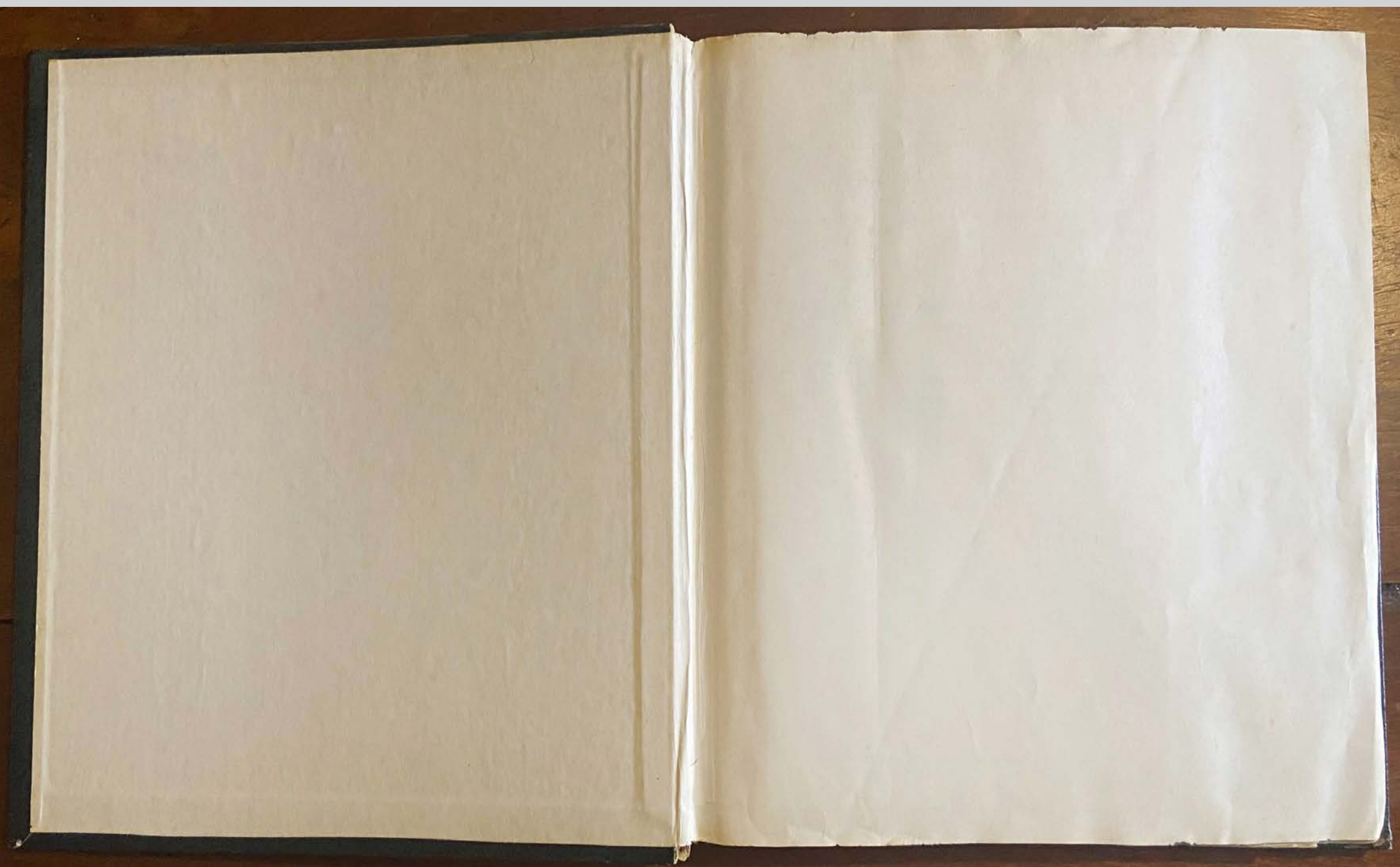


THE BEGINNER'S GUIDE TO OIL PAINTING

APPENDIX

I. A. TILLERS



APPENDIX: Image-Frame Transformation

"To put the final touch to your painting a frame is necessary".

