

T682 MOD55830NC

THE NATIONAL COLLEGE OF ART AND DESIGN

ON LEARNING TO BE AN ARTIST

An investigation into the nature and ways of pictorial representation.

A THESIS SUBMITTED TO :

THE FACULTY OF HISTORY OF ART AND DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART DEPARTMENT OF PAINTING

BY

OLIVER COMERFORD MARCH 1990

#### ILAN RETNATIONS

3.

1

# TABLE OF CONTENTS

| ILLUSTRATIONS  |        | <br> | 4  |
|--|--------|------|----|
| INTRODUCTION   |        | <br> | 5  |
| CHAPTER I<br>Artists Only? A Question of Creativity  | y      | <br> | 7  |
| CHAPTER II<br>The Beginnings. Why do we make picture | es?    | <br> | 16 |
| CHAPTER III<br>Learning to make pictures             |        | <br> | 24 |
| CHAPTER IV<br>The World as we depict it              |        | <br> | 36 |
| CHAPTER V<br>Art and Eduction                        |        | <br> | 43 |
| SUMMARY AND CONCLUSION                               | •••••• | <br> | 51 |
| BIBLIOGRAPHY   |        | <br> | 57 |

#### ILLUSTRATIONS

### -----

| 1. | Horse From the cave of Iascaux in the South of France   | 19 |
|----|---|----|
| 2. | Oliver Comerford. <u>It's getting dark at the back of my house</u><br>pencils and chalks on paper, 11 1/2 by 16 1/2 | 29 |
| 3. | Carol Weight, The Slience Oil on Board, 36 x 48   | 30 |
| 4. | Oliver Comerford, <u>Chicago Apartment</u> Pencils, chalks and<br>watercolour on paper, 12 x 18                     | 37 |
| 5. | Oliver Comerford, <u>The Atlantic Ocean to share us apart</u><br>oil on board, 48 x 36                              | 39 |
| 6. | John Brathy, <u>Window, Self-Portrait, Jean</u><br>and hands. Oil on board, 48 x 144                                | 40 |
| 7. | Jack Levine, Street Scene No. 1 Oil on canvas, 30 x 40  | 54 |

a this activity their everyday occupation, their one. I an evening the pleasures and difficulties of eaking electrons, both there and to practice and bopefully will histors continue to.

The Louid boy is an exploratory paper into how and sky one make dictures, their relevance, and consequently why adjunc for i den't confirm to the policy that arisels are alls gifted people and the mostaken belief that arbiers are had beings who have no easily definable piece to cur its frot I feat it:

..

## 11.1.0STRATIONS

i lorse Provise ease of lancaux la 15

-

-

A. W.

- 19

IRE TOTAL

- Dittar Comercine It's certified dark
- Se farel keight. The sligner Diff on Pa
- Oliver Comerford, The stiantic Ocean
- ionn Brathr, Finder, Self-Portrait, D.
- And Levine, Street Scene No. 1. OL

# INTRODUCTION

"Mastery over the image is the prerequisite to the artist's mission, the elevation of the human race." (1)

I could be accused of narowmindedness and over simplification as this paper is like skimming stones over the surface of 'art'. I have chosen primarily to be a painter, to make pictures, so I have a great curiosity as to what the nature and ways of this activity are. I have attempted to formulate some ideas on this which concern me and I make references to my own situation and work, which may explain the relevance of my holding these opinions.

This is one person's view of many, who is starting out hoping to make this activity their everyday occupation, their job. I am learning the pleasures and difficulties of making pictures, both in theory and in practice and hopefully will always continue to.

This you could say is an exploratory paper into how and why one might make pictures, their relevance, and consequently why anyone does, for I don't confirm to the notion that artists are specially gifted people and the mistaken belief that artists are rarified beings who have no easily definable place in our society. In fact, I fear it. INTROPUCTION

masters over the mage is the proveque elevation of the bacan race.

Louid be accured of merowaltmenness rethis pares is live shimping stemes werbase chomen primarily to be a pelbier, base of area transmity as event, the activity are. I have attrapted to be activity are i have attrapted to be active concernes as and i usis references area, which as even is have references

This is one person's view of many, who make this activity their everyday over learning the pleasures and difficulties in theory and in practice and hopefully

this you could say is an exploratory and sight make anothers, their recentles, a dosse for install could a to the specially suited people and the atstate ratified beings all have no easily

# FOOTNOTES

1. From a speech by by Jack Levine titled <u>In Praise of Knowledge</u> which was delivered in the Hall of the Synod at the Vatican, July 1976. FOOTHOTES

i. From a append bi by Jack Levine titl beith was delivered in the Mell of 1 bury 1976.

.

CHAPTER I

ARTISTS ONLY? A QUESTION OF CREATIVITY.

inte that an artist may be gifted in a same and i do inte art to be special. But he or she does not automatically a special gifts of perception, thought, imagination and shill be taken must be learned. Ernat Goshrich, suther of the greet a <u>Art and Illusion</u> in an interview with densition without that "reinting or drewing has to be taught. Mobour who a't learnt it can produce a naturnizatic image, a portball or topographical view, even though this is infinitely easier for to-day then it once was, because is can image and photographs

the then others and this may be because some people have a restar lebiency to use the right bids of their brain. The wight ide of the brain concerns itself with spatial, glean scenarion, the left with varbal, shalytic, No all have a left a right brainphere to our brains and are capable of using the theory is the busin of betty Rivards back Drawing on CHAPTER 1

#### ALLISTS ONLY? A QUESTION

It is untrue that "the people we call artists have special gifts of perception, thought, imagination and skill which enable them to create new and original things of high quality". (1) This notion only goes to further the western attitude whereby art is elitist and that something we all have the potential to create has become confined to the sphere of the artist. It fosters the mistaken belief that artists are rarified beings who have no easily definable place in our society.

It is true that an artist may be gifted in a sense and I do believe art to be special, but he or she does not automatically have special gifts of perception, thought, imagination and skill. These things must be learned. Ernst Gombrich, author of the great book <u>Art and Illusion</u> in an interview with Jonathan Miller, stated that "painting or drawing has to be taught. Nobody who hasn't learnt it can produce a naturalistic image, a portrait or a topographical view, even though this is infinitely easier for us to-day than it once was, because we see images and photographs all around us". (2)

To depict something naturalisticly may seem to be easier to some of us than others and this may be because some people have a greater tendancy to use the right side of their brain. The right side of the brain concerns itself with spatial, global processing, the left with verbal, analytic. We all have a left and a right hemisphere to our brains and are capable of using both. This theory is the basis of Betty Edwards book <u>Drawing on</u> <sup>14</sup> is united that the neorle we call a of serveption, thought, semmation as 's create new and original things of at noties only these to further the western elitist and that something as all have has recome continued to the sphere of the mistakes belief that artists are rait euclided at that something servers.

It is it is the thet an artist may be all bolises at to be special, but he at a nave special gills of perception, though these things must be learned. Ernst food book <u>Art and lilusion</u> in an interview stated that 'peinting or drawing has to bean't learnt it can produce a maturally a toposcaphical view, even though this os to-dep than it once was, because we

To depict somethics returnishies asy a of us then others and this may be beccreater tendence to use the right side o aide of the brain concerns itself processing, the feft with verbal, and and a right hemisphere to our brains a toth. Thus theory is the basis of fett the Right Side of the Brain. Why some people should not use the right side of their brain as much as, or less than the left, may be related to the fact that since we enter school as children the emphasis is placed on numerics and linguistics.

According to Francis Pratt, most people are born with similar perceptual potentials. "People who become skillful depicters do so primarily because they learn to realise these potentials appropriately, not because they are born with superior ones. Nevertheless, the nature of the potentials determines what can be learnt and therefore any theory of depiction must take into account the structure of the processing mechanisms that provide them". (3) Betty Edwards believes that students of normal intelligence who have sufficient eye-hand co-ordination to thread a needle or bat a baseball can be taught sufficient visual skills to enable them to draw the figure well enough to prevent the rejection of art as a self-expressive activity. (4) She has compared learning to draw with learning to ride a bicycle. You have to try and get used to it and get better with practice. "Drawing has got a lot to do with the principle that causes a son to walk like his father". (5)

The problem is compounded, Edwards believes, by the concept of 'talent'. Whereas bicycle riding is considered to be a skill available to nearly everyone, skill in drawing seems to be linked to a somewhat mysterious talent which is not inherent in everyone. Talent is a natural Capacity for success in some the Might Side of the Brain. An some field side of their brain an much as, be related to the fact that since we en emphasis is placed on numerace and ito.

According to Francis Pratit, most per perceptual potentials. "People who te so primaris because their learn to aportoprintely, not because their ardenetheless, the nature of the potents learni and therefore any theory of u scooles the structure of the processis thes. (3) Bette Edwards believes intellizence who have sufficient errors abilis to emable them to draw the light the rejection of ant a baseball can be aprended learning to draw the light to meate the test as a self-expression and the test and the structure compared learning to draw the light bare to the and set used to it and an any to the structure of the structure and the rejection of an test as a self-expression any to the structure of the structure of the rest and set used to it and an

The problem is compronded, Edwards belt talent sherees bicide riding is exattable to pentir everyone, skill linked to a somewhat ansterious thism department of mental or physical activity, as defined by the Oxford Dictionary - but talent alone does not produce results. Hard work does. Samuel Beckett and Jack Yeats believed that if one had talent they should dedicate themselves to using it.

