance from his more recent, although similar concerns are dealt with. His early photographic work included long texts - bizarre in their humour - accompanying the pictures. Webb himself described them as "a series of lame but colourful cartoons (Morgan, 1987 , p.15)

In these early photographs the colours are duller and some are in black and white. They document a strange world reminiscent of the obscure humour of

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'Monty Python' sketches. Stuart Morgan gives the example of the work 'Herbert Groves' which consists of two images with accompanying text that together form one piece. With the first image (a man entering a betting shop) are the words:

Herbert Groves, an amateur lichenologist, has successfully developed and introduced a lichen (*Sponsio Grovesiaceae*) to the moist lining of his throat in order to become eligible for disability compensation. A keen punter he now studies form in earnest, investing sometimes to advantage, sometimes not.

With the second image, (that of a man with his mouth pulled open by some sort of metal implement with moss stuffed inside it) is written:

Through skilful husbandry the lichen *Sponsio Grovesiaceae* has adapted successfully to the inclement environment of the human throat. Nutrients essential for the lichen's survival are filtered from the humid fug of despair, jubilation and nervous human effluvium peculiar to betting shops. (Morgan, 1987, p.12)

In this and other early works the strange humour that is inherent in Webb's work is reliant on words placed in conjunction with the photographs; and as the photographs from this period are duller in colour or in black and white, they are visually more gloomy, needing the text to lighten the mood. The later work that Webb produced the words have been dispensed with and the image alone carries all connotations and meanings.

The brighter, larger images that are associated with Boyd Webb took a long time to evolve. They went through different stages in their evolution, partly in order to compete with a painted image. The texts were shortened, some were shaped, others mounted in various ways, and some with titles written in ink on the actual images. 1982 was the year that these dilemmas were solved and when Webb began to make cibachromes and stylistically his work took on the 'stage-set' appearance that is now associated with him.

Considering the near impossibility of finding solutions to the problem of linking words and images in ways which matched verbal with visual devices, it is hardly surprising that the recognisable Boyd Webb format took so long to perfect. (Morgan, 1987, p.13)

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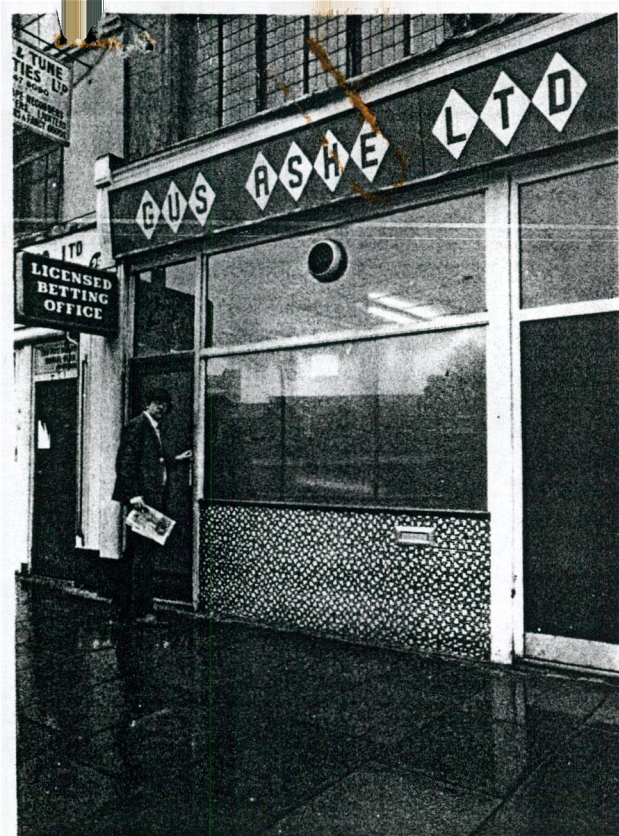
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Herbert Groves, an amateur lichenologist, has successfully developed and introduced a lichen (*Sponsio Grovesiaceae*) to the moist lining of his throat in order to become eligible for disability compensation. A keen punter he now studies form in earnest, investing sometimes to advantage, sometimes not.



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15th March 1995.

Paul,

I've just discovered that I left my first illustration out of my thesis by mistake. I realise that it is probably too late to do anything about this but I'm giving it to you anyway - just in case!

Thanks again for all your help
yours
Elena Duff.



17



Herbert Groves, 1973
Colour Photographs
21x15 cms each

In the presentation of his various set-ups he records different aspects of our world and our experience and presents them back to us as a strange parallel universe. This 'universe' is at once recognisable and familiar, yet at the same time ambiguous with an undertone of something sinister behind it or, a more apt description is " a degree of unease " (Hilty, 1994, p. 7).

The photographs have become brighter as Webb's career has gone on, and both the colour and the content add to the emotional intensity of the pieces. Yet at the same time they still manage to retain their quirky nature.

Not only has Webb's work has gone through stylistic changes but it has also covered a number of themes; such as mythology, outer space, and the environment. His newest work (1992 - 1994) deals with the interior of the human body, with reproduction. In this thesis I will describe the work of Boyd Webb thematically, beginning with the work produced in the early 1980's. I will also discuss the role that photography plays in relation to the work, what function humour has, and the film 'Scenes and Songs from Boyd Webb'.

Chapter 1: PHOTOGRAPHY AND HUMOUR

Photography.

Is Boyd Webb a sculptor or a photographer? His images are flat, large cibachrome prints, yet the images are photographs of sculptural set ups. It was sculpture that Webb studied sculpture at art college in both New Zealand and in London but chooses to present his work through the medium of photography. His 'tableaux' could have been displayed as free standing sculptures or as installation pieces, so it is relevant that his work is presented as two dimensional images.

I started as a sculptor making life casts of people in fibreglass and arranging them in tableaux. But it was an expensive and cumbersome practice. The need to record them, led me to photography. With photography I could use actors, arranging them at will. I had complete control. The format and the physical laws of photography provide a discipline that I find inspiring - Boyd Webb. (Blistene, 1983, p. 10)

Thus Webb cites the reason for the use of photography for practical as well as aesthetic reasons. The sheer scale of the 'tableaux' would instantly give the artist storage problems. Webb's set ups are also fragile, made from pieces of wallpaper and carpet. In reality the scenes may look tatty and 'unfinished'; but with the aid of lighting and the quality of large scale cibachrome prints they become a moment in time trapped by the camera. The documentation of these 'stage sets' is a link with the nature of the work. It is fragile, and it only exists for a brief period in time before it is dismantled. The people depicted are likewise trapped in time, giving a different impression to the viewer than a cast of a person would. The use of photography also aids the paradoxical theme that runs through Webb's work. The materials are cheap and familiar, yet the camera and lighting transforms them into colourful, rich and polished images.

It would be impossible for a photographer...like Boyd Webb, to attempt the kind of condensation of meaning that they do without a knowledge of British advertising photography over the last ten years¹ - (Butler, p. 10, 1987)

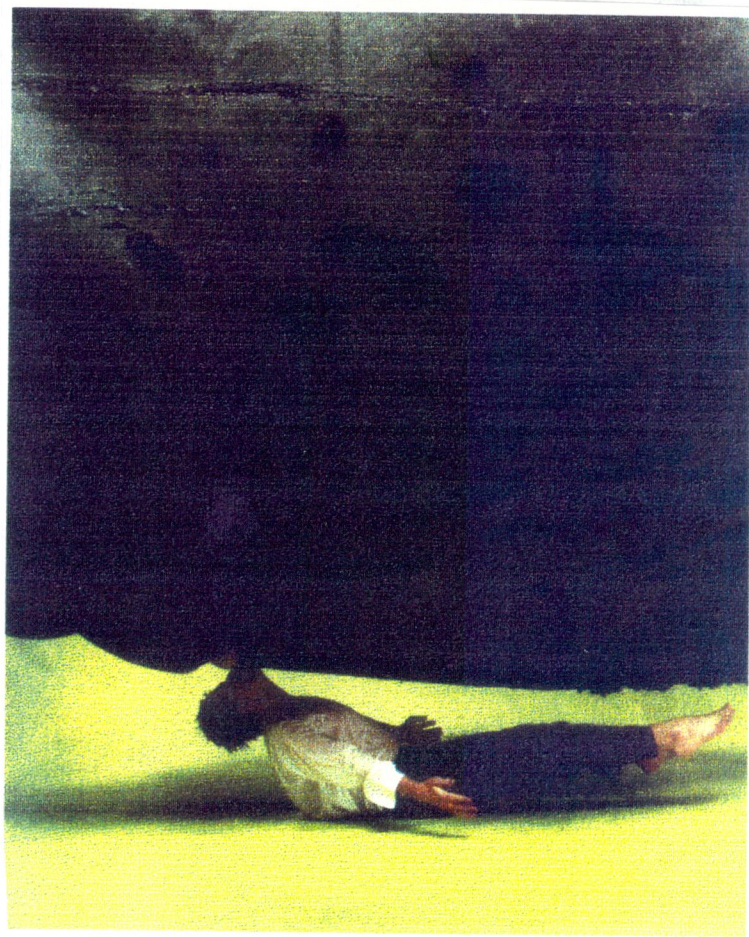
¹ Stuart Morgan in his foreward to the Global Strategy catalogue elaborates on the impact that advertising had on Webb's work. He places particular emphasis on the "conventions of British

The highly finished look that the works have is relevant. The prints are large and bright, the first impression that one gets is that they are similar to advertising images. This resemblance to advertising images also extends to the subtle manipulation of the viewer. The prints are attractive and familiar (in that we see similar slick advertising images around us every day). This familiarity draws us to look more closely at the works. When one does look closer the irony that Webb is so fond of becomes apparent. Contained in seemingly innocuous advertising posters are subliminal messages, in order to compel the consumers to buy. Similarly to this, Webb's colourful attractive looking photographs are not what they appear and attempt to con the viewer. An example would be 'Nourish' (1984), a photograph which depicts a man lying on his back craning towards the belly of a huge whale and suckling at her nipple; except that as one looks closer the whale turns into a roll of carpet underlay with Indian plums stuck to it as barnacles.