Input = Image: likeness: a statue: an idol: a picture or representation (not necessarily visual) in the imagination or memory: that which very closely resembles anything:

Transformation: change of form, constitution or substance: metamorphosis: transmutation

Output = Frame: the body: a putting together of parts: structure: a case made to enclose: border or support anything: the skeleton of anything.

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JOAN GROUNDS: IMAGE-FRAME TRANSFORMATION

Footnotes by Joan Grounds.

3-Dimensional Image-Frame Transformation

The idea of an image contained by a framework (i.e. a physical support for the image, in this case the material properties of clay) is the central idea to Joan Grounds' show.

By a series of transformations she alters this relationship from an emphasis on the image aspect to an emphasis on the frame aspect. This is an Image to Frame transformation (i.e. an Image reductive process) of the same kind as my proposal. In Joan Grounds' the Frame is a three dimensional quantity having volume and mass and the material properties of clay while in mine the Frame is largely a two dimensional quantity more concerned with the limitations of perimeter (shape) and actual surface treatment. The image content of her show is 'pottery'; the image content of mine is 'painting'.⁽¹⁾

(1) I will attempt to follow your format and comment on your scheme and then add some notes which may or may not be relevant to your paper. I feel that the work does follow an image to frame transformation and while I have some minor questions about the extent to which this format fits the work, your system is so tight I cannot refute it. As you will see, most of my comments fall outside the framework you have laid down - they are often explanations of intent. Your paper has provided me with an extremely valuable analysis of the show and because of your paper I have been able to identify some of the major flaws in the body of work as a whole. Some of the work was a conscious development of the work similar to your concept of image to frame, some of it was not. My approach to the work was basically intuitive and I had not laid out a conceptual scheme for the works. Your scheme is a separate work of art which happens to fit over my work. To a great extent, your paper has now become a part of that body of work and is as valuable a record of the work as the slides.

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Packages, Object Clusters, Pastry Cut-Outs, Silhouette Cut-Outs.

There are four basic types of objects in her show: the packages which are clay versions of stamped and addressed envelopes; the object clusters which consist of various combinations of teapots, boxes and cups and saucers; the pastry cut-outs which are compressed versions of the object clusters reduced to almost a flat sheet of clay, however they have differentiated and textured surfaces and still convey a sense of volume and materiality as they bend like paper through space; the silhouette cut-outs which are totally flattened out versions of the object clusters - totally rigid, smooth surfaces of uniform thickness.⁽²⁾ (See fig. 1, 2, 3, 4)

Package as Container

The packages are literally containers of actual pottery except they too are made from clay. Each package is in the form of an envelope addressed to the gallery from Joan Grounds' studio, complete with stamps and a description of their contents.

The whole idea of an envelope is as a container - a vehicle for transference of information within a formal system (i.e. P.M.G.) but here it is given a quality of delicate materiality which negates the feasibility of it being ever sent literally. She emphasises this by having the packages stamped with 'fragile' - fragile referring both to the container and its contents. However the package still remains here as a vehicle for the transference of information within a formal system in another sense.

(2) Chronologically the image to frame transformation is basically as you have placed it in your system, however the order was reversed. Clusters Africa 1970-71, pastry cut-outs 1971, Silhouettes 1971-72, packages 1972.

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Packages as Context

The addresses on the envelopes (i.e. from studio to gallery) implicate by the sender (producer) - receiver (consumer) relationship the formal process by which art in formation is traditionally conveyed. The clay packages also seem to contradict the implication of their contents - that Joan Grounds is a potter, a craftsman who makes ceramic teapots and teacups rather than works of art.

Also the images represented on the actual stamps, i.e. maps of Australia, the Opera House, Pill's, Kangaroos, Emus, Bush Fires, Floods, Droughts, Finger Prints of Artists and friends working in the same studio, her dog Mutt, the documentation of the Tharunka obscenity trials, seem to describe some aspects of the physical and social, economic and political context in which she is working as an artist.