Creativity has been studied at great length by Psychologists and Philosophers, but has not been scientifically defined as most of the definitions are ambiguous and have examined creativity as a losse term. Various popular meanings of creativity have been put forward. The most popular way of looking at creativity has been to emphasise the making of something 'new' and 'different' or 'unique', but it may even refer to the attitude which may persist even when nothing new is created. I opt for the notion that something is made; for an idea exists only as an idea until it is realised. John Dewey wrote, "a very humble experience is capable of generating and carrying any amount of theory or intellectual content, but a theory apart from experience cannot be grasped even as a theory". (6)

Despite changes in the theories of art and creativity there are some universal underlying principles which have been formulated. The creative process is generated by emotional and intuitive feelings which we all have. These feelings are modified and structured by intellectual analysis and eventually given physical form, manifested through manual skill. This proposition, that the creative process is energised by the harmonious interplay of the three aspects of man's makeup is the hypothesis of Richard territeral of mental or paretest activity of the sector alone. Outsid Dictionary - but to out alone. Herd sork ones. Samuel Beckett and A oue had talent they enough dedicate the

The level of the been stabled at these the initial of the part of the and the and the the definitions are aspected and the lower the factors populat as an and the lower the sort populat as of too to emphasize the below of som the astron , but it was even after to the aster when actuard as is created. Is realized, ton beser woten is capable of demensions and carrier be initellectual content but a theory of the grasped even as a theory of the be grasped even as a theory of the

Despite charges in the theories of etc scale universal inderivial principles whi The creative process is venerated of resings which we all mave. Thuse te scaletings which we all mave. Thus te form presented of ann's and of the th the three superce of ann's and of to the Guyatts lecture '<u>Head, Heart and Hand'</u> (7). Guyatt claimed that emotions are the mainspring of creation and this I firmly believe. This may explain somehow what Betty Edwards meant by "Mysterious Talent". Francis Bacon in an interview with David Sylvester says

"...I don't think one can explain it. It would be like trying to explain the unconscious. It's always hopeless talking about painting - one never does anything but talk around it - because if you could explain your painting, you would be exploring your instincts". (8)

The Russian Philosopher, P.D. Ouspensky in his book, <u>Tertium</u> Organum, noted that the emotions are instruments of knowledge. He says "in no case are emotions merely organs of feeling for feelings sake; they are all organs of knowledge. In every emotion man knows something that we would not know without its aid - something that he could only know by no other emotion - by no effort of the intellect. Emotions serve knowledge. There are things and relations which can be known only emotionally - and only through a given emotion". (9) By this we can realise that if a person had intellect only and no emotions, if they could only reason, then they would understand very little. Shamshad Hussain noted that curiosity is the root of all knowledge. Curiosity is instinctive and related to emotions. "Emperical evidence shows that creativity and curiosity are highly related and a high level of curiosity is necessary for creativity". (10) Emotions, the mainspring of creativity, are followed by intellect and manual skill, both which we can develop. Intellect, the ability to reason, to plan and to organise, is the faculty without which we would be unable to translate what we understand emotionally into a picture. In a sense we have to rationalise our emotions. This admixture of reason to the emotions gives coherence and stability to our perceptions. But however strongly we feel, however keenly we think, we are still quite impotent if we have no manual skill at our disposal. Our skill, our technique, must be of such an order that it can perform accurately the tasks set it by the emotions and the intellect. Richard Guyatt says,

"....in great art it plays the role of the intelligent servant." (11)

Picture making, I believe, is very much a therapeutic activity, but this will be affected by the level of intellectual input and demands on the meaning of the work. In other words, realising what it is the artist is trying to say by making a picture. This demand on the picture may make it problematic and the making of the picture will become a struggle. As a result the therapeutic value in doing it may be overruled. "The physical act of drawing and the creation of the image can be pleasurable in themselves and this is indeed recognised in some therapeutic uses of drawing. But for the artist both the image and the making of it are difficult." (12)

So the greatness in making pictures lies in its content or what

avesta lecture Base, Base, Bent and Bast emotions are the memorying of trea believe. This mut explain somebar an Agsteptons Talent'. Brancis daton 1 selvester anys

.... don't think one can explain it, explain the unconscious. '''s always painting - one never does anything but if you could explain your painting, yo instincts'. (8)

The hussian Philosopher, P.D. Gaseman Organum, hoted that the excitoms are ins sais 'in no case are enclione merely desirade aske: they are all organs o emotion man knows combine that we we and - something that he could only anow no effort of the intellect. Enclions as donly through a given emotion. Enclions as if a person had intellect only and on have mater then they sould inderestan only reason that coursests is the donly is instinctive and cole the and a mide tetal of coriestly in necessar theoticals, the mainture of creativity and manual shift here to the and to a without shick we would be unable to tranmathout shick we would be unable to trananotically into a picture. To a senour esoticas. This mainture of real tohersnee and stability to our percection we have no manual shift at our out technique, sum be of such as out a curately the tasks set it by the an a sucrately the tasks set it by the an allohard theat are in the task of the have are tasks set it by the an allohard theat are in the task of the set is a state of the task of the set is a sucrate of the task of the set is a state of the task of the set is a state of the task of the set is the set is the task of the set is the set is the task of the set is a state of the task of the set is the set is the task of the set is the set is the set of task of the set is the set is the set of

Picture asking, i believe, is ent a but this will be affected by the level demade on the meaning of the moth what if is the actist is traine to say demand on the picture may make it protice picture will became a strugcle. "The picture will became a strugcle." "The the creation of the image can be and this is indeed teocholsed in a drawing. But for the artist both for in are difficult." (12)

So the greathess in adding plotures it

its creator wants to say. What he wants to say he finds or learns in his heart, or the situations around him, maybe his own backyard or "that half a rood of rock", that Patrick Kavanagh wrote about in his poem <u>Epic</u>. He realised that our own situations may be the most important to us.

#### EPIC

I have lived in important places, times When great events were decided: who owned That half a rood of rock, a no-man's land Surrounded by our pitchfork-armed claims. I heard the Duffys shouting "Damn your soul" And old McCabe stripped to the waist, seen Step the plot defying blue cast-steel -"Here is the march along these iron stones." That was the year of the Munich bother. Which Was most important? I inclined To lose my faith in Ballyrush and Gortin Till Homer's ghost came whispering to my mind. He said : I made the Iliad from such A local row. Gods make their own importance.

I believe that there is a very close connection between poetry and picture making in so far as how the image or poem is arrived at and then understood. It has to do with that way of describing and then interpreting which calls on our senses to interpret or understand without necessarily being rational. It is as Francis Bacon described "that something illustrational is understood through intelligence and something non-illustrational is understood upon sensation and then slowly leaks back into Fact". (13)

The only qualification one must have for understanding art is responsiveness. It is primarily a natural gift related to

the creator wants to see, what no want in his heart, or the saturations or backrash or that palf a rood or rock arote about in his pose fells, he reals and he the most important to re-

#### 9193

I have lived in lemortant i mime great events were door That half a rood of rook, a Surranaded by mar pitchford i heard the dufies about ha And old McTaim stripped to deep the plot defring blue "Aere is the moreh along the mere is the sareh along the that was the year of the du an tost important. I incl is lose of faith in Balipro the sord : I ands the Ilia

to be trave that there is a rary close is and picture making is so far as how the at and then interpretend. It has to do w and then interpreting which calls on a and then interpreting which calls on a anderstrod without necessarily being rat anderstrod without necessarily and then side through intelligence and something waterscod upon somethick and then side anderstrod who somethick and then side

the only qualification one must have a transmission of the second second

creative talent, yet not the same thing. Like talent it may be heightened by experience or reduced by adverse agencies. Since it is intuitive, it cannot be taught, but the free exercise of artistic intitution often depends on clearing the mind of intellectual prejudices and false conceptions that inhibit peoples natural responsiveness.

I hope to make pictures everyday. That would be my job, but it is important to recognise that the fulfillment of art must lie, not in some art ghetto of specialist practices, but in a society where it is taken for granted that as Amanda Coomaraswamy put it "the artist is not a special kind of person but every person is a special kind of artist". (14)

## FOOTNOTES

| 1.  | Donald Richardson, Introducing Art p.1  |
|-----|---|
| 2.  | Jonathan Miller, <u>States of Mind</u> p.215  |
| 3.  | N.H. Freeman & M.V. Cox, <u>Visual Order</u> p.35   |
| 4.  | Betty Edwards, <u>Anxiety and Drawing</u> p.81  |
| 5.  | Brett Whiteley, Drawings, Brett Whiteley 1950/85, p.3   |
| 6.  | Rhoda Kellogg, Analyzing Childrens Art, p.226   |
| 7.  | <u>Head, Heart and Hand</u> was the title of Richard<br>Guyatts inaugural lecture given at the Royal<br>Society of Arts in 1950 - two years after his<br>appointment to the Chair of Graphic Design at<br>the Royal College of Art. |
| 8.  | David Sylvester, <u>Francis Bacon</u> , p.100   |
| 9.  | Richard Guyatt, <u>Two Lectures</u> , p.2   |
| 10. | Shamshad Hussain Creativity, p.8  |
| 11. | Richard Guyatt, p.2   |
| 12. | Mark Francis, <u>Hayward Annual 1982: British Drawing</u> , p.15  |
| 13. | David Sylvester, p.56   |
| 14. | Nick Stewart, Art-Ecology: A Talk by Nick Stewart, p.7  |
|     |   |

the same talent, set not the same thin betablened is experience or reduced by it is intuitive. It cannot be taught, artistic intituition often depende of intellectual prejudices and faise a

I hope to cate pictures everyday. That is important to recognize that the full act is some all amoute of specialist prawhere it is taken for grapted that as An "the strict is got a special kind of persuccidi kind of srtist . [14] CHAPTER II \_\_\_\_\_\_ THE BEGINNINGS. WHY DO WE MAKE PICTURES?

This stallicity can be found in the markings and images of primitive was from not just one culture, place or time but from the bestaming of cultures all over the world throughout time. From American Inclanc, India, Colna, Leppt, Fern, Europa, Freinad, Greece, Australia, Japan. From mations and cultures all over the world.

which did privative people scratch and paint plotures of orner, we will be relater on the walls and contings of careed Cartain's they are hubber and this is what that have and me very leportant to them. Their survival relied on this. The stat listic replanation of these finite is still that they are the sidean relics of this universal belief in the power of pictures takings in other serie, that these trigitive busters thought that if they this work a picture of their prov, perbaps

## FOUTHOTES

|                                      | 1 |
|--------------------------------------|---|
| donathen Miller. States of Mind      |   |
| W.H. Freedon & H.V. Cox, Visual Orde |   |
|                                      |   |
| Wratt Shiteles, Brawings, Brett Mhi  |   |
| Bhode Seliors, Anelysing Childrens   |   |
|                                      |   |
|                                      |   |

Havid Sulvaurer Brancis Bacon.

A. Richard Barath, Two Loctures, P.2

10. Sheashad Bussin: Creativity, P.I

11. Michard Guyatt, p.2

12. Mark restored Haward Annual 19821

13. Barth Sflutster, D.20

14. Sick Stewarts. Art-Reviewri A. Taik R

It is interesting that if you compare the drawings of very young children from different countries all over the world you will find that they are extraordinarily similar. Drawings from the Rhoda Kellogg Child Art Collection illustrate this without a doubt. In every country throughout the world children produce the same lines and shapes in their drawing. What is also interesting is that primitive art, designs and other line formations on exposed rocks and caves that date to paleolithic times, are also extraordinarily similar. "Prominent in the art of prehistoric man are the abstract and early pictorial motifs commonly found in child art to-day". (1)

This similarity can be found in the markings and images of primitive man from not just one culture, place or time but from the beginning of cultures all over the world throughout time. From American Indians, India, China, Egypt, Peru, Europe, Ireland, Greece, Australia, Japan. From nations and cultures all over the world.