No name exists for the genre Webb has perfected. Though the product is a cibachrome photograph, 'photography' in most senses of the word cannot accommodate the fact that he constructs what he then records. He is more than a sculptor who simply documents his work...In fact, his basic gesture - the making, photographing and destruction of flimsy purpose built sets - constitutes a critique of both photography and sculpture at the same time. (Morgan, 1987, p.10)

Webb's photographs are framed beneath glass but the actual print itself is pinned at each corner rather like a butterfly in a display case. Presented in this way, the photograph has lost its ability to totally consume the viewer, as the presentation is a constant reminder that the photograph is an object that is being viewed. But why must the viewers be reminded of the 'reality' of what they are looking at? The answer lies in the ironic humour and the paradoxes that Webb uses in his work. These elements are paralleled in the presentation. The slick colourful images draw the viewer in, then the re-evaluation of what is being presented keeps them there for longer. Once this is achieved the presentation reminds us that we must not take what we see too literally, and we are pushed back into the 'reality' of what what is before us - that the scene presented is a photograph. The irony in Webb's work points to the era that he comes from. His work has the cynicism associated with Post Modernism. He presents his 'art' as objects, playing on perceptions of what art is.

conversation like understatement and obliquity as well as Spoonerisms, shaggy dog stories and running jokes". The quality of the advertisements created a more 'perceptive' audience towards photography, Morgan suggests that this further pressure may have served to " strengthened his (Webb's) resolve" and offered and 'aesthetic parallel' to his work.



Nourish, 1984
Cibachrome print
152x 122 cm



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Photography still holds a certain amount of power over the viewer. The power lies in its ability to be read as truth - 'the camera never lies'. It can be argued that people no longer believe that what is presented by a camera is a snapshot of the truth. However there are still remnants of this belief left within us. Photography is still used by newspapers to give its readers a taste of what is happening in different parts of the world and used by people to document their lives. These types of 'truthful' photographs still hold a certain credibility for us. We do not tamper with our own photographs and we do not expect the reporting of the news to be distorted.

Then there is the advertising photograph, or magazine photograph which have almost certainly been seamlessly altered in order to give us their version of reality. Rather than do this, Webb actually points out his manipulation through his presentation, the cheap materials and fragile way his set ups are constructed. "It's not perfect but it may just work. Webb's philosophy entirely" (Morgan, 1997, p.28). The fact that we are still fooled, even momentarily by Webb's scenes points out how easily we can be made to believe in something, even if it is seemingly ludicrous.

In this way Webb is very much a contemporary artist as he reflects many of the attitudes (or perceived attitudes) of modern day society such as cynicism, consumerism and the connection that the modern person has with technology; that today's viewers are tuned in to a visual language, that of television advertising and even computer games which makes his images more accessible to the viewer.

In this context the use of photography is consistent with the scenes portrayed in the photographs, which are disposable. Photography is still seen as a modern medium in comparison to painting or drawing. Because photography is a 'viewer-friendly' medium, it is harder for an artist to compete with advertising images which have teams of people working on them and a lot of money invested in their creation. Boyd Webb overcomes this problem by in part imitating some of the characteristics of advertisements. Yet he also uses the fact that the photograph still has the ability to be seen as portraying the truth, and this makes his alternative universe all the more plausible. Webb uses the medium of photography to great effect both visually and conceptually to create art which is accessible to the viewer yet retains its artistic integrity.

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 second part of the document provides a detailed breakdown of the financial performance over the last quarter. It includes a comparison of actual results against the budgeted figures, highlighting areas of both strength and weakness. The final part of the document offers recommendations for future actions to improve efficiency and reduce costs.

It is noted that the overall trend is positive, with a significant increase in revenue compared to the previous period. However, there are concerns regarding the rising expenses in certain departments. The management team has decided to implement a series of cost-cutting measures to address these issues. These measures include streamlining operations, renegotiating contracts with suppliers, and optimizing the use of resources. The goal is to maintain the current level of service while reducing the financial burden. The document concludes with a summary of the key findings and a call to action for all employees to support these initiatives.

The following table provides a summary of the financial data for the last quarter. It shows the total revenue, operating expenses, and net profit. The revenue has increased by 15% compared to the previous quarter, while operating expenses have increased by 10%. This has resulted in a 5% increase in net profit. The table also includes a breakdown of the revenue by product line and a comparison of the operating expenses by department. This data is used to identify areas where costs are being controlled effectively and areas where further action is needed. The management team will continue to monitor the financial performance closely and make adjustments as necessary to ensure the company remains profitable and competitive in the market.

In conclusion, the financial performance of the company has shown a steady upward trend. The management team is committed to maintaining this growth and ensuring the long-term success of the organization. The implementation of the cost-cutting measures is expected to have a positive impact on the bottom line. The document serves as a valuable tool for communication and decision-making, providing all stakeholders with the information they need to understand the company's financial health and the actions being taken to improve it.

Humour.

In an examination of Boyd Webb's art the role that humour plays within it must be mentioned. Humour is an integral part in most of his images and cannot be ignored. "Humour is a kind of perverse praise of the world's foolishness". (Kuspit, 1991, pp. 96-97)

Humour is not immediately associated with 'deep and meaningful Fine Art'. It can however, play an important role . There are plenty of contemporary artists who use humour within their work, including Boyd Webb. Humour used purely for the sake of humour would turn a so-called work of art into a caricature or a cartoon. The humorous aspect needs something to contrast against it for it to be anything more than simply 'funny'.

The film 'Pulp Fiction' by Quentin Tarrantino is an extremely violent and potentially disturbing film, yet often the most violent scenes are also the funniest. This juxtaposition of humour and tragedy (or violence) contrasts each against the other and in doing this give a greater understanding of both. In Greek and Elizabethan tragedy the contrast between the tragic and the humourous was used to intensify the impact of each.

Donald Kuspit in an essay on humour in art divides Post Modernist wit into two categories. The first "takes off from the banality of the mass media, following the example of Pop art" and the second "show avant-garde art itself as a familiar and predictable habit. The point is to use the banal perversely, undermining it from within." (Kuspit, 1991, p.99). Kuspit includes Webb as an artist working with humour of the former kind. Webb's use of humour uses an ironic twist. Rather than funny the word quirky springs to mind.

An uncomfortable humour usually accompanies such a transplantation of human traits: though charming, it's clearly an operation too close to the bone to allow us to laugh with ease. Webb's work makes us smile but allows few belly-laughs. (Hilty, 1994, p.11)

One is tempted to giggle at some of the works but gradually the initial smile may turn into a feeling of unease. For example, Webb's work 'eels' looks suspiciously innocent, exactly like any family photograph in an album. A small golden-haired child stands in front of a house in the garden - the sun is shining, and all looks happy. At first the title seems as if it is a mistake, until the eels become apparent. Behind the small child is a looped fence made of a series of frozen eels

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It is noted that the records should be kept in a clear and concise manner, and that they should be accessible to all authorized personnel. The document also mentions that the records should be kept for a sufficient period of time to allow for any future audits or investigations.

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Eels, 1971
Black and White Photograph
29.5 x 37.5cms



THE
LIBRARY OF THE
UNIVERSITY OF CHICAGO

embedded in the ground around a flower bed. At first the absolute impossibility of the situation brings a smile to the face and then the scene turns slightly sinister and disgusting, lurking behind this happy child are black frozen eels "the principal of the disturbing detail comes into play for the first time, indicating the presence of the artist where it is least expected". (Morgan, 1987, p.11)

This is typical of Webb's approach - his art is humorous and yet at the same time it is not humorous. The images are professional and polished and yet they are made from bits of fragile and cheap materials. It is a photograph and yet it is a sculpture. The subjects look like one thing , but are in fact something entirely different. These contradictions all work harmoniously within the works without causing extreme confusion in the viewer. As Nicholas Serota put it "The logic may be irrational, but it is not absurd, merely perverse like so much of our behaviour".(Serota, 1978, p.1)

If one attempts to find a concrete meaning in Webb's photographs then there will always be a certain amount of confusion. The confusion is intentional - it is not in the nature of the work to present any clear-cut meanings or messages. The viewer is confused enough to be curious but not so confused as to be put off. The titles of the works are designed almost like a cryptic crossword. As Boyd Webb himself said, "I regard titles as deflecting handles-a successful title will refer to things outside the work at the same time illuminating the core " (Serota, 1978, p.1)

If there was total clarity then nothing could be left to the imagination and the images, instead of enigmatic would be boring. The mystery contained within them keeps you wondering.

The contemporary humour undoes both credulity and cynicism. Often when we look at art we willingly suspend disbelief; otherwise there is no magic to art and life. As Huizinga said 'one chooses to be the dupe' so that the 'sorcery' will work. (Kuspit, 1991, p.99)

The use of humour acts as a catalyst for the associations and paradoxes used in Boyd Webb's images. We are presented with a choice of definitions for what we see in front of us. Humour diffuses the given subject matter and makes the images initially accessible. It also provides a contrast to the 'serious' messages making the impact of a piece of work more powerful. The use of humour means that our understanding of the work is not fixed and therefore never induces boredom.

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 outlines the procedures for handling discrepancies and errors, including the steps to be taken when a mistake is identified. The third part provides a detailed explanation of the accounting cycle, from identifying transactions to preparing financial statements. The fourth part discusses the role of internal controls in preventing fraud and ensuring the integrity of the financial data. The fifth part covers the requirements for external audits and the importance of transparency in financial reporting. The sixth part addresses the legal implications of financial misstatements and the consequences of non-compliance with accounting standards. The seventh part discusses the impact of technology on accounting practices and the need for continuous learning and adaptation. The eighth part provides a summary of the key points discussed in the document and offers recommendations for improving financial management practices. The ninth part discusses the importance of ethical considerations in accounting and the role of professional associations in promoting ethical behavior. The tenth part concludes the document with a final statement on the importance of accuracy and integrity in financial reporting.

The document also includes a section on the importance of communication in accounting. It highlights the need for clear and concise reporting to management and other stakeholders. The section discusses the role of the accountant as a trusted advisor and the importance of providing timely and accurate information. It also addresses the need for collaboration between different departments and the importance of maintaining a good working relationship with external auditors. The document further discusses the importance of staying up-to-date with changes in accounting standards and regulations. It emphasizes the need for continuous professional development and the importance of seeking advice from experts when needed. The document also includes a section on the importance of data security and the need to implement robust security measures to protect financial information. It discusses the risks associated with data breaches and the potential consequences of such incidents. The document concludes with a call to action, urging accountants to uphold the highest standards of accuracy and integrity in their work.