Thus the packages present quite a complex image, certainly their meaning is far beyond the physical constituency of their containing vehicles (both that of the clay itself and of the letter-package format). (See Fig. 5.)⁽³⁾

(3) Packages. One of the intents of the entire body of work was the relationship between one of my roles in Australian society (a teacher of pottery within a course structure which is a skill oriented course aimed at the production of studio potters) and my own approach to clay which is, in your terms, a frame orientation. This is also a comment on a cultural bias I find in Australia concerning clay as a media. Clay = pottery. Thus, in the packages, I see a de-emphasis of the frame and emphasis on the image as directly related to the stamps on the packages (as a comment on the social, political, economic context in which I am working (teaching) which is primarily outside my control). Furthermore, as objects the contained cups and teapots within the packages are the closest to image of all the work because (with a few exceptions) the cups and teapots are floating free of the pictorial frame, and, in theory, they are capable of functioning if the outer skin were carefully taken away.

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Definition of Image and Frame

Now the packages, the same as the other 3 types of objects, consist of a composite image which can be separated into pictorial image-frame components (the ceramic pieces contained by the envelopes). The pictorial frame is that part of the image which contains the other visual part (in the case of the packages it is the envelope part) and it must be differentiated from the real frame which consists of the qualities of the actual material and the quantity of mass and volume which it occupies. For convenience the pictorial image and frame will be referred to as sub-image and sub-frame.

OBJECT = IMAGE + Real Containing FRAME

= Sub-image + sub-frame

Thus Package = Package + Material Properties of clay + 3-D materials in general

Envelope containing ceramic pieces.

Packages: High Image Content.

The sub-image parts of the packages are thus the actual pieces contained inside which are various types of teapots and teacups whose function is to hold tea. In addition the structural form of pots is determined by a containing function and the method of transferring the contained liquid - thus cups have handles and the teapots have spouts and lids and these vessels have a fairly economic relationship of the

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actual material used to the contained volume they hold. This utilitarian functional value of pottery keeps the quantities of mass and volume constant for a particular useage and the surface and shape of the pottery becomes the main variable factor. Thus the actual material properties of objects or the FRAME is de-emphasised and the IMAGE content dominates.

Specifically in this case, since teapots and teacups are almost completely covered by the envelope skin while being listed on the envelope, the viewer is forced to mentally construct his own image of what they look like from the few clues offered. Thus the IMAGE content is even further highlighted since there is no evidence as to the intrinsic qualities of the pieces themselves - even their weight is not apparent since the covering envelopes have a substantial mass of their own.

Now all the other pieces; the object clusters, pastry cut-outs and the silhouette cut-outs can be placed sequentially in an image to frame transformation. However, before we describe this step by step transformation - we will consider all the other objects (i.e. those not packages) as to their collective Image-Frame relationship.

Stamps as Image-Frame Transformation

We have already noted the role of the envelope-stamp format in conveying the actual context in which the artist is working, which to a large degree is outside her control. The use of the stamps on the other works is much more direct and personal and it presents a context for the works which is much more under the control of the artist. The motif on the stamps is usually the map of Africa or ones related to Africa and it seems that Joan Grounds is affirming the affinity of these objects to African ritualistic artefacts (the use of real feathers on many of the works also seems to confirm this).

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The nature of this cultural context is not elaborated on by the works themselves (as it is in the packages) but rather remains implied.