Why did primative people scratch and paint pictures of bison, mammoth or reindeer on the walls and ceilings of caves? Certainly they were hunters and this is what they knew and was very important to them. Their survival relied on this. "The most likely explanation of these finds is still that they are the oldest relics of that universal belief in the power of picturemaking; in other words, that these primitive hunters thought that if they only made a picture of their prey, perhaps

CHAPTEN II

THE BEGINNINGS. WHY DO WE MA

belaboured it with their spears or stone axes - the real animals would succumb to their power". (2)

So we can see that pictures represent something. Primitive man may have imitated the attacking of an animal on their drawing in the hope that in reality they would succumb to their power. We don't hunt to survive anymore. We farm and have an organised system whereby our meat is acquired for us. Some people disagree Still, the value we place on images of things that with this. are important to us may not be dissimilar from primitive man. To consciously damage the image of something or someone that is important to us would be disturbing. It would represent bad fortune, hatred, disregard or even death to that person or thing. We value the image of something not because of the image but because of what it stands for. A national flag is a prime example. A national flag is never supposed to touch the ground. In some countries it is illegal. At the School of the Art Institute of Chicago last year great controversy was caused by an art work involving the United States flag being placed on the ground where it could be stood on. The school did not intervene and several patrons to the school withdrew their support as a result. In times of war or political unrest flags are often burnt or trampled on as a statement against that country or what it stands for. In this sense the power of the image is as relevant to us as it was to primitive man.

Ted Jacobs suggests that drawing is "marks on a surface,

A second the second sec

都

-

2 5

-

This similarity can be found in the an brimitic man from not just one culture. the beginning of cultures all over the s frug american indicate ladie. China. iceland, Geece, Australia, Japan, From a ther the world.

ong did permative people scheld and ad manach of reindeer on the mails and cell they were hunters and this is what the important to them. Their survival rein inteir asplanation of these lines is a oldeat reince of that universal belief T making; in other survey that inese of that is they only under a picture of these helshoused it with their spears of star

the larobs acquests that drawing t

representing something". But, he questions, "do marks need to represent something in order to be qualified as drawing?" (3) Drawing is never a matter of merely recording the outside world. It is a major imaginative act but every mark has a source whether consciously or unconsciously, trivial or important. The fact that a drawing many represent something does not mean that it cannot be perceived as a drawing in its own right.



1. <u>HORSE</u> From the cave of LASCAUX

For what ever reason we value a picture, whether it be from a conceptual point of view or an aesthetic point of view, it remains that it is a representation of something; even the most abstract work. The universality of images made by children and primitive man throughout the world has to do with the use of symbols or motifs used to represent things. It seems logical that children should use symbols. Children draw what they know and not what they see. This makes sense of primitive man's

representing something". But, he questions, "do marks need to represent something in order to be qualified as drawing?" (3) Drawing is never a matter of merely recording the outside world. It is a major imaginative act but every mark has a source whether consciously or unconsciously, trivial or important. The fact that a drawing many represent something does not mean that it cannot be perceived as a drawing in its own right.



For what ever reason we value a picture, whether it be from a conceptual point of view or an aesthetic point of view, it remains that it is a representation of something; even the most abstract work. The universality of images made by children and primitive man throughout the world has to do with the use of symbols or motifs used to represent things. It seems logical that children should use symbols. Children draw what they know and not what they see. This makes sense of primitive man's

1. HORSE From the cave of LASCAUX

representing something". But, he que represent something is order to be que braking is never a matter of merely rele le s major imaginative act all averconscionely or unconscionsize. travial that e drawing hamp represent somethic cannot to perceived as a drawing in the 

# Cove of 105 00 02

L. BURSE Prove the cla

Not that ever reason so take a pictur conceptual rough of thes of an assis reaches that it is a representation of a abstract work. The attraction of a primitive and throughout the sorid has atabats or solits doed to represent to that children should one ambout. Out pictures also. It is unlikely that they had animals brought into the caves to pose for them. These drawings from caves, notably the cave of Lascaux in the South of France, are in fact rather advanced in the methods of using symbols. (Pl.1)

If drawing is what I have sometimes thought it to be; to describe something in the most essential form, then children certainly do this and do it well. According to Picasso, "from the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies. That those lies are necessary to our mental selves is beyond any doubt, as it is through them that we form our esthetic point of view of life". (4) Children's pictures are no less realistic than the pictures we term 'realistic', where the illusion is a convincing version of reality; sometimes referred to as photographic. All marks are mere symbols of what is seen or has been seen. We use lines to describe forms but in reality there are no lines. There are edges, surfaces or planes, in contrast to one another. This may be how some people decide what a drawing is as opposed to a painting. When we use a stylus, lines and contours of shapes are made, but when we use a brush, by the nature of the kind of mark it makes, we are forced to look at planes or surfaces.

Children's drawings are sometimes described as economical in the way they have been executed, yet in a different sense they are not at all. They are often over inclusive, depicting many Protures disor 11 is quarkely that the the cares to ease for them. These dra the care of Lascaux in the South of Pi advanced in the methods of voing symbol

It denotible as entitized in the sour essent denotible as entitized in the sour essent out and the this and do it well. Johut only fores which are note of ten those lites are assessary to our new double as (it is through them that is double as (it is through them that is double as (it is through them that is where are pictures we term 'realistic has no life". (d) Ibildren's with the are pictures we term 'realistic and the southers are term 'realistic the one acather. Inter are edges, such as no lifner. Inter are edges, such domine is as opieses to a painting. I domine to the find of mack is eases and of the find of mack is eases.

Children's drawings are sometimes descr way they have been executed, yet in a not at all. They are often over in features of a scene, whether it be imagined or real, which may in fact be present but are not visible from the artists viewing This is what Piag called "A melody of view points" or point. "array-specific defined as Macintosh Light and what representation" as opposed to "view-specific representation." Charles Crook argues that "childrens drawings look the way they do because of a considerable coceptualising ability and not necessarily an indication of how children prefer their drawings to be" (5) This may also have been true of primitive man. Ernst Gombrich writes of primitive people; "We call these people primitive not because they are simpler than we are - their processes of thought are often more complicated than ours, but because they are closer to the state from which all mankind once emerged." (6)

It is shocking to realise how far our way of life, particularly in the western world, has come from the way of life of primitive man. We live in a systemised world where job security is emphasised, we are always wanting, there is consumerism and wealth, the classes divide further apart and there is crime and poverty. More systems are set up. An example: Art schools and Galleries, factories and shops where art is made, bought and sold as part of consumerism. With primitive man and in some parts of the East, there is no understanding of art as we know it. 'Art' is a western terminology. Among the primitives there is no difference between building and imagemaking as far as usefulness is concerned. "Their huts are there to shelter them from rain, features of a scone, whether it be issuined as fast he origine has been eas visible from it what thus as what first called "A melody of there the and macintoch defined as there are and macintoch defined as there are an encoderable developed that the food eremes that "childrens drawing as because of a considerable doceptualising to be it? This may also have been true of a minimitive not because they are simpler than we processes af thought are often more complicit there are they are closer to the state from whi and the and the date of a state of the state from whi processes of thought are often more complicit the and the of the state of a state of the state from whi and the state of a state of the state from whi and the state of the state of the state from whi and the state of the state of the state from whi and the state of the state of the state from whi and the state of the state of the state from whi and the state of the state of the state of the state of the and the state of the state of

it is shocking to realise how for our ear of in the assists world, has cour from the war wan. We live in a systemized world where are its and inder the or is realth. The classes divide further and and powerly. More restars are set up. An examp alleries, factories and shops where art is an the bast, there is no understanding of set as is a western terminology. Among the print difference between building and insummating a difference between building and insummating a

wind and sunshine and the spirits which produce them; images are made to protect them against other powers which are, to them as real as the forces of nature." (7)

The relationship between children's art and that of primitive man is important if we are to realise what it is that prompts us to make pictures in the first place. The point of this relationship is that I believe our personalities are formed as children and affects our outlook on the world as we grow older. We all need a sense of order in our worlds, as primitive man, as children, as adults; an affirmation of our existance. "From the earliest stage it is quite clear that all children use drawing as a way of ordering their world, of making it intelligible." (8)

We all need a sense of order in the world if we want to avoid chaos and maintain our sanity. Rhoda Kellogg writes "that every educated adult has some highly developed patterns of thought that help him to deal with the preoccupations and responsibilities of his mental life". (9) To make pictures from this highly developed pattern of thought makes sense of it by the fact that it becomes realised. By doing this, I believe, it reconfirms our existance in the world. This to me is the most reassuring thing.

My pictures are, without having realised it, a way of ordering my world, of making it intelligible.

#### FOOTNOTES

Rhoda Kellogg, Analyzing Children's Art p.208 1. Ernst Gombrich, The Story of Art p.22 2. Ted Seth Jacobs, Drawing with an Open Mind 3. p.10 4. Alfred H. Barr, Jnr, Picasso: Fifty years of his Art p.270 N.H. Freeman and M.V. Cox, Visual Order p.248 5. 6. Ernst Gombrich, p.20 7. Ibid. Philip Rawson, Seeing through Drawing. p.7 8.

9. Rhoda Kellogg, p.ll

wind and sumplies and the spirite which produce made to protect them scalast dider parets which real as the forces of mature." 131

The relationship between children warr and the is important if we are to realize what it is make pictures in the first place. Ine point of affects our outlook on the world as we area form anneas of order in our worlds, as primitize an acousts; an affirmation of our azistance. Fo associes; an affirmation of our azistance. Fo araye it is quite clear that all children has a state it is quite clear that all children has be all need a sense of order in the world if anacted matchin our samity. Shoke kellos anacted matter of the prescentstions and has wented hile it to ask pictures be acted a state of the prescentstions and the senter of the prescentstions and associated matter of the prescentstions and has wented by the order of the prescentstions and associated the sould the prescentstions and the senter of the senter of the prescentstions and has a senter of the prescentstions and associated pattern of the prescentstions and the senter of the prescentstions and associated the world. This is and pictures

As pretures are, entionet haring realized it, a

CHAPTER III LEARNING TO MAKE PICTURES.

This interaction, is appendention, is what art school is shout whether it fails or ancreads will depend on how much on participates in it.

in converting pare a milder talk of an work for the class, painting and drawings mostly. I didn't want it to be so much a show off of what I can do, but instead a questioning of how door one sake pictures or rether how do I do this as I have found this sites problematic. Each can painting is often a one problem for me. Statt Whiteley writes "some crawings are sade in order for me to say something, more are and to show possibling, some are nede to show oft" (1)

Through an time in College I have had the feeling that once I had found a system or method in how to execute a piece of work and used it. they it would have to be abandoned. To repeat a method of sealing a fields of work would be limiting arself from learning momething mes. This is not accesserily true and of course, 1 use previously learned methods in sping each new picture. These

## POOTNOTES

- - Hand Holdage Jourg
    - .bidl. . C
- 8. Phillip Rayson, Seeing through Drawing. D
  - 3. Fhoda Kelloss, F.L

24.