The document is intended to serve as a guide for accountants and financial managers. It provides a comprehensive overview of the key aspects of accounting and offers practical advice on how to handle various situations. The document is written in a clear and concise style, making it easy to read and understand. It is a valuable resource for anyone involved in financial reporting and management.

The document is a comprehensive guide to accounting practices and procedures. It covers a wide range of topics, from basic accounting principles to advanced financial reporting techniques. The document is designed to be a practical resource for accountants and financial managers. It provides detailed instructions on how to perform various accounting tasks and offers tips and tricks to help improve efficiency and accuracy. The document is also a valuable reference tool for anyone interested in learning more about accounting. It includes a glossary of key terms and definitions, as well as a list of resources for further study. The document is written in a clear and concise style, making it easy to read and understand. It is a must-read for anyone in the accounting profession.

Chapter 2: THEMES

Mythology.

The heading 'Mythology' is used here as an umbrella term for a number of works, not all of them dealing outright with the theme of mythology. Many of Webb's works are mythical in appearance, similar to older paintings of legendary tales. There are also other details that can be described as 'mythic' in the work. It is for this reason that I am applying the term 'mythical' to many of these images, despite the fact that not all of these deal with 'myth' exclusively as a theme.

'Myth' has been a subject in art for a long time, whether it is the carving of a deity in wood or Pre-Raphaelite paintings illustrating a scene from a legendary story. The Celts, the ancient Egyptians, the Maories are just some of the peoples of the past who created artifacts depicting gods. Celtic High crosses had scenes from the Bible carved on them in order to help the illiterate people understand the stories. The same idea was behind the scenes depicted on stained glass windows in churches and cathedrals. Images of deities had a function sometimes in order to teach and sometimes ritualistic or magical power was attributed to them.

This form of mythology (or indeed any belief systems or stories of the past) may not have the same impact or meaning today that it would have had previously; but it is difficult to accept that myth has no place in today's society. John Hutchinson in his write-up for an exhibition of Irish Art in the 1980's includes myth as an important element in the work of many of the artists. He refers to Mircea Eliade who sees myths as:

an important form of collective thinking; and as such (they) have been integrated into the general history of thought. Furthermore, since collective thinking is never completely abolished in any society, it has been acknowledged that there is no break in continuity between the archaic and modern world. (Hutchinson, 1985, p.77)

If this is the case then myth is something that will always exist "it only changes its aspect and disguises its operations" (Hutchinson, 1985,p.77) The way it has 'disguised its operations' is through television, film and computer games. These fill the 'mythic void' nicely. They are moving visual mediums that traditional 'Fine Art' has difficulty to competing with. They are the replacement for oral tales and the images illustrating those tales. We can be the hero in a computer game, given special powers endowed with extra special qualities, the film industry churns out as much films as possible in every category in order to distract us from our own

'real' lives, even in our own homes we can turn on the television. The same 'magic' that ancient tales contained is still important to us. If it was not we would have no interest in seeing the computer animated dinosaurs in 'Jurassic Park', to be entertained by heroes, be it Sigourney Weaver in the Aliens films, or Arnold Swarzenegger as an action hero that never loses.

One would assume that myth would have no place in the cynical Post Modern art world. "The Post Modern world-view contains within it the seeds of disorientation, absurdity, and fragmentation - in short, of alienated pessimism". (Hutchinson, 19 , p. 80) Hutchinson believes that we can no longer be 'enthralled' by older myths that the world has changed too much. But the imagination, the story-telling, the magic of mythical stories is ingrained into our culture and one cannot assume that its existence could be erased from our collective memories so easily.

Myth in relation to Boyd Webb.

If you browse through the ancient mythological accounts of the origin of the world and the situation of its inhabitants, the overwhelming impression one obtains is having wandered into a Theory of Everything. All around there is completeness, confidence, and certainty. There is a place for everything and everything is in its proper place. Nothing happens by chance. There are neither gaps nor uncertainties. No room for progress; no room for doubt. All things are interwoven into a tapestry of meaning pulled taut by the cords of certainty. Surely these are the first Theories of Everything. (Barrow, 1992, p. 4)

If myths are an attempt to find a 'theory of everything', then Boyd Webb's images are the visual equivalent. His images depict wide ranging themes, all of which are presented against a form of theatrical backdrop, thus giving an image a sense of pomp and importance. Despite the different themes all the images have some form of continuity running through them. In this they are like mythic stories, disparate elements are placed together in order to provide a 'water-tight' answer to all the questions.

In a singular image Webb tries to combine varied elements. The often strange subject matter, the unlikely materials used and the presentation all gel together surprisingly well as they are often contradictory to each other. On a broader scale Webb has managed in a period of approximately 13 years to include mythology, sexuality, outer space, the environment - and prior to the 1980's a form of photographic cartoon - in his work. Each theme in his work forms some link with the next, while paradoxically they appear to have little in common.

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 success of any business and for the protection of the interests of all parties involved. The text outlines the various methods and systems used to collect and analyze data, highlighting the need for consistency and reliability in the information gathered.

Conclusion

In conclusion, the document provides a comprehensive overview of the data collection and analysis process. It stresses the importance of thoroughness and attention to detail in every step, from the initial planning to the final reporting. The author encourages readers to apply the principles and techniques discussed to their own work, ensuring that they are able to make the most effective use of the data available to them.

The second part of the document focuses on the practical aspects of data collection, including the design of questionnaires and the selection of appropriate sampling methods. It provides detailed instructions on how to ensure that the data collected is representative and unbiased, and offers advice on how to handle missing or incomplete information.

The final part of the document discusses the analysis and interpretation of the data. It explains the various statistical techniques used to identify trends and patterns in the data, and provides examples of how to present the results in a clear and concise manner. The author concludes by emphasizing the importance of critical thinking and the ability to draw meaningful conclusions from the data.

Webb's work deals with myth in different ways. Firstly the presentation, he creates a mythical scene that does not exist except as a cibachrome print. To push a definition of myth even further the materials used are mythical in that they claim to be something that they are not. However it is the composition of many of the photographs and the rich colours that are reminiscent of paintings illustrating an epic tale.

Greg Hilty likens Webb's approach in his art to "God" or "Dad". (Hilty, 1994, P. 7). In some way every artist is a god as they have complete control over their creation, whether it takes seven days or longer! However Webb could be said to take this notion to extremes, he creates worlds, scenes, planets, cells, animals. He has control over what actions any human or other object in a scene does. Webb has created a parallel universe and has complete control within that universe, rather like the ancient Classical deities who whimsically played with the lives of mortal beings "images of subterranean gods in total control of the chaos that occurs on the surface of the earth". (Hilty, 1994, p.8)

Webb's work that deals with myth outright is from the early 1980's. At this time his images took on the format that is now recognisable as a 'Boyd Webb'. This was also the time when the artist began to use cibachrome as opposed to ordinary photographs. The images from this period can be divided into two sections, the first a group of works that Frederic Paul describes as "outlandish and instantly identifiable as events occurring outside the common experience of both photographer and onlooker" (Paul, 1991,p.20.) The second set of works from this time were concerned with classical and mythological subject matter. "In these works, distancing effects of otherness and singularity were achieved by the legendary nature of the very situations depicted." (Paul, 1991,p. 20.)

The latter category includes the works 'Icarus' (1982), 'Harvest' and 'Lung' (1983), 'Salvage' and 'Nourish' (1984). Many of the works have the same quality that an old painting of a mythical/classical scene has. Although these are modern works of art, they seem strangely familiar. The colours are duller than the later luminescent images and this gives a slightly aged feel to them. There are some scenes involving models posing. They are naked yet almost androgynous; there are no genitals shown and the faces are almost characterless.

Webb has always avoided working with professional models. Instead he chooses his cast according to physique and demeanour to suit the formal qualities a particular photograph demands. In addition he insists on a certain blankness, a high forgettability quotient, in order to circumvent the entire question of role-playing. (Morgan, 1987, pg.11)

1. 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.

2. 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.

3. 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, and to ensure that they are prepared in accordance with the applicable accounting standards.

4. The fourth part of the document discusses the importance of transparency and accountability in the financial system. It explains that transparency is essential for the confidence of investors and other stakeholders, and that accountability is necessary to ensure that the system is operating in the best interests of the public.

5. The fifth part of the document discusses the role of the government in the financial system. It explains that the government has a responsibility to regulate the system and to ensure that it is operating in a fair and efficient manner, and that it should take steps to prevent and address any problems that arise.



Icarus (1982)
Cibachrome print
152 x 122



The models are not the main focus of the images, it is their actions that we are directed to focus upon. These people are involved in scenes "caught in the act of carrying out their normal profession, active in front of us passive spectators, yet distant and untouched by our reactions" (Paul,1991,p.20). The viewer becomes involved in a scene from a story that never existed but that presents itself as important. In 'Lung' (1983) we are shown a bizarre scene. Against a grey stormy sky is a wavy blue carpet sea. Floating in this are three bottles and a makeshift boat. Above the sea a man in the boat offers an extended accordion to a man under the sea who reaches out to grab it. It is obviously the 'Lung' as it sucks air into it and breathes it back out again.

The human element in the images, involved in their own particular actions are one of the reasons that the images feel familiar. They appear to be involved in some task that relates to a bigger story. It is the same feeling that one gets from any other mythic image. Emphasis is placed on the action in the scene, conveying the narrative aspect - a scene that must be documented for posterity. These images may be just as inscrutable as any Bosch painting, if we were not familiar with the story being illustrated some of the meaning or moral teaching would be lost on the viewer. This is the case with many of Webb's images but it is manufactured confusion; however rather than take from the impact of the scenes it adds to them.

In some of the works set in outer space we are reminded of humankind's smallness against the setting of the universe. "Myths do not arise from data or as solutions to practical problems. They emerge as antidotes for mankind's psychological suspicion of smallness and insignificance in the face of things he cannot understand." (Barrow, 1992, p.5) Boyd Webb has made some of these images so bizarre that they are difficult to understand, difficult to reach any conclusion on. Perhaps in creating this ambiguity Webb is pointing out our need to 'know' everything, to be powerful. In creating these images he reminds us of how powerless we are.