In some of the pieces the glazed ceramic stamp of Africa has been replaced by a more literal stamp - a silhouette of Africa in brown clay resembling the 'pastry cut-outs' in its consistency stuck on the back of the object in relief. The sense of materiality is very strong in this case and it is only the incongruity of this brown lump apparently arbitrarily put on the back of a white object and its connections to the idea of stamps as indications of higher levels of meaning that give it an Image content similar to that of the packages. We still see these objects as cultural objects rather than mere objects having a number of definite physical properties. (See Fig. 2)

Object Clusters

All the object-cluster pieces still use recognisable pottery elements - the teapots and teacups however are arranged in fixed relationships in each piece and merely appear to be separable from the rest of the cluster. Because of the contradiction of actual sculptural unity of apparently free-standing objects - the illusionism of surface, shape and image is highlighted - emphasising the reality of containing FRAME. The pieces are no longer pieces of exhibited pottery but rather sculptures using pottery units as elements of composition. (See Fig. 6, 2, 7) (4)

(4) Object Clusters-Africa Series. There is an affinity to African ritualistic artifacts, primarily in those works in which the frame is most clearly differentiated from the image. The nature of this cultural context in all of the 3D Africa series is not elaborated on because the works have to do with living in an alien culture which I could never enter. The work was a personal account of expectations proved true and false, experiences real and imaginary, and the attempt to relate (as in tell) this to my peers in my

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Pyrometric Cones: Gesture of Process

An additional motif used is a pyrometric cone which is used normally in determining the work-heat in the kiln. The presence of this object has two functions. In a conceptual sense it is a gesture by the potter to somehow incorporate part of the production process of her work into the work itself which is sent to the gallery and in a sense, because of the obscurity of this image to any spectator who is not familiar with this process, it functions as an intermediate step between the idea of pottery as pottery and pottery as sculpture. This is because the cone is then meaningless in functional terms and can only be assessed in formal terms of its own materiality and behaviour. Its behaviour as it droops under a certain heat is analagous to the drooping pastry-cut-outs and because this is a process intrinsic to the constitution of the cone it re-affirms the emphasis on the materiality of the pastry-cut outs on the FRAME content. (See Fig 8,9) (5)

(4) own culture. Some of the works are reasonably literal, and are related to the burnings which began in Africa (the 1st burning was of an enormous teapot). Because the cultural context was so personal and alien to Australia, there was a definite attempt to not be explicit.

The stamps and maps were intended to locate the work as to time and place as well as to communicate experience to my culture - thus they are letters, but only in this context.

(5) You are right about gesture to process with the cones. In one work the cones are phoney (made by me). This was an attempt to provide a transition from the cone as a functional unit in ceramics and the cone as a unit in composition.

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Teapot to Africa Transformation

The use of the pastry-cut out map has been mentioned already. Its relationship to the pastry cut-out teapots is made quite literal in a piece consisting of 5 stages in which the silhouette of a pastry cut-out teapot changes to a pastry cut-out map of Africa. Maps of teapots and maps of Africa are only similar in their silhouettes (and in that they are both 2-dimensional approximations of three-dimensional phenomena) and because their material constituency in this case remains constant (not in their Image content as to what they represent) and it is only because of this fact that such a transformation is possible - it is the highlighting of the materiality aspect or the Frame aspect and the arbitrariness of the Image content that makes this transformation striking. (See Fig 10) (6)

Further reduction of the map Image occurs on the pastry cut-out where the pastry silhouette map of the object clusters is reduced to a mere linear outline which only at close inspection appears to be a map - it is more easily interpreted as a crack in the white clay similar to the cracks in the surface of the envelopes. Thus the designation of these pastry cut-outs as cultural objects and thus Images is diminished and the Frame content is increasingly dominant.

(6) Teapot to Africa transformation. Because of the arbitrary nature of the image and its de-emphasis, the transformation could have occurred with any of the works and the objects transformed could have been any of the works. The teapot to Africa seemed the least arbitrary in image content of the possible choices (see final comments).