CHAPTER III

#### LEARNING TO MAKE FIGTVRED

In the Degree Painting Class students show slides of their work from time to time so as to cause discussion and become familiar with each others work. This I think is essential and very useful. It is not necessary for one who looks at a painting to know anything about the painter, although I'm sure it must be interesting for them. However it will be very useful for anyone who makes paintings to share the ideas and methods of their process with others involved in the same or similar activity. This interaction, in my estimation, is what art school is about. whether it fails or succeeds will depend on how much one participates in it.

I recently gave a slide/talk of my work for the class, painting and drawings mostly. I didn't want it to be so much a show off of what I can do, but instead a questioning of how  $q \circ es$  one make. pictures or rather how do I do this as I have found this often problematic. Each new painting is often a new problem for me. Brett Whiteley writes "some drawings are made in order for me to see something, some are made to show something, some are made to show off". (1)

Through my time in College I have had the feeling that once I had found a system or method in how to execute a piece of work and used it, then it would have to be abandoned. To repeat a method of making a piece of work would be limiting myself from learning something new. This is not necessarily true and of course, I use previously learned methods in making each new picture. These in the begree balating Class stadents show a from time to 'ine so as to cause discussion a with each others work. This I think is useful. It is not accessery for one who ic know anything about the painter, aligned I thereesting for them. However it will be we who makes paintings to share the ideas and process with others involved in the same of this interaction, in as estimation, is what abether it fuels or succeeds will depend pacticipates in it.

I recently gave a sliderraik of av sort for and drawings mostly. I didn't want it to b of what I can do, but instead a questioning o plotures of rather how do I do this as I ha provisentic. Each new painting is often a brett whiteley surres some drawings are and any off". Th

Through af time in folloge I have had the feel found a statem or method in how to execute a used it. then it would have to be absolohed. of waking a piece of sork would be limiting a something new. This is not necessarily true a learned processes are essential. They are the ingredients affecting the fluency of my language of art making, my 'head' and my 'hand' "the intelligent servant" as Richard Guyatt calls it.

My purpose in not wanting to recognise previously learned techniques was because I wanted to be fresh, to trigger astonishment even if only for myself. In fact, I surprise myself sometimes in the making of an image because I'm creating an illusion "Looking at a great Velazquez, Kenneth Clark wanted to observe what went on when the brush stokes and dabs of pigment on the canvas transformed themselves into a vision of transfigured reality as he stepped back. But try as he might, stepping back and forward he could never hold both visions at the same time and therefore the answer to his problem of how it was done always seemed to elude him" (2) I am always curious about this.

Noel Sheridan gave a lecture entitled <u>Abstration versus</u> <u>Representation</u>, in 1987. He suggested that abstraction was marks meaning to be marks whereas representation was marks pretenting to be something elase. "Abstraction is the faculty of cultivating surprise, of capitalising upon mistakes, so that the unexpected becomes logic; and when two or three wants can't be reconciled the image becomes an equation...the more unbalanced, the more exciting. Doubt gets so certain!" (3) leaced processes are essential. They are affecting the fluency of at language of art as and at 'hand' the intelligent set ant' as Ric it.

My purpose in not wanting to recornize i techniques was because i stated to to in astonishment even if only for argelf in fact sometimes in the making of an image because illusion "looking at a great velacques, isan observe what want on when the bruch stokes and the canvas transformed themselves into a visi and forward he could never hold both visions o therefore the answer to his problem of box i

hoel Sheridan gave a jecture entitled <u>hourementation</u>, in 1987. He suggested that ab acaning to be marks whereas representation an to be something sizes. Abstraction is cultivating surprise, of capitalizing upon ai georpected becomes legic: and when two or the recosciled the image becomes an equation...th recosciled the image becomes an equation...th "We live in a three-dimensional world, we move quite effortlessly around in the world, we have two eyes, we see the world in three dimensions. The problem of transposing this experience - this visual experience of our world, - on to a flat piece of paper or canvas is much more formidable than earlier students of art may have realised; and that is perhaps the reason why they spoke so glibly about primitive art not being able to represent the world as we see it. You simply can't represent the world as you see it, because the world is three-dimensional and you see it as three-dimensional. What you have to perform is a reduction of a very complex character". (4)

My notion of trying to find a new method of working with each new picture is not so much a reluctance to repeat myself but rather an exploring the many ways in which images can be described, hopefully increasing my vocabulory and skill at image making. There are other reasons for this also. I don't find making pictures easy but there is the point that this retrieving is a conscious effort to disrupt an image. This is true in the case of Francis Bacon. He says, "Half my painting activity is disrupting what I can do with ease." (5)

I have never been bothered too much about knowing what to paint, but rather how to paint it. When I gave a slide/talk to the class I showed slides of squiggly drawings from note books; marks made in brief moments to document thoughts and possible ideas for paintings. But these doodling marks are too often we have in a three-dimensional world, we accept anound in the world, we have two even, we accudimensions. The problem of transposing this visual especience of our world, - on to a the onavas is much more formidable than extine a bave realized; and that is perhaps the reason glibly about primitive art not being able to as we see it. You simply can't represent th three-dimensional. What you have to perform three-dimensional. What you have to perform

Hy motion of trying to find a new method of new pluture is not so much a reluctance to rather an urploring the samp ways in whi described, hopefully increasing as vocabulory making. There are other reasons for this al asking hiddures easy but there is the point th is a conscious effort to discupt an isage.

I have never been bethered too much about and but rather how to chink it. When i four and cheek i about bildes of secretize drawings from adde in bild somenic to document thoughts. inadequate to describe what I had in mind, nevertheless, paintings have been made from these. Some of them have been lucky pictures perhaps or maybe the drawings have been more successful than their struggling paintings. Time is the only real critic. I showed paintings half finished and paintings that were abandoned and paintings that I considered finished.

What I was trying to do was enquire into how we arrive at painted images from what are initially images in our heads, an idea, dream or memory. Francis Bacon when interviewed by David Sylvestor spoke of slides being dropped into his head of possible paintings, but dispite these 'pre-views' as I call them, the actual paintings never came close to them. (6) When I try to create these 'pre-views', I can only vaguely recall the whole and never the parts of the image. Of course this can be used as a starting point, but it is necessary to go back to observation and relevant reference material to have any success at coming close to the 'pre-view'. It may not be anything at all like it but I may find myself with an interesting image and the unpredictable accident which makes this whole activity terribly exciting.

"Inspiration comes to these who are at work" (7)

My work is autobiographical. It is derived from my own environment. I try to convey the condition in which I live and a sense of presence about the places I inhabit. The imagery is derived from emotional responses and actual events that have happened. The scenes are often taken from my own home and from flats around the city. They are pictograms of the world and anadequate to describe what I had an an paintings have been ands from these. Scan lucky pictures perhaps of maybe the drawing successful that their struggling permanen. real critic. I showed paintings half finitude were abandoned and peintings that i canaldered

situations I live in. I suppose they are narrative. The reason my images have been from my own environment so far is because this is the visual information which is most accessible to me. It is what I know best and what I can bring most understanding to. It is also where my heart lies. (P1.2)



2. Oliver Comerford, <u>It's getting dark at the</u> back of my house.

I have come across students who wonder what they should be doing or what their workd should be about. I will always maintain that one has only to go as far as one's own back yard, this being meant both literaly or metaphorically. This is what Patrick Kavanagh is saying in his poem <u>Epic.</u> Samuel Becketts book <u>Molloy</u> is centred on a persons journey around a backyard. The 'Kitchen sink' painters from the fifties, notably John Bratby, concerned themselves with their most immediate surroundings. Carel Weight has used his own garden as the scene for many of his paintings. He says "many pictures are set in my garden in Battersea, which seems to be an unending source of inspiration. I have imagined situations I fire in. I suppose thes are antro "" images save been from at can controlled this is the visual interaction which is nost it is shat I know best and what I con broken to it is also where at based fires (P1.2)

2. Oliver Competend, IL's seling back of an houses

I have done derong students who wonder what in or what their workd should be about. I will a one has only to so as far as one's own have acoust both literaly or setaphorizally. This havenesht's sering in his noes Spic. Samel Be is control on a persons fourney stound a backy is control on a persons fourney stound a backy sheeselves with their sont immediate surround has need his own garden as the scene for same has been pleisted at as the scene for same murders, rapes, surpises and all sorts of wonders there...." (8)



3. Carel Weight, The Silence

Cecily Brennan has worked from a back garden. Many have done so and indirectly also. Barbra Kruger did a series of photo-text works for billboards. She worked with a magazine for several years. You could say that this was her back yard. In all this work the subject matter is something the artist has close knowledge of or association with. It is work of this nature that, I believe, is usually the most convincing.

I am not a naive painter and have been warned so by Michiko Itatani, a Japanese painter working in Chicago. "You know too back to state its bas southing to state of word

teres teresting interesting

Contr Premen has worker from a back garden. and indirectly also. Barbra kruger did a sa works for billhoards. She worked with a man years. You could car that this was her back work the subject matter is specthics the courtedge of ar association with. It is wo had believe, is usually for post convincio

i an boi a paire painter and have been ward

much", she says, "now all you can do is learn more." So even having a subject matter how do you translate it into a painted image? There is a compromise between idea and what you're capable of doing, between form and content. I have said that these doodleing makrs from sketch books are too often inadequate to describe what I have in mind because of their lack of information and observation. Observation informs an image. To be uninformed in the making of an image I am lost, bankrupt, and the subject I am depicting may not be described with understanding or in harmony with the whole picture. Neither do I want to be overly architectural or illustrative or as Francis Pratt defined as "intellectually realistic". (9) Of course to work from memory after observation is a great way of editing and helps get over the problem of details becoming more important than the whole. To have a reference is necessary I believe. It can be used and abandoned as is needed.

Most painters don't make pictures up out of their heads. In fact, references through photographs and other artist's aids and strategies are more commonly used than may be supposed. There are basically two forms of visual references as noted by Francis Pratt in his essay <u>A Perspective on Traditional Artistic</u> <u>Practices</u>. (10) They are 'Primary Model' and 'Secondary Model'. 'Primary Model' is any subject in three dimensions, 'Secondary Model', any subject in two dimensions which might be arrived at through a perspective frame, mirror, camera obscura, epidiascope, slide projectors, photographs, drawings or any two dimensional when a subject satter how in row of is last having a subject satter how in row translate, insue? There is a compromise perseau idea there is double in a subject in and content. there is double in a stream stateh hows are in constitute whet i have in sind because in the assente a baserstion. Discretion in hard as a depicting was not to described a in harmony with the subjecting of an inset i as ice overly architectured or illustrative of as in here a baserstion is a great way of content is a intellecture is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a great way of content is a restriction is a seconding sore insortian is a restriction is a seconding sore insortian is a bandoned as is content of the second of the second is a restriction.

their painters don't make pictures up out of tact, references through photographs and other stratestics, are note componit used than may be are beneally two forme of standi references front to bis event A serenceive on T fractions, iller for are "Friends todal' an "frimare model' is any subject in three dim 'sodel', any subject in to inscribios which m should a perspective frame, sirror, tomare o state projective frame, sirror, tomare o image whether they be found, created, invented, begged for, borrowed or stolen.