The element of 'magic' is mentioned by Donald Kuspit in relation to the use of humour in art. He writes that we must suspend disbelief so that the 'magic' will work. This suspension of disbelief can also be applied to film and television, for them to entertain and distract us we have to drop our cynicism for at least a short time. We must also do this when viewing a work by Webb. The sense of mystery in his work helps to create this magic feel. His images illustrate particular scenes that make no particular sense, but that is part of the magic and the mystery, the viewer wants to know more but cannot.

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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 able to generate reports that are easy to understand and provide meaningful insights into the company's financial performance.

Finally, it is stressed that the accounting system should be secure and protected from unauthorized access. This is particularly important in today's digital age, where cyber threats are a significant concern. The document suggests that strong passwords and regular software updates are essential for maintaining the security of the accounting data. It also mentions that backup procedures should be in place to prevent data loss in case of a system failure.



Lung, 1983
Cibachrome print
127 x 153



Webb's images could be seen as modern-day versions of earlier paintings of mythical stories. The fact that we cannot know what the beginning or conclusion to the scenes that Webb presents is perhaps a symptom of the Post Modern age. Older mythologies no longer hold the same relevance or meaning to us now; so why not present the viewer with a lavish set-up which appears to be illustrating some form of narrative, or creating a modern myth; but which in reality holds as little relevance to today's audience as maybe an earlier work would. It is a double joke, images mythic in appearance but made using the more modern medium of photography. Webb's images pretend to fill the need for identifiable modern myths, and at the same time actually tell the viewer little.

Webb's studio has become the empty vacuum where "God" can create his scenarios. As an artist Webb has also become a mythmaker "he has traced an elliptical Epic, including tales of origin and parables pondering future survival" (Butler, 1987, p.13). The link between Webb's images and themes is that they are all concerned with man's existence within our allotted space in the universe.

the poignant function of myth: to propose some reason for, or some metaphorically plausible account of, the otherwise apparently unrelated and usually catastrophic events that keep on happening around us. (Hilty, 1994, p. 9)

These images reflect the confusion of the world, and subsequently they are often obscure and confused. This could create difficulties in understanding the work, however the point of these works is that they should not be fully understood. Boyd Webb's mythical scenes are perhaps a reflection of our own confused mythmaking which we use in an attempt to understand the world. He consistently presents views of our possible grim future, our own insignificance in comparison to the universe, and our lack of comprehension of the situations that we encounter.

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 entries are correctly recorded. The third part discusses the role of the treasurer in managing the company's cash flow and ensuring that all financial obligations are met on time. The fourth part covers the process of preparing financial statements, including the balance sheet, income statement, and cash flow statement. The fifth part discusses the importance of maintaining proper documentation for all financial transactions and the role of the internal auditor in ensuring that all records are accurate and complete.

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Outer Space.

The acceptance of cosmology, at once the concept and visual image of a world-view, is now so commonplace that it goes unmentioned. Part myth, part fact, a 'world picture' summarises the state of belief current at any time. In an age of electron microscopes and subatomic physics, of quarks and supernovae, the mere idea of cosmology might seem impossible. Yet daily physics or biology proves quite different from the version scientists discuss. (Morgan, p.19, 1987)

There are relatively few artists who deal with the theme of outer space, at least in the realm of 'Fine Art'. There are plenty of movies, cartoons and books dealing with the subject. Annette Kuhn in her introduction to 'Alien Zone' points out some of the themes that are often seen in science fiction stories. "These include the conflict between science and technology on the one hand and human nature on the other, and themes of spatial and temporal displacement." (Kuhn, 1990, p. 5)

In a recent television documentary one of the American astronauts who went to the moon told how he had given up his job at NASA to paint scenes of the moon. On to these he sprinkled moon dust from his space suit. He described the moon as grey, the colour of plaster. This man and the others who walked on the moon are the only ones who have seen the reality. The rest of us must look at photographs, film footage or use our imaginations. This is how Boyd Webb's images of outer space can connect with their audience. We know enough about it through images from the media not to be puzzled, (this also applies to his images of the interior of the human body). They are second generation images that have filtered down to us through the media.

Until Galileo invented the telescope in 1609 everybody saw the same thing. Now the division between the scientist and the public is even larger with bizarre scientific theories as to how and when the universe was created presented to us. However the public are still kept in touch with major developments like the huge news coverage of the meteors hitting Jupiter in 1994. We have seen close up satellite shots of planets that previously we would never have seen. We may not know exactly where Saturn is in the sky but we can recognise a picture of it.

The 1960's was the decade when space exploration was active. The Russians launched their first satellite Sputnik in 1957. The first television picture was sent of earth to earth in 1959. So scientific images of outer space have only been accessible to the public for a short time. Scientific interest in the sky still continues today and also the interest in astrology; our fortunes destined by the way

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the stars are positioned at a particular time. Scientists and satellites have seen further beyond our planet and have answered many questions about outer space, but ancient civilisations knew more about the position and movement of the stars than the man on the street today.

In everyday life we are surrounded by scientific information; the daily weather forecast with satellite television pictures is an example. It seems, therefore, an evolutionary process that in our own culture the gap between science and art should grow narrower. (Dreikausen, 1985, p. 55)

Margaret Dreikausen has written a book entitled "The Earth as seen from Aircraft and Spacecraft and Its Influence on Contemporary Art". (Dreikausen, 1985) In this she mentions a few contemporary artists using the images that satellites give us as an inspiration for their work. The artists mentioned are all painters who use scientific photographs as their inspiration. Most are painted versions of photographs taken of the earth from a distance. These images are so familiar to us from the media that paintings of them cannot offer much more than the original 'document' photo.

Out of the artists mentioned in the book Tilman Kayser's acrylic paintings play around with the concept of outer space, he paints distorted views of planets and the stars. This is more refreshing than yet another image of ourselves and our planet but from a different angle. Boyd Webb's images differ from all of these in that he is a photographer and not a painter, so his work on that level is truer to the scientific images of outer space that we are used to seeing. His use of imagination and earthly materials (carpet, plastic) gives the viewer a new perspective on the subject. We are offered an insight into ourselves and our planet but images of other planets and the universe are used in order to do this. Once again we are momentarily fooled, the images appear to be showing us distant planets yet they always refer back to our existence on earth.

The themes that Boyd Webb deals with are wide ranging. No subject seems small enough (sperm and egg) or big enough (the universe) to tackle. Space is still relatively unexplored, there are many things that could be in the infinite universe, this makes any depiction of this subject plausible and one can afford to let the imagination take over.

These images begin in 1985 and follow his 'mythic' series. The use of outer space as a theme is a follow-on from a mythic theme. The sky and stars have scientific but also mythic connotations. There is a proliferation of images of the sky going back through the centuries. The constellations were outlined and named and

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It is further stated that the records should be kept in a secure and accessible location. The document also mentions the need for regular audits to ensure the accuracy and integrity of the records. This process should be carried out by an independent party to avoid any conflicts of interest.

The second part of the document outlines the specific procedures for recording transactions. It details the steps to be followed from the initial receipt of goods or services to the final recording in the accounts. The document stresses the importance of using standardized formats and codes to ensure consistency and ease of reference.

It is also noted that the records should be updated in real-time to reflect the current status of the business. This allows for timely decision-making and the identification of any potential issues or trends. The document further discusses the role of technology in record-keeping, highlighting the benefits of using accounting software to streamline the process.

The third part of the document addresses the legal requirements for record-keeping. It outlines the various regulations and standards that businesses must adhere to, depending on their industry and jurisdiction. The document provides a comprehensive overview of these requirements, ensuring that businesses are fully compliant with all applicable laws.

Finally, the document concludes by reiterating the importance of record-keeping as a fundamental aspect of business management. It encourages businesses to adopt a proactive approach to record-keeping, ensuring that all transactions are accurately and promptly recorded. This not only helps in the day-to-day operations of the business but also provides a solid foundation for long-term growth and success.

dramatised by different tribes. The sun and moon feature in many myths from around the world. Occurrences such as shooting stars, comets and eclipses caused panic in nearly every ancient civilisation. Remnants of superstitious belief are still with us today. The meteors crashing into Jupiter last year were seen by one nun (Sr. Marie-Therese) as God's punishment for mankind's sins.

In outer space Boyd Webb is still playing the role of 'God' and he often belittles humanity's achievements through his images. For example 'Host' (1985) reinforces humanity's own insignificance in the light of a far bigger universe. A huge blue planet made from patterned carpet is suspended above a bowed figure. The planet has three toy cars driving around on it and the figure has a toy plastic dinosaur on his back. Man's technological achievement is the cars, we have reached quite a high level of achievement. Outside of this is the human and the dinosaur pointing out humanities mortality despite our scientific and technological achievements.

These images of the universe suggest infinity. They break away from the confines of the artist's studio and suggest broader concerns. "to let actors and artifacts float unanchored in a denatured cosmos...might generate more ambiguous, more truthful meanings" (Hilty, 1994, p. 9)

Naked figures appear in some of these works, others are bereft of any human presence. The cover of a Whitechapel catalogue for Boyd Webb depicts an image of the moon. It is reminiscent of the type of illustration that one would find with a children's story. The moons surface is yellow and has large craters in it, like cheese. There is a cartoon-like feel to the picture. What is not like a child-like is the plastic rat floating in one of the craters and the egg in the other -the element of unease is still present. The backgrounds of some of these images are also reminiscent of cartoons with deep blue skies splashed with white painted stars.

An untitled work on this theme depicts a type of elongated crater made from laytex; in the water-filled crater is a violin. The image is simple in composition, the meaning is obscure. The violin appears as if it was placed delicately and gently into the crater. It is almost as if the god that created the scene put it there as an unnecessary but pretty element in his world.

Jeanne Silverthorne sees Webb's use of space as womblike and weightless, with objects relating to the umbilical cord. (Silverthorne, 1986, p.104) In these works and many of his later work there is a sense of stillness and silence. This stillness fulfils ones expectations of outer space; silent and dark but for the stars and planets suspended in it. The use of eggs and water in some of these scenes is consistent with both earlier and later works and may well allude to creation and reproduction.

1. 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 text notes that without reliable records, it would be difficult to track the flow of funds and identify any irregularities.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in entering data into the system, including the use of standardized codes and formats. The document stresses the need for consistency and accuracy in these procedures to ensure that the data is reliable and comparable over time and across different departments.