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Summary

IMAGE	PACKAGES		FIGS.
		- stamps as indicators of social, econ., political and physical context while also required by envelope format to complete image.	1,5
OBJECT CLUSTERS			
A.	Using teapots and teacups	- stamps as indicators of cultural context	2,6,7,12
B.	Using pyrometric cones.	(a) stamp as ceramic glazed - same format as for packages. (b) stamp as pastry cut-out.	8,9,11
PASTRY CUT-OUTS			
1.	Pastry cut-out Teapot	Pastry cut out map of Africa.	
		(a) stamp no longer stamp but now map silhouette - image content replaced by formal qualities of material.	10
2. A.	Pastry cut-out Teapot.	(b) map now linear outline only tenuous indicator of cultural context - resembles cracks.	3,13,14
	B. Pastry cut-out using cones		
SILHOUETTE CUT-OUTS			
FRAME	A. Teapot silhouette.	(a) No stamps at all rather the photo image on silhouette has become the stamp.	4
	B. Silhouette incorp. cones		

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Reduction of Viewing Points

We can describe this change from Image to frame in a more literal and precise way by considering it as a progressive reduction in the number of viewing points that the Image can be viewed from and as a reduction of surface embellishment, (and thus attention on the surface rather than the mass and volume) by neutralising color and textural variation.

Packages: Non-Axiality

The packages exist as forms which have no particular viewing point (although to read the addresses one has to read the writing the right way up) nevertheless these packages invite the spectator to pick them up and interesting details can be found all over them - you can even look inside the packages through cracks. These objects can thus be looked at from any position thus no matter where we are - we are presented with a meaningful image of the object. However the packages do range in their non-axiality - there are some that resemble the flattened out pastry cut-outs however the principle described here still applies although to a lesser extent. (See Fig. 1,5)

Object Clusters: Non-Axiality to Axiality

The object-clusters are the next class. We can consider the free-standing teapot next in this hierarchy (transformation) because while it rests on a horizontal surface (and thus underneath is not visually access.) its form is not directional along any particular axes. Next is the teapot which has a rectangular insert containing a cup - where the form of the teapot is not violated except on the face where the box and cup are. Because the sub-image of the inset cup is strongly directional, the viewing positions are limited with an emphasis on one particular direction. (See Fig. 6, 12, 9)

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As the teapot is transformed into a box shape, the object becomes even more axial (four sides and a top) so that the number of significantly different viewing positions is substantially reduced. When the teapot has been transformed into the box (with a contained cup and a cup sitting on top) there is a strong pictorial emphasis on the frontal view. Since all the sub-images have a single-viewing point - then it is to be expected that as the sub-image and sub-frame distinction is made clear the viewing emphasis should shift to a single viewpoint. (See Fig. 15, 16, 17, 7)

Pastry Cut-Outs: Single Axis

The next stage in the transformation sequence occurs when the object clusters are actually flattened into pastry cut-out form and their sub-images are flattened into drawings. In these the sub-frame resembles flattened out clay with variable thickness and texture so that it gives the impression of materiality while having lost a substantial part of its volume. When seen from the side the object loses all of its meaning except for one in which we can still see a vestigial handle - the viewer is forced to consider only two faces (back and front) - thus the IMAGE is strongly axial. (See Fig. 3, 13, 14)

Silhouette Cut-Outs: Single Viewpoint.

The next stage in this reduction of image viewing points is a further flattening of the pastry cut-outs into a pure silhouette of constant thickness and invariable surface texture - it is a slab which is almost completely flat, with a photographic rendition of the sub-image on one face - almost abstract in the severity of its tonal contrast. In these pieces the viewing point has been reduced practically to a single position. (See Fig. 4)

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Image Reduction

It must be pointed out now that in all these works - they still remain objects of course that can actually be looked at from any position, however the amount of meaning which can be gained from them in terms of what they resemble - i.e. their Image content, becomes limited to a few viewpoints. From all other viewpoints, abstract non-intelligible form is evident and the abstract qualities of mass and volume are in fact the image content. In other words this transformation is an Image to Frame one. The other way attention is shifted away from the image to the frame is by the fact that surface variation and illusion is progressively reduced so that the aspects of volume and mass become dominant. (When the surface is quite different to the nature of the rest of the clay, (i.e. when it is glazed), the surface is acting as an image and the rest of the clay is acting as the actual material supporting it - or in other words the frame).