All these secondary models display severely limited visual information as compared to 'real' three dimensional scenes by the fact that they are 'view-specific' as opposed to 'array specific' points of view. Dispite this, they are usually the most versatile and handiest way of gaining reference material. Through experience and our constant ability to look and observe in a three-dimensional world, we can overcome these limitations with knowledge and by working both with 'primary model' and 'secondary model' accordingly. I work a great deal with photographs but work from observation alongside this to fully inform an image and maintain an awareness of space.

When artists prepare to make depictions, they make several decisions that will affect the nature of the visual information available to them. These decisions deal with such things as scale, format, composition, source of light, colour, etc. These things are related to traditional art practices. Not much has changed, and I am learning more and more to have great faith in this. It is better to know all these things and disregard them if necessary or as Brett Whiteley wrote "its better to have drawn and lost than never to have drawn at all". (11)

Having a reference is important but how is it described? Painting I have come to realise is about light and how we use marks and colours to describe things. A subject may be described insis emether they be round, created, inco

All these secondary models display asway information as compared to 'real' three dimen fact that they are "sign accelted of epicaed points of view. Displite this, they are usual and bandreat way of galatud reference exectioned and our constant ability to look three-circonsidual world, we can pretrain the bookledge and by working both with 're 'secondary model' ancordinative i work obstorients but work from observation along to be a set and an acceltant of a secondary is the secondary model' ancordinative i work

here arrist proport to make depictions, decisions that will effect the sature of the available of these decisions deal at seales format, composition, source of light, thinks are released to traditional art practic banged; and I as learning are and more to these are better to sees all these thinks are as a strain white or while the second is an aver to bare done is then and lost these work to bare done is then are formed in important and box is it arises i bare come to reside a should be the second of the second of the second at it are as a strain and box is in the second at it is and the second of the second of the second at it are as a strain and box is and the second at its and the second of the second of the second at its are as a strain and box is and the second at its are as a strain and box is and the second at its and the second of the second of the second at its are as a strain and the second of the second at its are as a strain and the second of the second at its are as a strain and the second of the second at its are as a strain at the second of the second at its are as a strain at the second of the second at its are as a strain at the second of the second of the second at its are as a strain at the second of the secon in many different ways. One could take a cardboard box or a flower and paint it all year long in may different ways. Each one saying something different about it and the artist. But how a picture is made beyond these basic considerations is dependent on the artist's perception of the world and their language of making marks. The quality and result of their efforts can only be equated by themselves; their own standards, needs and aspirations of the work.

In making a picture we do not have an innocent eye that produces the image, which we then merely copy on to a surface in representing the appearance of things. The artist does not simply trace an outline of their visual contours, but prepares instead a hypothetical construction to be matched and then modified in the light of further experience. This is what Gombrich calls 'Schemata', 'Schema and correction' or 'making and matching'. A picture is not so much invented as it is discovered through a process of trial and error. Gombrich explained this in his book Art and Illusion.

To make an image you start with a kind of minimal model of what you want to represent incorporating the most distinctive features. You then go and correct or modify this minimal model till you approximate what you want to represent or what you see in front of you. In this way making the model comes before matching it with reality. This matching process goes beyond observing one's subject. In an interview with Jonathan Miller, the many different wave. One could take an "iowar and maint if all rear long in may different one easing momething different about it and the a picture is made beyond these basic consider making marks. The quality and result of the be equated by themselves; their own sta-

in making a picture we do not have an immocini the 'image, which we then mercir cour on representing the accountance of things. It acapts irace at outline of their viewal court instead a hepothetical construction to is which is the hight of further esperion courted a picture is not so such invented theory of trial and error. Someric bir book at and illusion.

It wake on image for start with a bind of an now would be represent incomponisting the Sectored. Not then to and correct or achter will not approximate what you want to represe in front of you. In blue way ambred the netching it will realize. This satisfying or Gombrich says "I believe that just as the scientist tests his hypothesis, the artist tests his own picture by looking at it. It isn't that he looks at the model or out into the world and learns how to paint, it is that he looks at his paintings and learns to paint by improving them, by finding that they do not yet pass the test he has set for himself." (12).

34.

Anyone who makes pictures will realise that it is first and foremost about looking. How one uses this will be learned and decided by oneself as well as through the great art that has gone before us. "The schemata we use as stepping stones towards representation are thieved and borrowed from our friends and our colleagues and of course from tradition". (13) Apperiets ware 'f believe that duat de the sc detothesis, the artist teste his own pictures it iso't that as isoses at the adel of out i learns how to paths, it is that he inches at laking to rough of teproving these, by firster set pass the test he has set for hisself. It?

Assone who makes pictures will realize that formost about hooking. Her one mace this a decided by meaself as well as through the s four before us. The schemata we use as step four before us. The schemata we use as the four before us. The schemata we use a step four before as this of and borrowed from cilesques and of course from tradition". [11]

## FOOTNOTES

| 1. Brett Whiteley, Drawings, Brett Whiteley 1950-85.   | p.3 |
|--|-----|
| 2., Ernst Gombrich. Art and Illusion. p.5              |     |
| 3. Brett'Whiteley, p.3                                 |     |
| 4. Jonathan Miller, <u>States of Mind</u> p.221        |     |
| 5. David Sylvester, <u>Francis Bacon</u> p.91          |     |
| 6. Ibid, p.134   |     |
| 7. James White, Brian Bourke p.11                      |     |
| 8. Mervyn Levy, <u>Carel Weight</u> p.19               |     |
| 9. N.H. Freeman and M.V. Cox, <u>Visual Order</u> p.41 |     |
| 10. Ibid, p.41-44                                      |     |
| ll. Brett Whiteley. p.3                                |     |
| 12. Jonathan Miller. p.224                             | ÷   |
| 13. Ibid. p.222  |     |
|  |     |

# CHAPTER IV

THE WORLD AS WE DEPICT IT.

36.
CHAPTER IV

THE RORLD AS WE DEPICT



Picture making reconfirms our existance in the world. If we draw an object it reconfirms its existance and by that ours also. I believe this to be very true and it explains for me part of the reason why I draw an endless amount of feet, (my own feet), and self portraits, drawings of reflections in the train or bus windows going home and the interiors which I inhabit, the cups and saucers, plates and teapots which I eat and drink from and all the other personal props that surround me. (Pl.4) Gwen Hardie



<sup>4.</sup> Oliver Comerford, Chicago Apartment

The tone waiting reconfirms our as alanaes in the on object it reconfirms its existance and be haltere this to be very true and it explains reason why I draw an endiese amount of feet, well pertraits, drawings of reflections to and saucers, plates and the interiors which I cat and saucers, plates and the interiors of rate and saucers, plates and tempots which I cat 

says, "I'm facinated by the figure - not in a representational, realistic way, but because I want to uncover all its metaphoric layers and discover different aspects of it. For me the most intense thing is the fact that you're alive and you walk on two feet. I'm quite amazed at existance" (1). I'm sure many of us must feel this way. I certainly do but I want to acknowledge it. Picture making is that acknowledgement and reassurance and to see other work with that same quality about it is often the most stimulating thing for me.

Roland Barthes writes in his essay '<u>The Wisdom of Art</u>' that the desire wells up in the spectator to share the experience of the artist: "Thus, this morning of 31 December 1978, it is still dark, it is raining, all is silent when I set down again at my worktable. I look at Twombly's <u>Herodiade</u> and I have really nothing to say about it except the same platitude: that I like it {que ca me plait!}. But suddenly there arises something new, a desire: that of doing the same thing; of going to another worktable (no longer that for writing), to choose colours, to paint and draw" .(2)

I've often thought that my drawings look childish up to a certain stage in their making. I work them further and they look more naturalistic. I believe that to make something look naturalistic is only another step forward from a childs drawing. I don't believe I was particularly good at drawing in the realistic sense sorr, I'm facinated by one frince and in realistic way but because I want to uncoker layers and discover different aspects of it inclease think is the fact that you're alles leet I's quite sampled at existance it. aust feel this way. I certainly do us I wan fordure making is that acknowledgement and re other work with that same quality about it stimulties think for me

Action Marines writes in his same "The Mind desire wells up in the speciator to share th artist: "Thue, this sorning of 31 becember dark, it is raining, sil is silent when I worktable. I look at recept the same plate nothing to asy about it except the same plate it (que ca ad plattic for same that the socktable (no lunger that for writing), to paint and draw (s)

I ve often thought that as drawings took onthe stage in their taking. I sore them fortoes naturaliside. I talieve that to make somethin is only another step forward from a childs relieve I and particularly good at drawing in when I was young but I have been so overwhelmed by my own presence and the environment around me that I've been compelled to represent it. By doing this I've gained a greater realisation about myself in my environment. Picture making by its nature forces one to look and to look closely. By doing this we realise more about what it is that we depict and about ourselves in relation to it.



5. Oliver Comerford. <u>The Atlantic Oceas to share</u> <u>us apart</u> when I was round but there been so ore presence and the environment around as that to represent it. By dougt this I'se galand about avaelf in a environment. Proterv a forces one to look and to look closely. By hore about what it is that so depict and relation to it.

S. o'Club Contrologica

Everything has a sense of presence and it is this which creates an atmosphere in the environment. We in turn respond to that environment and realise our own sense of presence, a reconfirmation at our own existance. This idea of a sense of presence comes from the fact that we are always looking. Looking is a voluntary activity and what we look at is our choice which in turn will affect what we choose to make an image of. A child is more likely to draw the mat on the floor than the books on a high shelf. We never actually look at just one thing. It has been scientifically proven that our eyes are continuously moving, scanning everthing in our visual field. In fact the only reason we ever see things correctly as a whole is because our eyes are moving at such a high speed that the image is made up. As we do this we are looking at the relation between what we see and oursleves. "Our vision is continuously moving, continually holding things in a circle around itself, constituting what is present to us as we are" (3). (Pl.6)



6. John Bratby, Window, self-portrait, Jean and hands

Reversibles has a sense of research and is in an executer in the entromment. We in the environment and realise out and sense descentioned at all out out existence. This rescention at all out out existence. This is a volunter activity and shar we look at is for a likely to drak the ast on the floor his more likely to drak the ast on the floor book shell we never actually foot al just book shell we never actually foot al just another at and out visual field. In this we note see things correctly as a vhoir as it is a real of high speed that the real of this we are looking at the relation below dotaioned in a circle strated itself, a to dotaione in a set of a circle strated itself.