3. The third part of the document addresses the issue of data security. It discusses the various risks associated with storing sensitive financial information and the measures that should be taken to protect it. This includes the use of secure storage methods, access controls, and regular security audits. The document also mentions the importance of having a disaster recovery plan in place to ensure that the data can be restored in the event of a system failure.

4. The fourth part of the document focuses on the role of the accounting department in the overall financial management process. It describes how the department is responsible for providing accurate and timely financial reports to management. The text highlights the importance of the accounting department's collaboration with other departments to ensure that all transactions are properly recorded and reported.

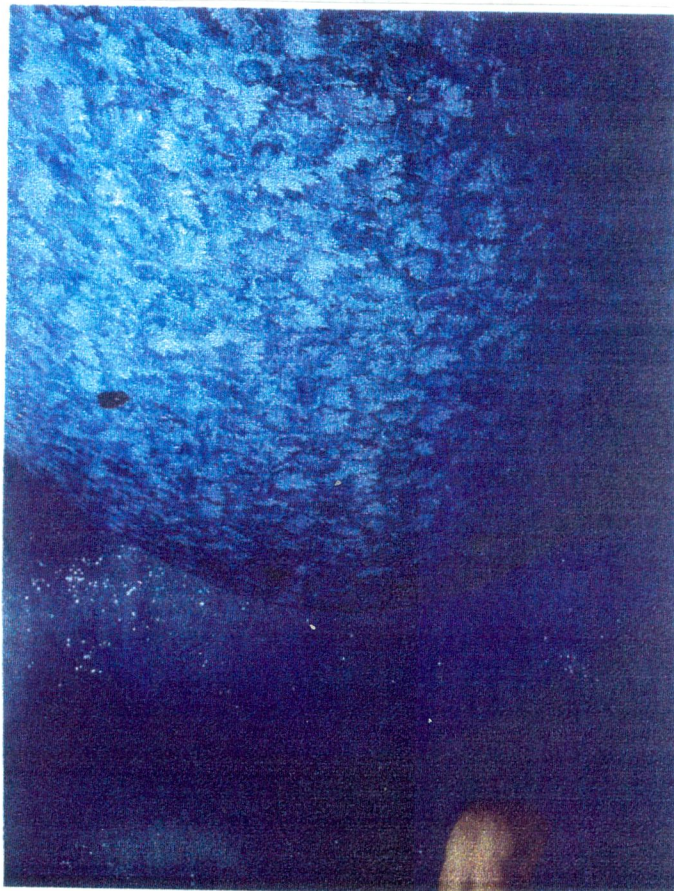
5. The fifth part of the document discusses the impact of technology on financial record-keeping. It notes that the use of computerized systems has significantly improved the efficiency and accuracy of the process. However, it also points out that there are still challenges associated with technology, such as the need for ongoing training and the risk of system downtime. The document suggests that organizations should invest in high-quality software and hardware to minimize these risks.

6. The sixth part of the document provides a summary of the key points discussed in the previous sections. It reiterates the importance of accurate record-keeping, proper procedures, data security, and the role of the accounting department. The document concludes by stating that these measures are essential for the success of any organization's financial management efforts.



Untitled, 1987
Cibachrome print
12 x 158 cm

Host, 1987
Cibachrome print
123 x 158



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Boyd Webb does not go as far as creating alien life forms or unfamiliar landscapes. His view of outer space is again paradoxical in that it is 'earthly' - the objects and materials used are obviously from our own world. In this they are consistent with Webb's 'formula' - ordinary objects are presented in a situation not normally associated with them. Rather than attempting to create scenes that are wholly unfamiliar Webb's imagination in terms of the subject is directed toward the materials used in the scenes - choosing carpet to construct a planet is not what would normally spring to one's mind. The images either depict man, an 'earthly' object, or earthly materials. Some of the images are dealt with in Webb's usual humorous way, this and the similarity to cartoon images suggests a comic book influence. Outer space is indeed cartoon-like with simple compositions, few colours, painted stars and 'cheesy' planets. He uses outer space to make a comment about humanity, in this he is like every film maker who deals with this theme; except that in film mankind is usually the hero against alien forces. Webb presents mankind as insignificant rather than wholly significant. In these works he is once again playing 'God', building a universe but reminding its inhabitants that they are only an aspect of it.

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The environment.

I have categorised these images as 'Environmental' as they deal with 'green' issues - in particular those relating to the destruction of our wildlife.

Television documentaries on the subject once showed the animal behaving as it should in its environment, now there is always the depressing message that the animal or its environment (or both) are being destroyed by man. Recently the ozone layer became an issue, we became aware of the effects that we were having on the earth around us and of our own fragility on this planet. Products keen to jump on the band-wagon proudly displayed on their labels either 'environmentally friendly' or 'green', when in fact the product was neither. In short, environmental awareness has become an issue that is difficult to ignore.

There are the artists who use bulldozers to move great amounts of earth to make a particular shape or form, altering the landscape greatly. They use the environment around them and distort it to their artistic ends. A photograph or series of photographs documents their construction. Then there are the artists who work in the landscape trying to change it as little as possible, often creating works which will inevitably be destroyed through the natural process, also using photography in order to record the work.

As a photographer Boyd Webb's approach to the subject is similar to that of artists dealing with the same issue. The camera is used to document the work, to capture a scene that will not last very long or that is inaccessible or huge, Webb uses his camera to document his scenes. The photograph is the end product, and the moment captured in time through photography is where Webb and other 'environmental' artists are similar, but that is where the similarity ends.

Boyd Webb although not categorised under any specific art movement is seen as being influenced by advertising. To narrow his influences down to advertising alone ignores other forms of visual communications which are just as influential. Media images of outer space and of our reproductive system allowed Webb to produce much of his images. The recent interest in the environment and the media exposure of the subject are reflected in his environmental images.

Webb's latest environmental images span from 1988 to around 1990. Animals are used as the main subject, most are presented in a subtly disturbing way, luscious colours contrast with plastic animals, the theme being the destruction of those animals. He uses photography to document a scene that is not permanent. In order to present the subject in a different manner Webb uses man-made materials

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rather than working with the elements of nature. These materials are used effectively in these images and are consistent with his use of unusual elements in previous works. None-the-less it is ironic that an artist dealing with environmental issues can justify the use of plastic and polythene - materials that are associated with pollution and waste.

Previous to this period Boyd Webb has used animals in his work. Frederic Paul sees their function in the earlier works as different from these later works. In the earlier " their function consisted in creating an incongruity, undermining the logic of the scene". he sees the animals in the later works as the "principal characters in scenes devoid of human beings and bearing no obvious relevance to social reality". (Paul, 1991, p.25)

The previous images have touched on this theme, these works deal exclusively with it and in a different manner. In particular some of the pieces that fall into the 'mythological' category such as 'Nemesis' (1983). Beneath the brown carpet earth is a naked man preoccupied with inflating a balloon. Above ground the destruction that this causes becomes apparent. The balloon is inside a small house and as it is inflated the house is destroyed. It is a comment on the impact mother nature (or father nature in this case) has on the human existence, an unseeing and uncaring force that acts seemingly without reason - as is often the case with natural disasters. "Questions of survival loom large" (Morgan, 1987, p.24)

The new environmental works are different in that there is an absence of the human figure in all the images. Plastic inflatable animals have the stage instead. The message is perhaps slightly clearer than the earlier pieces, these images are without the confused action of some of the earlier work, they have become more meditative.

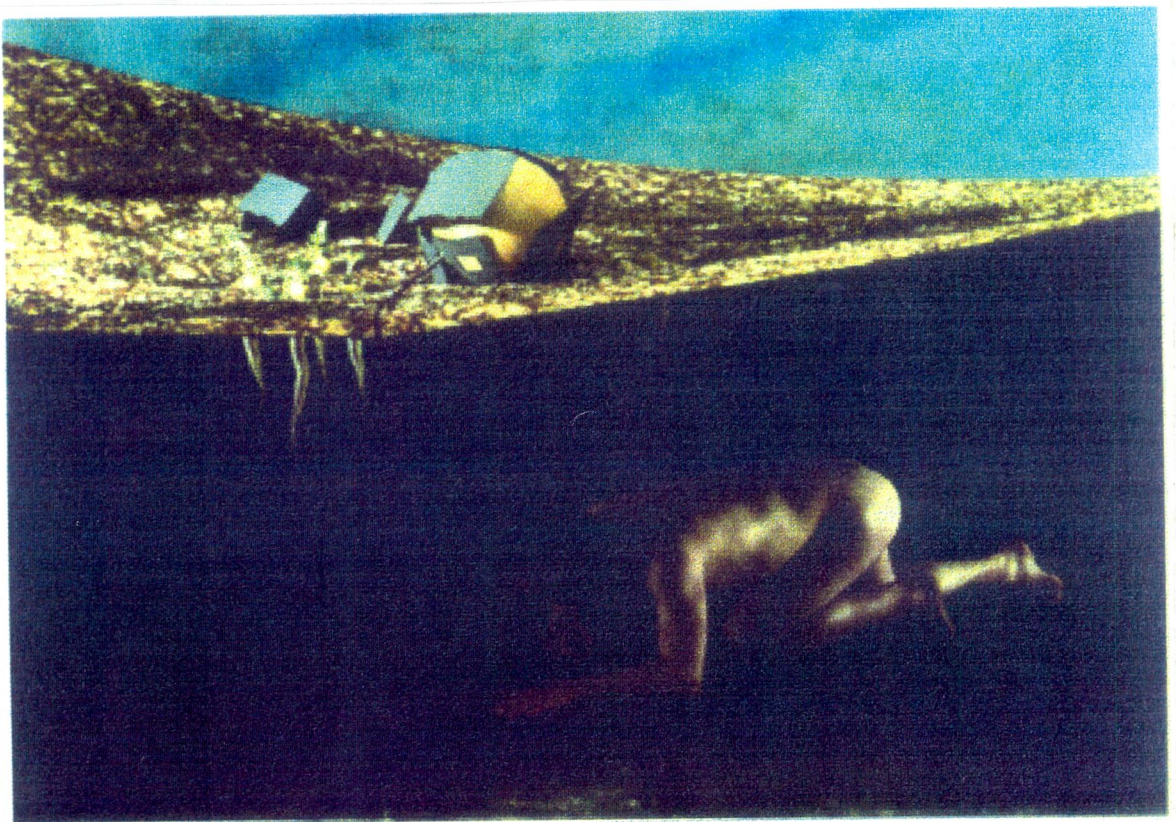
Of all the photographs that Webb has produced these are the most luminous and for lack of a better descriptive term, beautiful. Sheets of plastic lit with golden light mimic swamps and other natural environments.