Reduction of Surface Illusion

The packages are both the starting point and the end point for this sequence. As envelopes all the interest is on the surface - firstly as conceptual information but also as visual information - in the variation of textures, written lines, cracks and a variety of colored glazed ceramic stamps. In the brown teapots the colored surface does not go right through the thickness of material but rather it is an envelope of color on the surface and acts as a depicted image itself. In the other one the cut-away section is in a glaze of a different color to separate the sub-image from the sub-frame so that the illusion of non-homogeneity of material is extended not only in the separation of the total image into parts but a separation of surface into parts. The outer surface of the object clusters (i.e. teapots or boxes) are

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Fig. 9

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Summary: Axiality and Surface Illusion

IMAGE			FIGS.
<u>Packages</u>	all over viewing points	high variation of surface textures and colours	1,5
<u>Object-Clusters</u>			
free-standing teapot (slightly incised)	all round viewing pts. slight emphasis on 1 side	brown teapot with inset glazed part (high surface illusionism)	
free-standing teapot (inset box on 1 side)	all round viewing pts except directional emphasis to sub-image side	brown teapot (surface incision)	6,12
teapot-more box-like still with inserted box on 1 side	gradual focus on four sides and top while one side is more directional	white teapot and glazed cups and glazed inside of sub-frame	9
box with spout, lid and handle (and inset box)			2,15 16
box with cups inset			17
box with cups inside and on top of box	focus on four sides and strongly directional from 1 side	white box and white cups on exterior	18,19

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Pastry
Cut-Outs

Cut-out with vestigial handle perpendicular to direction of main surfaces focus mainly on 2 faces complete monochrome and uniform surface texture

cut-out with purely back and front focus on 2 sides (1 side strongly directional) 14, 13, 10, 3

FRAME Silhouette
Cut-Outs focus on one viewing point white - neutral surface texture - sub-image direct on to sub-frame surface 4

In packages - elimination of surface texture altogether (i.e. surface of pottery enclosed) 1,5

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Feather: Image to Frame Transformation

At this point it is convenient to discuss another Image to Frame transformation occurring within these works, i.e. the transformation beginning with the feather. The feather is of a particular pattern because natural selection has determined that those birds whose color was the same as the surroundings would survive in preference to those who had a different pattern. The bird motif can thus be considered as an image and its habitat as the support mechanism or physical frame.

This camouflage property of feathers becomes a functional or structural mechanism when the bird is in its natural environment for the bird is then no longer visible: when it is not in this habitat the pattern is purely an image.

This fact is played out by the image-frame transformation sequence used by Joan Grounds.

(7, 8, 9) See final comments. Feel this is one of the most crucial parts of analysis in terms of what I should have done.

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Fig. 14

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IMAGE

FIGS.

2 large feathers on teapot	2
single feathers on small cups	7, 19
drawn sepia feather pattern on individual free-standing cup	20
a camouflage bird effect - i.e. speckled all over however differentiated from its surroundings by being in the open	7
the untouched object (cones) in speckled surroundings	8, 9
feather pattern on cup in all- over speckled surroundings.	18
cup of an all-over speckled pattern which is different in color to its all-over speckled surroundings	20
cup of same speckled pattern as its surroundings	17
FRAME	
cup of same brown monochrome color as its surrounds.	8

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(See Figs. 2,7,19,20,7,8,9,18,20,17,8)

Thus the emphasis has changed from the pattern being congruous to its containing vehicle - i.e. as a feather, to the pattern as a general scheme or as a frame which does not rely on a specific image for its operation - i.e. in non-differentiation between the subject and its context. This also describes the structural use of the pattern as distinct from its image use as a mere feather out of context. Thus this is an image to frame transformation. ⁽¹⁰⁾

Sub-Image to sub-frame transformation.