There is the theory that a child draws what he knows and not what he sees. Young children don't draw directly from observation but rather from memory. How we see things is affected by what we know or have been taught about them and what we expect them to look like or be. This is one of the ways in which stereotype images, ideas and attitudes will probably never cease to exist. "Seeing comes before words. The child looks and recognises before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world. We explain that world with words but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled." (4)

We may think that an artist has succeeded in representing things the way they look. This may not be so. Each artist's solution is drawn from his or her particular nature. Every artist creates his recognizable world. We should not assume that our representation is the same as the way things appear to our eyes.

It seems similar because our attention is very selective. We could also say that we look at the world only as it would appear in our pictures and therefore assume our pictures look like the world we notice. Gombrich says, to the annoyance of some of his philosopher friends, "the method works not because the world ever looks like a picture but because a picture can be made to look like the world". (5) there is the theory that a child dense what he he area. Tonar children iso't draw directly i rather from memory. Here we see threas is a home of inve been taucht shout them and and took like or be. This is one of the were indees, ideas and attituder will probably n before it can speak, but there is also and telore it can speak, but there is also and the telaton between what we see and an and words use mover mode too fact that we a here the surrounding world. We can had we

the way that that an artist has anoceeded in the way they look. This may not be so, is drawn from bis of her particular mature. his recognizable world. We should not representation is the same as the art things

It seems statiat because out attention is could also ear that we look at the world cal is our plotures and therefore available are plot world we notice. Combrich save, to the anno philosopher friends. "the method works not be looks like a picture but because a picture o itse the world" (5)

## FOOTNOTES

- 1. Judith Higgins, <u>The New British Painting</u>. pp 104-105
- 2. Mark Francis, <u>Hayard Annual 1983: British Drawing</u> p.17
- 3. John Berger, <u>Ways of Seeing.</u> p.9
- 4. Ibid, p.7
- 5. Jonathan Miller, <u>States of Mind</u> p.225

CHAPTER V

.

## ART AND EDUCATION

and thild peeds to know just how moch of a core art pines in socially. It is only through identifying the child's own croative work with that of the artist that so associates of cultural heritage is aroused, and even before cultural heritage, our con immediate nurroundings, cur due back parts, that half a food of rack', due of the most deseging factors of heman life can be 'sental conformaty' for creative process, the terrechions interplay of the 'head' the 'heart' and the 'head', stimulates the profiles sciring faculties of the bases size emblines a pareous as a factor of it to deal creatively with his life, job and fellet heman beings. Art sciritly constants creativity had is as

The world we live in, see and understand from the day so are born in three dimensional. To represent it to two dimensions, to ask pictures from it, is a reduction of a very complex character. We do this using marks, but all marks are more symbols for what is seen of has been seen. To interpret this reduction, there symbols correctly, and with unforstanding relies on being

# FOOTNOT

5. wonathan Miller, States of Mind p. 225

I have said that the only qualification one must have for understanding art is responsiveness, that it may be heightened by experience or reduced by adverse agencies. Everybody is born with creative faculties. We can all make pictures. Education can kill or encourage creativity, and because of this it has a vital responsibility to the children concerned and consequently to the whole of society.

The child needs to know just how much of a role art plays in society. It is only through identifying the child's own creative work with that of the artist that an awareness of cultural heritage is aroused, and even before cultural heritage, our own immediate surroundings, our own back yards, "that half a rood of rock". One of the most damaging factors of human life can be 'mental conformity'. The creative process, the harmonious interplay of the 'head', the 'heart' and the 'hand', stimulates the problem-solving faculties of the human mind enabling a person as a result of it to deal creatively with his life, job and fellow human beings. Art activity generates creativity and is as such vital in the school curricula.

The world we live in, see and understand from the day we are born is three-dimensional. To represent it in two dimensions, to make pictures from it, is a reduction of a very complex character. We do this using marks, but all marks are mere symbols for what is seen or has been seen. To interpret this reduction, these symbols correctly, and with understanding relies on being educated to do so. Visual education is necessary.

CHAPTER V

ART AND EDUCATION

Any understood response to visual information is clearly dependant on an understanding of visual language, just as response to the written or spoken word is dependent on the literacy of the reader or listener. Both society and schools have long established traditions of literacy. Parents are concerned if children cannot read or write and a general anxiety is shown if these skills are not mastered. We also have numeracy as a major educational foundation, with similar concern if success is not evident in students. Much importance is placed on these skills but most parents, children or teachers are not over anxious if the child leaves school totally lacking in visual literacy.

Picture or image making is a language and requires a certain level of comprehension to give it meaning if a communication is going to take place. This is why visual education is so important. Without it we are like strangers in a foreign land and don't speak the language. We would get by but we would miss out on quite a lot and may even be cheated, (i.e. advertising, a constant deception to peoples freedom to choose what they want, if they do, when, where and at what cost?). Art demands an effort of attention on the part of the spectator. Casual interest may well be caught by the superficial qualities of a painting or an advertisement but its content will not reveal itself unless one makes a further effort of appreciation. This even applies to those with faculties and sensibilities educated in the appreciation of art. But no matter what our occupation is

the bare said that the only challfication and estending art is requessiveness, that is experience or reduced by adverse secocies, with realive faculties, we can all make the hill of encourage treativity, and becau vital responsibility to the children enacem to the whole of society.

The child needs to know just how such of a society. It is only through identifying the work with that of the artist that an ava beritare is arouned, and even before culture immediate surroundings, car our back yards, took". One of the sost dasaging factors of asotic conformity'. The creative proce the problem solving faculties of the human at the problem solving faculties of the human at fellow human beings. Art activity senerates

The world we live in, see and understand from is three-dimensional. To represent it in two whetheres from it, is a reduction of a very con do this name airks. Out all saras are mare seen or may been seen. To interpret this apploin correctly, and with understanding educated to do so. Visual advention is never I have said that the only qualification one must have for understanding art is responsiveness, that it may be heightened by experience or reduced by adverse agencies. Everybody is born with creative faculties. We can all make pictures. Education can kill or encourage creativity, and because of this it has a vital responsibility to the children concerned and consequently to the whole of society.

The child needs to know just how much of a role art plays in society. It is only through identifying the child's own creative work with that of the artist that an awareness of cultural heritage is aroused, and even before cultural heritage, our own immediate surroundings, our own back yards, "that half a rood of rock". One of the most damaging factors of human life can be 'mental conformity'. The creative process, the harmonious interplay of the 'head', the 'heart' and the 'hand', stimulates the problem-solving faculties of the human mind enabling a person as a result of it to deal creatively with his life, job and fellow human beings. Art activity generates creativity and is as such vital in the school curricula.

E

ł

The world we live in, see and understand from the day we are born is three-dimensional. To represent it in two dimensions, to make pictures from it, is a reduction of a very complex character. We do this using marks, but all marks are mere symbols for what is seen or has been seen. To interpret this reduction, these symbols correctly, and with understanding relies on being educated to do so. Visual education is necessary.

I have said that the only qualification one must have for understanding art is responsiveness, that it may be heightened by experience or reduced by adverse agencies. Everybody is born with creative faculties. We can all make pictures. Education can kill or encourage creativity, and because of this it has a vital responsibility to the children concerned and consequently to the whole of society.

The child needs to know just how much of a role art plays in society. It is only through identifying the child's own creative work with that of the artist that an awareness of cultural heritage is aroused, and even before cultural heritage, our own immediate surroundings, our own back yards, "that half a rood of rock". One of the most damaging factors of human life can be 'mental conformity'. The creative process, the harmonious interplay of the 'head', the 'heart' and the 'hand', stimulates the problem-solving faculties of the human mind enabling a person as a result of it to deal creatively with his life, job and fellow human beings. Art activity generates creativity and is as such vital in the school curricula.

The world we live in, see and understand from the day we are born is three-dimensional. To represent it in two dimensions, to make pictures from it, is a reduction of a very complex character. We do this using marks, but all marks are mere symbols for what is seen or has been seen. To interpret this reduction, these symbols correctly, and with understanding relies on being educated to do so. Visual education is necessary.

#### and the set of the set of the set of

#### ART AND EDUCATION

Any understood response to visual information is clearly dependant on an understanding of visual language, just as response to the written or spoken word is dependent on the literacy of the reader or listener. Both society and schools have long established traditions of literacy. Parents are concerned if children cannot read or write and a general anxiety is shown if these skills are not mastered. We also have numeracy as a major educational foundation, with similar concern if success is not evident in students. Much importance is placed on these skills but most parents, children or teachers are not over anxious if the child leaves school totally lacking in visual literacy.

Picture or image making is a language and requires a certain level of comprehension to give it meaning if a communication is going to take place. This is why visual education is so important. Without it we are like strangers in a foreign land and don't speak the language. We would get by but we would miss out on quite a lot and may even be cheated, (i.e. advertising, a constant deception to peoples freedom to choose what they want, if they do, when, where and at what cost?). Art demands an effort of attention on the part of the spectator. Casual interest may well be caught by the superficial qualities of a painting or an advertisement but its content will not reveal itself unless one makes a further effort of appreciation. This even applies to those with faculties and sensibilities educated in the appreciation of art. But no matter what our occupation is

In have said that the only qualification one must understanding art is responsiveness, that it may be he experience or reduced by adverse responses. Everyic with reactive faculties. We can all make pictures. The call or encourage creativity, and because of the diat responsibility to the children concerned and o the whole of society.

The child needs to know just how much of a role art sociaty. If is ouly through identifying the child's of white with that of the artist that an augrenass of heritage is arcused, and even before cultural heritage immediate extremotings, our own back rands, "that half 'mental confermity'. The creative process, the 'mental confermity', the beart' and the 'mend', the probles solving faculties of the human wind candil the probles solving faculties of the human wind candils as a result of it to deal creative process, the feilow human beings, art activity generated creative such with is the school process.

The world we live in, see and understand from the day a is three-dimensional. To represent it in two dimension plotures from it, is a reduction of a very complex char do this using sarks, out all marks are more symbols f seen or has been sech. To interpret this reduction symbols correctly, and with understanding rolles educated to do so. Visual adjustion is necessary. Aspendant on an upderstanding of visual information is dependent on an upderstanding of visual languages response to the vitten or spoken word is dependen hiteract of the reader of listener. Both success an occession of the reader of listener. Both success an concerned, if children cannot read or with a sener is success if these skills are not mattered. So also have as a major educational foundation, with estilar these skills but nost results, children or teachers a unations if the oblid leaves school totally lacents.