In these later environmental works the graceful composition and lighting mean that there is less of a 'story illustration' feel to them, which is a strong element in the 'mythical' works. The images are more serene, there is no action. However, the pleasing compositional arrangements and colourings used cannot disguise the deflated dead plastic animals. Frederic Paul sees the animals endowed

with no more significance than their simple existence. Mostly they do nothing. They just pose before the camera's lens and create an artificial atmosphere akin to coloured plates in a zoologist's Book of Beasts. (Paul, 1991, p.24)

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Dr. [Name] is the author of this report. He is a senior researcher in the field of [Field]. He has published several papers on this topic and is currently working on a book. He can be contacted at [Address].



Nemesis, 1983
Cibachrome print
152 x 122 cm



Handwritten text, possibly a signature or name, located in the lower right quadrant of the page. The text is faint and difficult to read, appearing to be written in dark ink or a similar color.

The plastic nature of the scenes and animals is true of our own relationship to wild animals. When we were children perhaps we were brought to the zoo- a fake man made environment. More often though we see animals on the television, again it is once removed from reality. In the safety of our own homes we can watch a lion hunt down and attack a gazelle without fear for our own safety. Our perception of wild animals (as opposed to the domestic versions) has been sanitised as it is always viewed through the screen or behind bars.

Webb's use of plastic and the neon type colour also reflects modern man's relationship with nature, we are disconnected from it, "lately a kind of denatured colour has begun to invade the imagery of Boyd Webb". (Butler, 1987, p.12) If Webb's work relies on trickery, substituting false materials for the real thing, then this is it pushed to its limit. Not only is the colour 'denatured' but so are all the materials, plastic animals, plastic backdrops - this in addition to the plastic photographic film and the halogen light bulbs.

'Glut' 1990 is an example of one of these later environmental works. Two plastic fish lie on a sheet of plastic, appearing to float on water, above them on another sheet of plastic are countless more, weighing down on the first two. The background colours are sunset pink and grey with green fish set against them. The title 'Glut' is suggestive of European food mountains and of waste. We are shown these fish in their environment yet they are dead, perhaps it is an illustration of the absurdity of wasting food. Environmental pollution is an abstract concept until you see dead fish floating in polluted waters, the fish in 'Glut' may be the uneaten dead fish that have been thrown back into their natural environment because they are no longer wanted. "The plastic sheet...divides here from there, the world of the picture from that of the viewer" (Hagen, 1989, p. 138)

Not all the works featuring animals show them as dead or dying. A work such as 'Clone' is more 'cute'. Two toy inflatable giraffes side by side, leaning towards one another are suspended in front of the stars, surrounded by pleated polythene. They look as if they have been sucked from a space ship into outer space, but don't seem too perturbed about it. This image along with the others retain the cartoon-like elements that were evident in the outer space images.

In the end, though, his pictures implicitly raise disturbing questions- about the destruction of the natural world, and about the artificial world of images and simulacra with which we are attempting to replace it. (Hagen, 1989, p.139)

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 outlines the procedures for handling discrepancies and errors, including the steps to be taken when a mistake is identified. The third part covers the requirements for the format and content of financial statements, ensuring they are clear, concise, and easy to understand. The final part provides a summary of the key points and offers some advice on how to avoid common pitfalls.

In conclusion, it is essential to follow these guidelines to ensure the integrity and accuracy of the financial records. By doing so, you can avoid any potential issues and ensure that your financial statements are reliable and trustworthy.



Glut, 1990
Cibachrome print
123 x 158



Animals have appeared in Webb's work from the beginning including his film. These images are an elaboration of a theme that had already been running through Webb's work. The serenity and the beauty of these images give them instant visual appeal. The fact that the images are aesthetically appealing may itself be a drawback. The appeal of the colour, composition and surface could distract the viewer from the 'environmental' message that they are supposed to convey. Webb presents his dying animals as beautiful objects that can be admired as much as they could be if presented as living creatures. The viewer must be astute enough to notice the subtle way in which meaning is conveyed. Webb does not use shock tactics (e.g. the use of real dead animals). The visual aspect draws the viewer in, this then enables the artist to subtly get his message across.

The impact as regards message or meaning in these images is left vague and the visuals take predominance; although this may take from the content it also allows the images to reach a wider audience - those interested in the content must root out the subtle implications in the work and those drawn towards images with a visual appeal will appreciate the aesthetic values inherent in the work.

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 document also highlights the need for transparency and accountability in all financial activities.

The second part of the document outlines the specific requirements for record-keeping, including the need to maintain complete and accurate records of all transactions, including the date, amount, and purpose of each transaction. It also discusses the importance of retaining records for a sufficient period of time to allow for audits and investigations.

The third part of the document discusses the role of internal controls in ensuring the accuracy and integrity of financial records. It emphasizes that internal controls are essential for preventing errors and detecting fraud, and that they should be designed and implemented in a way that is consistent with the requirements of the financial system.

The fourth part of the document discusses the importance of training and education in ensuring that all personnel involved in financial activities are aware of the requirements and are able to perform their duties in a manner that is consistent with the requirements of the financial system.

The fifth part of the document discusses the importance of monitoring and reporting on the effectiveness of internal controls. It emphasizes that regular monitoring and reporting are essential for identifying areas of weakness and for taking corrective action to improve the effectiveness of internal controls.

The sixth part of the document discusses the importance of maintaining the confidentiality and security of financial records. It emphasizes that financial records are sensitive information and that they should be protected from unauthorized access and disclosure.

The seventh part of the document discusses the importance of maintaining the accuracy and integrity of financial records in the context of the global financial system. It emphasizes that the global financial system is highly interconnected and that the integrity of the system depends on the accuracy and integrity of the records of all participants.

The eighth part of the document discusses the importance of maintaining the accuracy and integrity of financial records in the context of the digital age. It emphasizes that the digital age has brought new challenges to record-keeping, including the need to ensure that digital records are accurate and secure.

The ninth part of the document discusses the importance of maintaining the accuracy and integrity of financial records in the context of the future of the financial system. It emphasizes that the future of the financial system will be shaped by new technologies and that it is essential to ensure that the records of the system are accurate and secure.

The Interior of the Body.

From the vast distance of outer space Webb moves to the interior of the human body, to the microscopic reproductive elements inside us. As with the images of outer space, these images would not have been recognisable to the general public some years ago. Images such as this have only become general knowledge to people recently, due to scientific and technological breakthroughs. Magnified sperm and ova are now generally recognised images that are often seen in the media.

The 'miracle' of reproduction is habitually presented to the public in a scientific manner and in easy terms. It is unusual for this particular imagery to be treated in any other way. These conditions left the subject open to be distorted by Boyd Webb.

Webb's depiction of this subject matter is initially similar to those in the media. He presents us with close ups of his subject presented against a plain backdrop. Many of these works are quite simple in composition with one dominant feature presented against the background, this contrasts to some of the more complex earlier work.

The appearance of the images is initially that of any scientific close up. What Webb does differently is that he embodies the elements (sperm and vulva in particular) with characteristics which point to a conflict between the sexes, this conflict is then enacted in Webb's theatrical space. As the subjects conform to their aggressive personality they become comical. These sperm, vulva and sprouting seeds - 'creatures' as Greg Hilty calls them (Hilty, 1994, p.11) - are made from plasticine. It is another change in Webb's work not only in his subject matter but also in the production of it. When Webb made his tableaux he deliberately made the construction appear shoddy. This newest work with its delicately made sperm and vulva, appears laboured over rather than flung together.

In Webb's 'environmental' work he used toy plastic inflatable animals. If there were fake sperm and vulva for sale would these have been used? It may seem an irrelevant question but the use of materials points to the meaning. Apart from the hand made aspect to the plasticine it is also a material associated with children. Children are 'not supposed to know' about sexual reproduction, up until a certain age they are perceived as innocent. The use of a child's material to make these reproductive elements is yet again a use of irony. In contrast to Webb's 'environmental' images which are subtle in conveying their meaning these latter images are more explicit in their implication - explicit in terms of subject matter and in the manner in which the message is expressed. The offensive nature of the

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imagery may be diffused somewhat - due to the fact that they are made from plasticine and are not photographs of the real thing. The image 'Stool' which, as the title suggests, is an image of fecal matter which although made from a lump of meat is, is none-the-less rather distasteful. This less than subtle approach to subject matter is a new departure in Boyd Webb's work; previously his images relied on a more obscure approach to relay the meaning and content.

These images along with his others rely on the audiences response to the surreal humour that is such a large element in the work (this is especially relevant in regard to Webb's film 'Scenes and Songs from Boyd Webb'). Young children playing with toys often imbue them with a personality, a set of responses and names. The way in which Webb depicts his sperm and vulva is similar to this, they have also been given a 'personality' in accordance to their nature. Therefore they are shown as defensive or the aggressors in the images. They appear more comical than offensive because they have been made with a child's material, endowed with specific characteristics and a form of personality. If the viewer does not 'get' the joke then the images become meaningless. Not only plasticine is used in the images, anaglypta wallpaper makes an appearance its texture mimicing the cells of the lining of the womb as well as wire wool, worms, balloons and hairnets.

It is only in two works that the sperm and the vulva (or the male and female) actually confront each other in 'Entomb' and 'Parole'. In Entomb, sperm encircle a group of defensive looking vulvas, in Parole it is the sperm who are encircled and in battle they have come out worse; there is few of them and they are broken and dying. Greg Hilty points out the two different representations of the female in this work, "There are two images of the feminine in these recent works: the first overbearing, soulless and aggressive; the second overbearing, fragile and messy." and the male is presented as stupid but relentless, "The male fraternity is presented as mindless but unremittingly ambitious. It looks like a fight to the death." (Hilty, 1994, pp. 11-12) This fight to the death is depicted in 'Tutelar'. A human arm is holding an egg yolk in a net bag. A large group of sperm swarm towards the offered yolk fighting and climbing over each other in order to get to the egg.