The nature of the sub-image and sub-frame as components of the whole image have already been mentioned in reference to the packages. Now this sub-image to sub-frame relationship is altered by systematic transformation so that the distinction between these two parts becomes more obvious. After the packages the next piece is that teapot which sits on top of a small box which has pyrometric cones drooping inside it - the teapot is very much the image aspect although it still contains a separate image i.e. of the cones underneath. This image of the cones however doesn't violate the form of the teapot itself (so that the teapot is not literally the containing vehicle for a subsidiary image). (See Fig. 1,9)

The next step in this transformation is a teapot which has part of its surface cut away - it is merely a rectangular perforation of the surface which contains a 2-dimensional silhouette of the Map of Africa. The teapot is now acting as a literal container of an image, however since the disruption is only slight the teapot still has a dominant image content. (See Fig. 6,12)

(10) Fantastic! It was at this point that I realized how conceptually tight your system is. I would have thought this was stretching the fabric of the system too far, but it works - can't refute it.

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Fig. 21

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Next we have a teapot which has a 3-Dimensional box inserted into one side (like a section cut through the teapot) and a cup set into this box in a very picturesque manner. The teapot now acts even more as a container because the 3-Dimensionality and size of the sub-image intrusion of the box and cup into it. The teapot still however retains an image of a teapot and thus the sub-image, sub-frame distinction is not fully drawn.

Teapot to Box Transformation

Gradually by steps then the teapot loses its image content as a teapot, as the contained sub-image becomes stronger. Intermediate steps see the teapot as an elongated box with a spout and lid remaining and part of the teapot in the sub-image aspect (i.e. the handle). The teapot is soon changed into a plain box with a vestigial handle sticking out from its back. It finally reaches the status of a simple box still with artefacts such as cups inside it. But there is no longer any ambiguity as to which is the frame component and which is the image part - the containing vessel or the frame is a box which has no other purpose but to contain other things (i.e. images). (See Fig. 2, 15, 16)

The box itself is then made even more literal as a structural support (i.e. sub-frame) by placing more sub-image objects (such as cones and cups) on top which initially are of the same surface as the containing box but become progressively differentiated from the containing box for least possibility of illusionism (in terms of the composite Image). (See Fig. 17, 7)

Thus, finally, since the box functions as a container for the piece inside it and a support for the piece on top of it - it cannot be construed as anything but the structural frame and because of the "on display" look of the cups, these are blatantly the image component. This then represents a

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clarification of the sub-image and sub-frame aspects and since it clarifies the component structure of the composite image - this entire process can be seen as an image to frame process itself. (12)

Image to Frame Transformation.

Joan Grounds show is thus concerned with the reduction of the image to the point where it is almost overcome by the nature of the material itself. This is however only one aspect of the general idea of containment of an image by a context or framework which pervades all the works at many levels of meaning and because this idea is worked out in a transformation sequence, each work is intrinsically related to each other one. This transformation is not merely a formalistic research into the properties of form, color, shape and texture but is concerned with the amount of meaning objects can be endowed with and thus necessarily her image content or subject matter must be appropriate - she has chosen the analysis of pottery, the role of pottery and the role of the potter as her subject matter and transcended these as a potter to produce art.

- (12) The teapot and cup remain constant as elements in all of the work because they have the most varied possibilities formally and the most possibility of complex meaning. Some of the possibilities of meaning using teapot and cup are
- Cultural Ritualism
 - Function
 - Basic need ritualized in form of objects
 - Socio Economic - specifically Australia
 - Social prestige (the hand made craft object)
 - Function of studio potter in technological society - the craft work ethic. Ties with European past in the form of ritual (and Eastern culture to a lesser degree)
 - Sexual Symbols - Freudian
 - Cup - female - unbroken virginity, etc.
 - Teapot - male
 - Pouring liquid from teapot to receiving vessel

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Fig. 18

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Process

Traditionally most difficult form for potter is teapot
functionally and aesthetically
Abstraction of - my past education as abstract
expressionist
Present Art Culture
precious object, if not functional.

Comments:

The pastry cut outs.