Pleture of imate making is a language and requires level of comprehension to give it meaning if a commungoing to take place. This is why visual educat important. Kilhout it we are like atrangers in a to and don't apeak the language. We would get by but we obt on guite a lot and may even be chested. [i.e. are constant deception to peoples freedom to choose what if they do, when, where and at what cost'). Art aftert of attention on the part of the speciate painting or an advectionment but its costent will used! which are an a stranget is the superficial qualities is an advectionment but its costent will attend applies to those with faculties and semining there a point is a stranget in a stranget of appreciate attend where are a stranget is and semining and attend applies to those with faculties and semining and the stranget appreciate the stranget is a stranget of appreciate attend applies to those with faculties and semining and the stranget applies and the stranget attend and the stranget appreciate attend applies and the stranget attend and appreciate attend applies a stranget attend and semining and appreciate we need to be able to comprehend and understand the visual world around us, whether we want to make picutres or not. As young children, it is socially accepted that it is a good thing that we draw and we may be encouraged to do so. This is unusual because as we get older it is regarded with less importance and as literacy and numeracy are emphasised some students have been ridiculed for drawing. Children often abandon art as an expressive activity for this unfortunate reason. Betty Edwards noted that "sadly, children often blame the drawing for causing the hurt, rather than the careless critic. Therefore to protect the ego from further damage children react defensively and understandably so: they seldom ever attempt to draw again." (1) This is not to say that children's art should not be criticised but that if it is it should be done so constructively.

An attitude may exist whereby older children are discouraged from persuing their artistic potential, as it is believed that a career in art does not often promise wealth and property and should be avoided. "They might be putting their time to better use". This furthers the isolation of the artist and keeps art a specialist activity to be enjoyed by a select few. It furthers the notion that something we all have the potential to create is confined to the sphere of the artist only.

The purpose of education is to train and strengthen the powers of the mind or body. It is the systematic instruction, schooling or training given to the young (and by extension to adults) in preparation for the work of life. Some of us are given the we need to be able to comprehend and anderstand the via around on, whether we want to sake picutres or not, as roums children, if is socially accepted that it is thing that we draw and no has be encouraged to do so. anousual because as he fet older it is regarded anotable and as literate and manracy are eacher and as an expressive activity for this unfortunate refilereds noted that "sadly, children offen blass the protect the equirative than the carelese critic, i and an understandably so: they select ever attend to and understandably so: they select ever attend to an index is not to say that children is an antitic is not to say that children is an an index is not to say that children is and

in altitude may exist whereby older children are discunectating their artistic potentiat, as it is helter covers in all does not often proate section and pr about the evolved "iner aight we patring their the about the evolved "iner aight we patring their the about the sectority to be encoured by a select few. the potential sectority to be encoured by a select few. the potential sectority to be encoured by a select few.

he surpose of education is to train and strengthen th he stud of body. It is the systematic instruction, retaining given to the round tand by extension to reparation for the sork of lite. Some of us are opportunity to go on to further our eduction in a specialist field at third level, but whether we do or not, educating oursleves never stops. We are always learning.

The purpose of art in secondary education is not especially to produce artists, just as maths is not especially to produce mathematicians or science, scientists or English, writers. Despite the need for specialists in the many fields of work and study it results in a 'mind gap'. We are all born with many potentials and to single out one would be to kill of large parts of oursleves. Rather, I recognise that we have many talents and should develop these to equip ourselves as resourceful and versatile human beings. Because I believe our personalities are formed as children and affects our outlook on the world as we grow older, to be deprived of a proper visual education as children hinders us in this task.

To be visually educated, along with all the other departments of learning is a necessary part of equipping ourselves for the work of life. Art schools may produce artists, but the underlying value in their function, I believe, is not so direct. The process of learning is to come to grips with one's own true talents and to discover whatever they are. I subscribe to the platonic view that the teacher only plays the role of the midwife in this process of self-discovery. John Henry Cardinal Newman wrote in his prose essay <u>The Value of a University Training</u> that "A university training is the great ordinary means to a great but ereastunity to so so is further our eduction in a lists at third. level, but sherher so or out, autulored users stops. We are always learning.

The purpose of art is recorder education is not especially enclose artists, just as esthe is not especially i sathemoticians of science, scientists or familian bespite the need for specialists in the many fields of atude it results in a "sind say". We are all borg of oursieves. Sather, I recognise that we have say i about develoe these to caute ourselves as recom stored as children and allects our white to be about and is bound allects our satisfies of person side bider, to be deprived of a proper staries of billies to be the start and the start of the set of an and in this the deprived of a proper start of billies ourselves as in this take the start of a start when a start is the start of a start of the start of a start when a start of this start of a start o

to be visually educated, along with all the older day bearhing is a necessary part of equipping enrealizes in of life, Ant schools may produce accrete, but the value in Their function, i believe, is not so di process of learning is to come to scips with one's helenic and to discover shatemar lifes are. I select all this process of self-discovery form hear for a whole in his process of self-discovery form hear for a broke in his process of self-discovery form hear for a broke in his process of self-discovery form hear for a broke in his process of self-discovery form hear for a broke in his process of self-discovery form hear for a broke in his process of self-discovery for a box hear for a university training is the steat ordinary means to ordinary end." (2). His idea of a university was not primarily a place where students merely went to lectures and passed and failed exams he believed that education should be a moral training in the widest sense, and not just an instruction in a particular branch of knowledge. He attached great importance to the less purely academic aspects of university life. "The contact of young minds with one another, their daily intercourse and exchange of ideas, their coming into touch with the special learning, maturing of intellect, and greater experience of their tutors and professors, as encountered outside rather than inside the lecture rooms." (3) For him education was a preparation for life. "If then a practical end must be assigned to a university course, I say it is that of training good members of society. Its art is the art of social life, and its end is fitness for the world." (4)

So what has all this got to do with making pictures? "Pictures, Yeats believed, came from life itself and were part of life and the way to enjoy pictures and life is the same: the true painter must be part of the land and life he paints." (5) Nick Stewart explains; "What I understand by art can not be separated from what I understand by life. That is not to say that they are the same thing. It is simply to recognise that the act of separating things - of not relating aspects of life - is at the root of our problems. The ecological world view implies that art must become dynamically interconnected to every conceivable aspect of life. I believe that the highest arts are, or should be, the arts of

living with ourselves, with other people and with nature. This is as it was in many non-western cultures, where art was a function of the social order rather than an ambition. The Balinese, for example say, "we do not have any art we do everything as well as possible; we do all things properly." (6)

If then, the society we live in to-day could ever retrieve itself from all the unresolved, spiritual, social and environmental problems, born of an almost unshakeable faith in unlimited progess, my job as an artist, making pictures everyday, could truely be considered a function of social order, rather than a specialist activity consumed by a multi-million pound international business that has made it almost indistinguishable from the rest of society.

This is unlikely, but if the value of the artist and his or her pictures are to be taken for granted, as I believe they should, it can only come about through education.

restance of the first tree of a university seconds of these where students eventy went to instants and the instance of bolieved that atuation should be restained in the videst sense; and not just an instanmarticular branch of knowledge. We attached great in the less pareix academic aspects of university be and exchange of ideas, there coming into touch with theorem and orolessors, as encountered outside rather there is and to be active of the standard outside in the lesture spons; (3) for him seducation are a pretive as the art of social and must be attached to the set is that of training good senters of the lesture stands of the outside in the the set is any it is that of training good senters of the set is any it is that of training good senters of the set is any it is that of training good senters of the set is any it is that of training good senters of the set is and it of social the set is and its and is fin-

is what has all this for to do with making pictures? Teaks veliced, came from file theelf and ware part of the way to enter pictures and life is the same: the t must he puts of the land and life he paints. (5) he explains; "that I understand by art can not be meph what i understand by life. That is not to say that t came thing. It is sumply to recognize that the sos of the second string appechs of life is at the sconters. The ecological cards view implies that art providers. The ecological cards view implies that art is not the string appechs of life is at the sconters. The ecological cards view implies that art providers that the highest divide implies that art is not the string appechs of second the string of the string interconnected to every equation the string prime that the highest arts are of string be, the string and the rest of the highest arts are of string be, the string prime that the highest arts are of string be, the string prime that the highest arts are of string be, the string prime that the highest arts are, or should be, the string prime that the string be appeched to every equation the string be and the string prime that the highest arts are, or should be, the string be at the string be appeched be at the string be appeched be at the string 49.

living with correctves, with other people and with main is as it was in soor an entern cultures, where art wo function of the social order rather than an saking heliocee, for example say, "we do not have any a eventions as well as reserver we do all things press

If then, the anciety we have in to day could ever even from all the unresolved, spiritual, social and en wroblems, born of an almost unshabestic faits in progess, as job as an artist, sating pictures every truely be considered a function of social order, rai specialist setivity, consumed by a subi-mili international business that has made it simplified from the rest of society.

This is unlikely, but if the value of the artist and pictures are to be taken for granted, as I believe i it can only come about through education.

#### FOOTNOTES

- 1. Betty Edwards, Drawing on the Right Side of the Brain. p.65.
- 2. J.H. Newman, <u>The Value of a University Training.</u> p.177
- 3. J.J. Carey, <u>New Senior Prose.</u> p.509.
- 4. J.H. Newman, p.177
- 5. Hilary Pyle, Jack B. Yeats, A Biography. p.104
- 6. Nick Stewart, Art-Ecology : A Talk by Nick Stewart. p.7

## SUMMARY AND CONCLUSION

belance of the three aspects of sen's make up - 'head'; 'hear' 'h

to deplet a three dimensional world in two dimensions is a complex task. Nabody who hass't liters can process of this is the second sold from tradition. The method works had because the scale over looks like a picture bet because a picture case be used to look like the world'. If art, like science, is consistive in the second that one generation leaves (con the other but corrects what the provises generation has done. This applied to the so called semine at it does to the contain leaves to the sold the second bet because the the books when the provises generation has

The streathese in arts I milione. Hos is the situations erolds which would make their one importance. (2) The multipate which we can bring must understanding to, and which are probably the sect menoingful to us and hopefully as a result others, are then which we have close invaledge of or aroutistion with. This has

### POOTNOTE

Batty Edvands
B. J.H. Norman.
J.H. Carey.
J.H. Nevinan.

Act B. Fester 5. Blography.

#### SONNARY AND CONCLUSION

We all have the potential to create. Most people are born with similar perceptual potentials. People who become skillful depicters do so because they learn to realise these potentials, not because they are specially gifted. They are not. The creative process is energised by the harmonious interplay and balance of the three aspects of man's make up - 'head', 'heart' and 'hand'. Emotions we all have, intellect and skill we can develop.

To depict a three dimensional world in two dimensions is a complex task. Nobody who hasn't learnt can produce a naturalistic image. We learn to do this through a process of trial and error, schemata and from tradition. "The method works not because the world ever looks like a picture but because a picture can be made to look like the world". (1) Art, like science, is cumulative in the sense that one generation learns from the other but corrects what the previous generation has done. This applies to the so called genius as it does to the amateur learning trying to learn from an art instruction book.