Not all the photographs deal with specific sexual parts, some hint at the masculine and a feminine by using other materials. In 'Smother' the feminine is the aggressive and soulless type mentioned earlier. A kind of folded mattress squashes a delicate bunch of flowers. The mattress is overly mothering the flowers, meaning well but in fact smothering.

The maternal bond is ubiquitous in Webb's work. In addition to womblike weightlessness in space or underwater, there are several

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In conclusion, the document provides a comprehensive overview of the accounting process and the importance of maintaining accurate records. It emphasizes the need for transparency, regular audits, and a strong internal control system. The text also highlights the role of technology in streamlining operations and reducing the risk of human error. The document concludes by stating that a commitment to high standards of accuracy and transparency is crucial for building trust with stakeholders and ensuring the long-term success of the organization.



(top) Stool, 1993
Cibachrome print
123 x 158 cm



(below) Entomb, 1983
Cibachrome print
123 x 158 cm

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[Faint, illegible text in the middle section of the page]

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objects that can be read clearly as umbilical cords... Webb's phallic symbols are often destructive, his vision is not simply a brand of Futurism in which Dada acts more like Mama. (Silverthorne p. 104)

Silverthorne gives the example of the work 'Clenched' (1985) in which two night skies squash the world as if between buttocks. "Webb's images represent, perhaps a fear of maternal suffocation, and the need for independence" (Silverthorne p. 104) The earlier work 'Clenched' is similar to the later 'Smother' where the sky is replaced by a mattress.

There are some works that out of the context of the other works under this theme would be even less clear. 'Miasma and Ampoule' is an image of one deflated and three stuffed ballons all lying on a crystalised background. The meaning if there is any is evasive. In fact it is more interesting to forget meaning and to work out what the balloons are stuffed with, it could be nails, rice and cornflakes or of course, it could also be a lot of other things. The only hint at the sexual theme in this is the use of ballons which could represent condoms. Webb is commenting on today's approach to sex which due to AIDS necessitates the use of condoms. Previously, this form of contraception and the sexual act would not have been so closely linked.

Although some of the works have a humorous aspect there are others that tinged with a sence of melancholy, such as 'Ebb', 'Redoubt' and 'Smother'. The more 'comical' images rely on the viewer's sense of humour to be fully appreciated and some of the others hint in a vague manner at some form of meaning that is not always easily identifiable. Webb's approach to the subject matter has a slight bias in favour of the male, the viewer feels pity especially for the poor tireless spermatazoa, the aggressive female element is less pitiable.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical tools employed to interpret the results.

3. The third part of the document presents the findings of the study, including a comparison of the results with previous research. It discusses the implications of the findings and offers suggestions for further research in this area.

4. The final part of the document provides a summary of the key points and conclusions. It reiterates the importance of the research and the need for continued efforts to improve the accuracy and reliability of financial reporting.

Chapter 3: SCENES AND SONGS FROM BOYD WEBB.

'Scenes and Songs from Boyd Webb' is a 20 minute colour film made in 1984. It was co-directed by Boyd Webb and Philip Haas and made on 16mm film. It is similar to Boyd Webb's photographs in that once again it depicts a fictitious universe. As with the photographs the scenes are constructed in Webb's studio. These 'stage sets' are the backdrop for some bizarre pieces of action.

The film is similar to the 'mythic' still photographs from around the same time. There are models or actors involved in the scenes and all "have a mission to accomplish; for them it is both passion and inspiration". (Morgan, 1984, p. 113) It is interesting to note the different characteristics that this film has as opposed to the still images. In the 'mythic' works from the early 1980's the scenes appear like captured moments from an on-going narrative.

'Scenes and Songs from Boyd Webb' gives the audience an insight into the kind of stories that may lie behind the still images. However, this insight does not give total clarification. Many of the scenes are just as strange as Webb's photographs and the viewer is still left wondering.

Many other 20th century artists have also made films (Marcel Duchamp, Andy Warhol, Gilbert and George) so Webb is not alone as an artist delving into the arena of film making. He is also similar in that this is his only film, and the production of his art through this medium did not replace his use of photography. Perhaps the end product was not as satisfactory to him as his still images. This might explain why in the 11 years since it was released Webb has not made another.

Artists' films are identifiable by their makers' artistic status, by certain formal characteristics, and by their particular modes of production and distribution...artists' films tend to be the work of one person (or a small group) - they are thus highly personal or individualistic. Often they are filmic extensions of the artist's aesthetic concerns as articulated in drawing, painting or sculpture. (Walker, 1993, p. 162)

This definition can be applied to Webb's film in that it was a small production and is an extension of the artists photographic work.

"Typically, artists' films are more self-referential and intellectually demanding than mainstream movies; entertaining the audience is not a prime objective." (Walker, 1993, p. 163)

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. From the first European settlers to the present day, the nation has expanded its territory and diversified its population. The early years were marked by struggle and hardship, but the spirit of freedom and democracy that guided the founders has remained a constant force.

The American Revolution was a turning point in the nation's history. It was a struggle for independence from British rule, and it resulted in the creation of a new government based on the principles of liberty and justice for all. The Constitution, which was adopted in 1787, established a system of checks and balances that has served the nation well for over two centuries.

The 19th century was a period of rapid expansion and growth. The discovery of gold in California and the opening of the West led to a massive influx of settlers. The Civil War, which began in 1861, was a defining moment in the nation's history. It was a struggle for the preservation of the Union and the abolition of slavery.

The 20th century has been a time of great change and progress. The United States has emerged as a world superpower, and its influence has been felt in every corner of the globe. The civil rights movement of the 1950s and 1960s was a landmark in the nation's history, and it paved the way for a more inclusive and equitable society.

The future of the United States is bright and full of promise. The nation has a rich and diverse heritage, and it has the resources and talent to continue to thrive and prosper. The challenges of the 21st century are great, but the American spirit of innovation and resilience will ensure that the United States remains a leader in the world.

The history of the United States is a testament to the power of freedom and democracy. It is a story of a nation that has grown from a small colony to a global superpower, and it is a story that continues to inspire and guide us today.

The above statement is a generalised view on the objectives of artists working within the medium of film. Webb's film manages to be entertaining while still retaining a continuity with his still images. The quirky sense of humour and the bizarre scenarios that are an integral part of his images are also given prominence in this film.

Two different reviewers of 'Scenes and Songs from Boyd Webb' saw the film as having a certain moral meaning. Stuart Morgan sees survival as the theme of this film. Animals (which have been recurring images in Webb's photographic work) also appear in this production (Morgan, 1984, p.113). A different theme is perceived by Jeanne Silverthorne. She sees much in the film that symbolises fertility.

Two morals may be at work here; one about imbibing mother's milk and then decisively ending the symbiosis, the other about using the technocracy against itself. (Silverthorne, 1986, p. 104)

These are but two views on the film's theme, but the divergence of their interpretations is similar to the reactions Webb's photographic work might receive; the photographic images can have no fixed interpretation applied to them and it appears that neither can a fixed conclusion on the meaning or theme of the film be reached.

Scenes and Songs opens with a voice saying: "this is a film, of the work of the artist Boyd Webb". The film consists of various different scenes, each like a mini-play in itself. The first opens with three small boys climbing into Boyd Webb's studio through the window. Inside is a theatrical-style set-up of "a paper sky, a canvas sea, and a beach made from carpet underlay" (Morgan, 1984, p. 113). The boys pull each other into the scene and begin to play and tussle on vast swathes of carpet underlay. In the scene is a makeshift wooden pier. Angelic music plays as the boys act their part. During all of this a periscope moves backwards and forwards viewing the actions of the children. The scene ends with the discovery of the periscope by the children who throw balls of red wool at the invading eye. This first scene and its odd subject matter does not prepare the viewer for some of the later scenes which increase in strangeness.

Between scenes, as a signal that the next scene is to begin, Boyd Webb himself appears with and introduces an object that will then appear in the next scene. During the film various objects are used, such as an exotic vegetable, eggs and candles. One of the strangest scenes in the film 'stars' the vegetable (along with other vegetables co-starring). A woman behind a grassy green fabric 'sends off'

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Furthermore, it is noted that regular audits are essential to identify any discrepancies or errors in the accounting process. This helps in maintaining the integrity of the financial statements and provides a clear picture of the organization's financial health.

In addition, the document highlights the need for proper segregation of duties. By assigning different responsibilities to various staff members, the risk of fraud and mismanagement is significantly reduced, ensuring that all financial activities are properly monitored.

It is also stressed that timely reporting of financial information is crucial for decision-making. Management should have access to up-to-date data to analyze trends, identify areas for improvement, and make informed strategic decisions.

The document further outlines the importance of maintaining a strong internal control system. This includes implementing strict policies for asset protection, ensuring the accuracy of financial data, and maintaining a clear chain of command.

Moreover, it is advised that organizations should regularly review and update their accounting procedures to stay compliant with the latest regulations and standards. This ensures that the financial reporting process remains robust and effective.

In conclusion, the document serves as a comprehensive guide for organizations looking to optimize their financial management. By following these principles, businesses can ensure the accuracy and reliability of their financial records, leading to better overall performance and growth.

For more detailed information and resources, please refer to the attached documents and contact our support team at [contact information].

various vegetables. She attaches them to some kind of wire, kisses some of them, then sends them to their destiny, away to outer space, towards the stars. The camera then turns upside down, and rather than a view from the earth, the green fabric becomes any planet in the universe with vegetables flying past the stars.

Another scene which uses the stars as a backdrop has such a ludicrous beginning that it is comical. A man stands behind rolling hills of green fabric on which a rabbit sits. The man proceeds to throw eggs past the rabbit, which promptly roll off the fabric and disappear. The rabbit seems very curious about what is going on (as is the viewer). Not only are the actions of the man bizarre but one expects the eggs to break - the whole scene is fascinating. Finally we are then shown where the eggs have ended up. They smash into a wire basket and drip into the universe below. Again the camera turns upside down and this simple manoeuvre changes the impact of what we see before us. Instead of dripping away to nothing the contents of the eggs now fly - like the vegetables - into the universe.

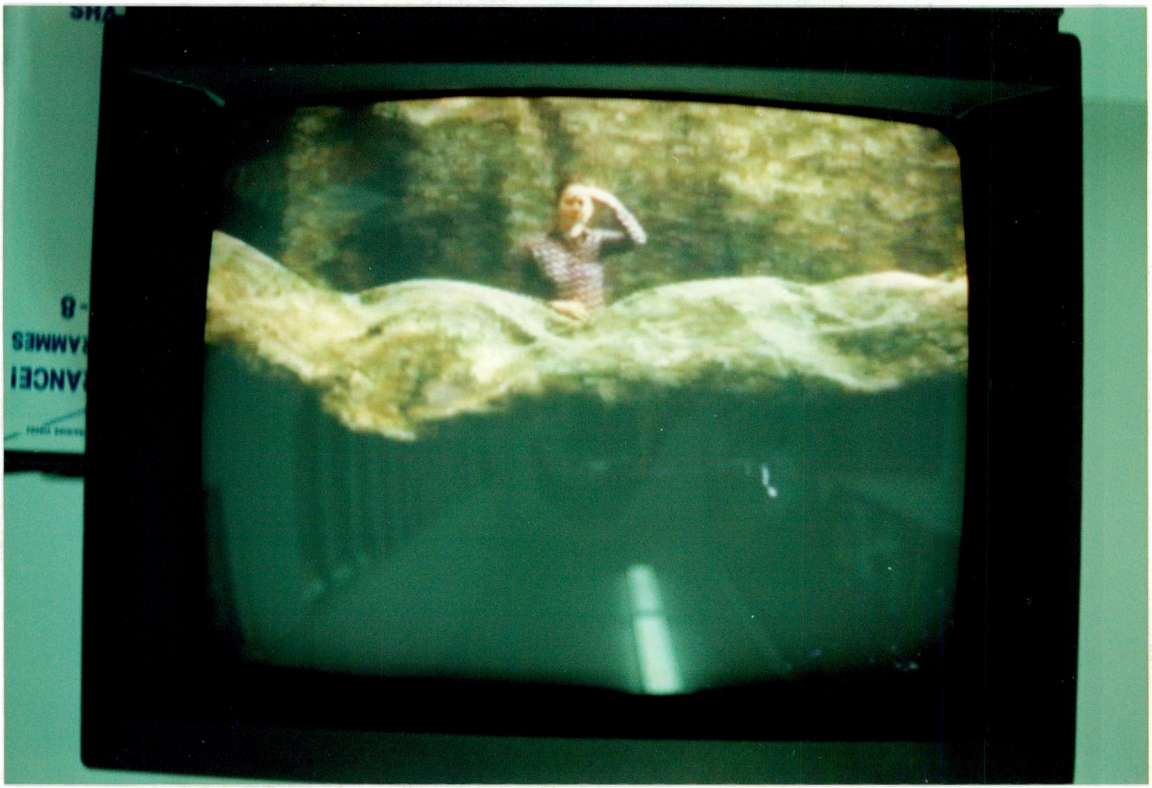
Other scenes are no less strange and quirky. We are shown naked men and women crawling back and forth, their movements affect a large wooden pole which turns out to be a grain crusher for ducks. There is a man in a dilemma. He wants to light his cigarette but in doing so he burns his crotch because he has tanks with candles on them rotating around his ankles.

The last scene in the film shows a woman swimming under a wavy blue carpet sea. She swims with her pink hairdryer towards a block of butter in order to melt it. Because this is the final section of the film, the viewer has become accustomed to the scenarios, but this last scene in particular raises a simple question: how can butter be melted with hot air underwater? The 'stage set' and the action within it had begun to appear plausible or the question would not arise. Webb has achieved his trickery yet again - of course a hairdryer will work underwater, because it is not water it is carpet.

To reinforce the fact that we have been tricked, the camera pans back to show us the backdrop in the studio with the lights on it. It is a way of breaking the imaginary version of what is seen and a forcible reminder of the reality that this is only a photographer's studio.

The film, although illogical, actually clarifies many of the photographic works. The fact that there is some form of understandable narrative involved in the film means that one gets an insight into the still versions of similar stories to these.

Webb has gradually moved toward the establishment of a fictive universe sustained, perhaps, by sheer trickery. In his studio he conjures boundless space, an entire layered universe. But the vision is microcosmic: 'Everything in the world can be found in a pint of



Scenes from 'Scenes and Songs from Boyd Webb'



seawater', a boy soprano whispers as children play on the rubber beach. There is something medieval about all this. Webb's people are anonymous, ordinary, identified only by the tasks they are given...This created world may be a simplified version of our own, but it does not shirk issues of either happiness or duty. (Morgan, 1984, p. 113)

The film was made early in Webb's career but it encompasses all his main preoccupations; the humour, the parallel universe, man controlled by outside forces, the use of animals, images of eggs, reproductive elements, the use of trickery, the artist putting himself into the role of God and the epic form of storytelling. Webb's photographs also contain all these elements but are often harder to fathom as we have not seen the narrative context from which the images come. The photographs often give a sense of unease in their stillness whereas the film comes across as more lighthearted in its approach. It gives more of an insight into the artist's mind, the imagination that is used in the formation of his images. If one views the photographs without seeing the film they appear more 'secretive' about where the scene has come from, where it is going to and what it means. 'Scenes and Songs' gives the viewer an insight into these questions, and this perhaps undermines the mystery that surrounds much of Webb's photographs. This mystery is a large element to Webb's work and is maintained in the photographs but exposed to a certain extent by the film. Perhaps it is for this reason that Webb has not made another.

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2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting cycle, from identifying the transaction to posting it to the appropriate ledger account. It also discusses the importance of double-entry bookkeeping and the use of T-accounts to ensure that the accounting equation remains balanced.

3. The third part of the document addresses the issue of internal controls. It explains how internal controls are designed to prevent errors and fraud, and how they can be used to ensure the accuracy and reliability of financial information. It discusses various types of internal controls, such as segregation of duties, authorization, and physical controls, and provides examples of how they can be implemented in an organization.

4. The final part of the document discusses the role of the auditor in the financial reporting process. It explains how auditors are used to provide an independent opinion on the accuracy and reliability of financial statements, and how their work helps to build confidence in the financial system.

Conclusion:

The 'alternative universe' that Webb creates is rich, colourful and varied. It is believable yet difficult to fully believe in. This type of paradox plays a big part in the work- it can be seen in the materials that are used in relation to a specific subject and in the scenes themselves. Stage sets are constructed that are obviously fake, materials are used that are obviously fake. Webb uses a form of visual trickery to create his own brand of humour within the work, to reinforce the paradoxes and to momentarily trick the viewer into believing in the scene before them.

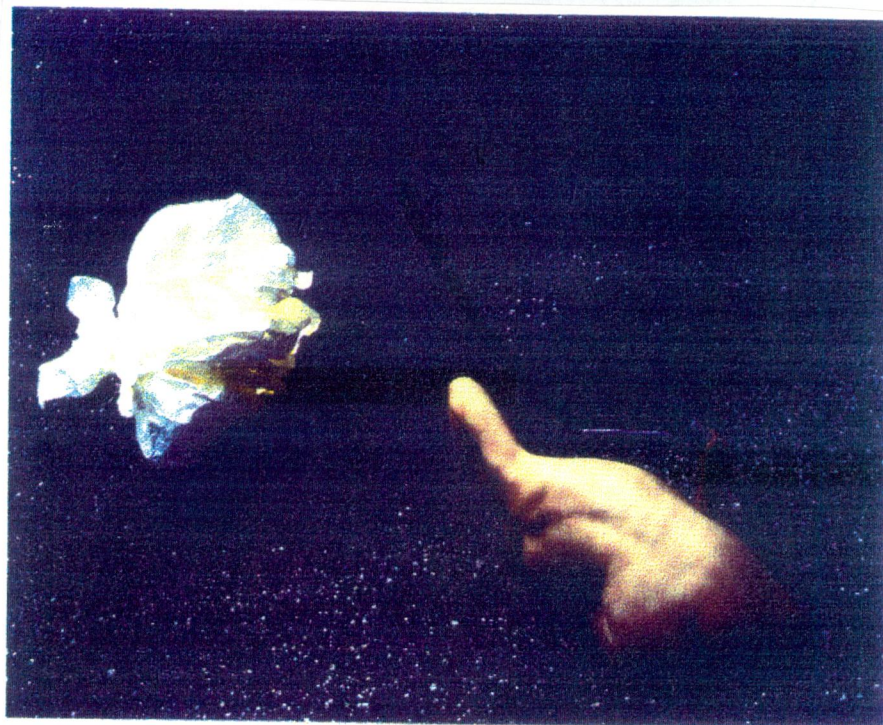
From the early 1980's onwards Webb has dealt with different themes which on the surface appear vast distances apart but often deal with similar concerns. He uses large cibachrome prints to present images of his universe. These polished pieces of art belie the often tatty materials used to create this world. Boyd Webb has the ability to perform wonders with these mundane materials and create epic scenes which have covered mythology, outer space, the environment and the interior of the human body over a period of roughly 11 years.

The creation of a different universe allows the artist to reflect aspects of our own world. This gives a distanced view of aspects of our world that would otherwise be too close to home. There is a cartoon-like quality to some of the works and along with this a surreal sense of humour. Webb assumes the role of 'God' in his created world, he is omnipresent with the ability to see and control elements as small as the cells within our bodies and also the infinity of the universe.

Webb's unusual and creative images have in part been influenced by British advertising images. In his early work Webb attempted to 'compete with painting', the use of some familiar elements from advertising means that Webb's images have an instant link with today's viewer. The works stand on their own as excellent examples of the creative and innovative use that photography can be put to, "Samuri or Glorious Morning are greater decorative works than any living British painter could match" (Morgan, 1987, p. 15) In this thesis I have attempted to give some personal definitions of what Boyd Webb's art is about, however these should not be taken as standard readings as there are various other interpretations that could be made. As this is the conclusion to this thesis it is ironic that few concrete 'conclusions' can be drawn from the work of Boyd Webb. The images do not aim to give exact meanings to the viewer, in fact Webb makes it purposely difficult to do this, hence the viewer is left to take what meanings or associations that he or she wants from his photographs.

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All these varied themes and techniques that feature in Webb's work blend together to produce visually attractive and thought provoking images.



Samuri, 1985
Cibachrome print
123 x 158

UNIVERSITY OF CALIFORNIA, BERKELEY
DEPARTMENT OF CHEMISTRY



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