The greatness in art, I believe, lies in the situations around us. "Gods make their own importance". (2) The subjects which we can bring most understanding to, and which are probably the most meaningful to us and hopefully as a result others, are those which we have close knowledge of or association with. This has we all have the potential to dreate. Most people ar similar perceptual potentials. People who becan depicters do so because they learn to realise these not because they are specially diffed. They are dreative process is coardised by the barenious in balance of the three aspects of wan's sake up - 'he hard 'hand'. Emations we all have, intellect and s

To depict a three dimensional world in two dises complex task hobols the harn't learnt can naturalisite image, we learn to do this through a trial and error, schemats and from tradition. The not because the world ever tooks take a picture bel pinture can be made to look like the world', iff serence is commissive to the sense that one caner done this applies to the souse that one caner done this applies to the souse that one form

he dreatness th art. I believe, hes in the stand at fode make their own importance". (2) The subj an bries work understanding to, and which are probbeen so in primitive art, children's art, my own work and in the work of many of the artists I admire. Making pictures is a way of ordering our world, of making it intelligible. To make a picture from the situatons around us reconfirms our existance in the world.

Looking is a voluntary activity. What we look at is our choice. Our attention is very selective. This affects what we choose to depict. But how and what we look at is affected by our eduction. Art reacts to the conditions in which it grows. The soil and climate determine its fruits, and the soil and climate of art is the society it grows in.

Our society, or more broadly speaking western civilisation, is one whose main love and interest is science and technology; its achievements lie in this direction. It is a civilisation which is engrossed in its material needs and the production drive in the myth of unlimited progress. This production drive has needed a vast number of specialists to help it in its head long journey. It results in a vast no-man's land separating one profession from another - a "mind gap". I believe we should use our education to equip ourselves as resourceful and versitile human beings. Visual education must play a part in this.

So how does the artist continue, in the predicament in which the western world has placed him, without being a contradiction to himself? Man's art is not just an imitative procedure but it is a result of his interaction between what he sees, feels and does.

Jack Levine commenting on his painting <u>Street Scene No. 1</u> in 1939 wrote, "I find my approach to painting inseparable from my approach to the world. Justice is more important than good looks. The artist must sit in judgement and intelligently evaluate the case of the world as he deals with. The validity of of his work will rest on the humanity of his decision. A painting is good for the same reason that anything in this world is good."(3) (P1.7)



7. Jack Levine. <u>Street Scene No. 1.</u> We must ask ourselves: What can art serve here and now? Then criticise our pictures according to whether they do this or not. Of course they may never do so directly and this is why an effort of attention is needed on the part of the spectator. John Berger says "if you answer your initial question with

acon so in filbitive art, children's art, as own work and in the cork of many of the artists I admire. Making pictures is a way of ordering our world, of saking it infalligible. To make a inture from the situations around is reconfirms our existance in the world.

souths is a rounderly activity. What we look at is our choice, are attention is very telective. This affects what so choose to heard. But how and what we took at is attented by our adaction. It reacts to the conditions in which it grove. The soit and timate determine its fruits, and the soil and climate of art is be society it grove in.

a how does the artist continuer in the predicement in which the estern would bac placed him, without boing a contradiction to immail? Man's art is not just an imitative procedure but it im result of his interaction between what he mees, feels and does. terk levine commenting on his normaine Street scene Monmote, "I find me approach to pulnting inserateble serecond to the world. 'matter is more imputtent r looks. The artist and, sit is justemat and inteseduate the case of the sould as he deals site. The valof his more will real on the business of the terpointing is good for the same reason that anothing is the pointing is first.



is fact (avine. <u>Street Scene bas</u> is a and ask ourselves: . What can art serve here and cibicise our pictures according to shether they do th course they asy across do so directly and this is who cattention is needed on the perf of the speciator. historical logic and justice, you will be helping to bring about the future from which people will be able to judge the art of your time with ease." (4)

Berger suggests we ask ourselves: "Does this work help or encourage men to know and claim their social rights?" (5) This does not mean that we ought to be painting pictures of protest. Any picture which says something about the human condition can do this. It might be a still life or a narritive painting. "After we have responded to a work of art, we leave it, carrying away in our consciousness something which we didn't have before.....What we take away with us - on the most profound level - is the memory of the artist's way of looking at the world....this offers us the chance of relating the artist's way of looking to our own ... it increases our awareness of our protentiality....The important point is that a valid work of art promises in someway or another the possibility of an increase, an imporvement." (6)

The artist sets out to improve the world - not in the way a reformer or a revoluntionary does - but in his own way by extending what he believes to be the truth, and by expressing the range and depth of human hopes.

If then a rule of thumb or criteria be set for how we value or judge a picture let it be as Van Gogh said "The cart one draws must be useful to people whom one does not know". (7)

# Listorical (cdir and postrow, you will be able to longe

there is a set to have and claim their torial rishes to anounces the to have and claim their social rishes to append to the to built be a paining protores of any relative which says something about the human coodifitions of algorithe a solil life of a maritime painting our consciousness something of all, we have it, carry our consciousness something which we didn't have below as have responded to a work of art, we have it, carry our consciousness something which we didn't have below and the artist's way of insting it the world. The chance of relation the insting it the world. The chance of relation the insting it the world. The responded to relative the insting it the solid. The responded to a solid insting it the solid. The chance of relation the insting it the world. The responded to a solid insting it the solid. The responded to a solid insting it the solid. The chance of relation the insting it the solid. The responded is an insting it the solid.

The artist sets out to improve the world - not the reformer or a revoluntionary does - but in all extending what he believes to be the truth, and is sup range and death of human happen.

I then a rule of thumb or eritaria be set for how we nides a picture let it be as ten Godb said "The cart and be useful to receive whom one does not ince". 171

# FOOTNOTES

- 1. Jonathan Miller, <u>States of Mind</u>, p.225
- 2. From Patrick Kavanagh's poem Epic quoted in Chapter I
- 3. Jack Levine, Jack Levine, p.26
- 4. John Berger, Permanent Red, p.15
- 5. Ibid
- 6. Ibid, p.16
- 7. Ibid, p.34

istears Account 1982 : British Fraving Longers . The Lots Conecil

- Jacoba, Med. Learner with so open ning Thes Terk : Natson-
- Kelforg, Shoda, analyzens, Childrens art fulls size : Marrield
- Levine, Jack Jack Louise Set Tork : Riverli, 1889.
- Lary, Mervyn. Carris Mi pill Landen i Vellanseld and Michigan ton
- willer, Johathan. Miside of Mari Lasson ( 1995, 1995)
- "He New British Paincess cartes a real sand and
- Pale, Silery Jeck E. Marke Southereits poster : Southereits
- Manual Marine Sector Shreet Strategy Lindows I Doc, 1978

Jonathan Miller. States of Mina. From Patrick Kavanagh's soom Epic Jack Levinc, Jack Leving. p.28 John Sorger, Permanent Red. p.15

Ibid. p.16

Barr, Alfred. H. Jr. <u>Picasso : Fifty Years of his Art</u> New York: Museum of Modern Art, 1940.

Berger, John. <u>Permanent Red</u>, <u>Essays in Seeing</u> London: Writers and readers publishing co-operative, 1979.

Berger, John. <u>Ways of Seeing</u> London: BBC and Penguin Books. 1972.

Carey, J.J. New Senior Prose Dublin: Gill and MacMillan.

Edwards, Betty. <u>Anxiety and Drawing</u> Masters thesis, California State University at Northridge, 1972.

Edwards, Betty. <u>Drawing on the Right Side of the Brain</u> Los Angeles : Tarcher Inc., 1979.

Freeman, N.H. and Cox, M.V. <u>Visual Order</u> Cambridge : Cambridge University Press, 1985.

Gombrich, Ernst. Art and Illusion London : Phaidon Press, 1962.

Gombrich, Ernst. The Story of Art Oxford : Phaidon Press, 1950.

Guyatt, Richard. <u>Two Lectures</u> London : Royal College of Art, 1977.

<u>Hayward Annual 1982</u> : British Drawing London : The Arts Council of Great Britain, 1982.

Hussain, Shamshad. Creativity Delhi : Motilal Banarsidass, 1988

Jacobs, Ted. <u>Drawing with an open mind</u> New York : Watson-Guptill, 1986.

Kellogg, Rhoda. <u>Analyzing Childrens Art</u> Palo Alto : Mayfield Publishing Company, 1969.

Levine, Jack. Jack Levine New York : Rizzoli, 1989.

Levy, Mervyn. <u>Carel Weight</u> London : Weidenfeld and Nicolson, 1986.

Miller, Jonathan. States of Mind London : BBC. 1983.

The New British Painting Oxford : Phaidon, 1988.

Pyle, Hilary. Jack B. Yeats, Abiography London : Routledge and Kegan Paul, 1970.

Rawson, Philip. Seeing through Drawing London : BBC, 1979.

Richardson, Donald. Introducing Art Cheshire : Longman, 1984,

Ross, Malcolm. <u>The Aesthetic Impulse</u> Oxford : Pergamon Press, 1984.

Stewart, Nick. <u>Art-Ecology : A Talk by Nick Stewart</u> 1986, unpublished.

Sylvester, David. <u>Interviews with Francis Bacon</u> London : Thames and Hudson, 1980.

Whiteley, Brett. <u>Drawing, Brett Whiteley 1950-85</u> Darlinghurst Robin Gibson Gallery, 1985.

White, James. <u>Brian Bourke</u> Curragh, Ireland : Goldsmith Press 1982.

ware, attrach, dr. Presseo 1. First rears of his Act

Perger, John, Permanent Red, Estate in Scotne London: Writers and readers publishing co-operative.

Brrger, John, Ways pr Sesing London: BBC and Panguin, Proke, 1972

votes, data new Sealor Prove Dublins Gill and Maryill

Edecrets, Betty, Anglety and Drawing Masters thesis, C.

Schurds, Setty, Drading on the Right Side of the leafe

Tressan, A.B. and Col, M.V. Visual Order Cashridge : Cashridre University Bress, 1935.

Combriel, Stast. At and Illusion London : Phaiden Tr

loabelch, Ernat. The Story of Art unlord : Thallon Pr

insatt, Richard, <u>180 Lectures</u> London : Roral Cotte

Baysard Aunual 1937 . British Brawing London : The An

dussain, Shenshod, <u>Greativist</u> Deibi : Notilal Banarel

dacoba, led. <u>maxing and an oven and</u> are forb

callorg, Shode. Analyzing Childrens Art Palo 11to - 1 Publishing Company. 1969.

levine, Jack, Jack Levine New York & Riscols, 1983.

orvi, Merrin, <u>Carel Leicht</u> bondon : weidenfeld and M

Liller, Jonathan. <u>States of Mind</u> London : BBC. 1988.

is yes diffine Generating Colord : Ibaidan 1988.

Tyle, Milerr. 18th B. Years, Absorraphy London : Roun

asson, Philip, Seeing through measure London : DRD.