The pastry cut outs (as well as the silhouettes) would have been more powerful had they gone through a transformation. I originally began them in an attempt to validate or invalidate a criticism of the frontality in the 3D series. The graphic treatment was maintained as consistently as possible in an attempt to refer to the systematic formula used to depict 3-D forms. The cut outs were an attempt to eliminate the number of viewpoints further than the most frontal works (where the frame is the box which contains an image). However, as with the 3-D works, there should have been a transformation again within the out out series (i.e. in the works like the box/teapot which have more viewpoints I would have maintained the flatness-frame but should have shown the viewpoints, as a box folded out or the flattened out maps of the world. (I considered this after the series was complete and also considered taking this back up to 3-D again by folding the 2-D description back to a box form).

This would have changed the function of the Teapot to Africa series. As it stands now, this transformation functioned as relief from the rest of the series to a certain extent and it was displayed as such in the show.

After the cut outs were completed, I attempted another series involving the teapots and cups. Again, formally, in the traditional sense of formalism, I was attempting to take the sub-image to the point where it was the image. I was also concerned about the small scale of the other works for reasons totally outside the work itself (i.e. the Gallery situation). I was not successful in this attempt. The works followed a similar image to frame transformation but did not develop any new or better solutions. I had intended to manipulate the transformation from the 3-D to 2-D (image to frame) by charting points on the work in the form of a skeletal structure

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and then, using the skeletal structure as a map, to make up an image similar to the construction of myths built around the constellations. Due to the failure of the 3-D works (technical failure also) I turned directly to the packages.

Similarly, with the packages, I would have liked to have done a few series similar to the silhouettes using a photographic image (very abstract dropout neg.) of an actual completed package on one face and another series of stamps with detailed information about the original work on the other face but there wasn't time.

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Alan Turing / 1912-1954

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~~INDEX (D)~~

An excerpt from the work ~~INDICES~~ began
last MAY 1971. The letter following the title
'analysis' designates a class to which the statement
previously belongs. For example, Diagram (b), this work,
is indicated with the statement of an
explanatory nature. In this case I am explaining
some of my art objects in the context of the
frame expressed in my 1970's letters, therefore the
Spring University for the Year Architecture course.

To analyze this work, all the classes
statements, upon to read. Further, the last (and
first) statement in each class should be the
content of which all the other statements are
not understood.

This work will not only contain
changes of statements can carry no further meaning
and when no further classes can be defined.

The following chart gives a chronological
listing of all the entries I will discuss.

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~~December 1970~~

~~January 1970~~

~~February 1971~~

~~March 1971~~

~~continued May 1971~~

~~May 1971~~

~~continued June 1971~~

~~August 1971~~

~~December 1971~~

~~"Self Portrait"~~

~~"Jumping Sheep"~~

~~"Counting Sheep"~~

~~"Dry Grass"~~

~~"Red Revolt"~~

~~"Tethered Pylons"~~

~~Dialogues~~

~~"An AM toward Performance"~~

~~"A series of graph drawings"~~

~~& ideas for paintings~~

~~"Lying Flat on the Floor - Left"~~

~~Hand Writing"~~

~~"Eyes Shut & Counting"~~

~~"August Citizen"~~

~~"Storage"~~

♀

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DIALOGUES (D) - an excerpt from the work begun
last May 1971.

The letter preceding the title 'Dialogue' designates
a class to which the statement preceding belongs. For
example, this class, is involved with statements
of an explanatory nature about my own art. In
this case it is done in the context of Mounts Tabor
theses for architectural coursework.

To analyze this work, all the classes of
statements must be read. Further, the last (in
time) statement in each class should set the context
in which all other statements are to be understood.

This work will end only when all classes of
statements can carry no further meaning & when no
further classes can be devised. This work may end
unpredictably in some other way.

The following chart gives a chronological listing
of all the work & will discuss. The work is selective

December 1970	"Self Portrait"
January 1971	"Jumping Sheep"
	"Counting Sheep"
February 1971	"Dry Grass"
March 1971	"Red Velvet" & "Tethered Pylons"
commenced May 1971	"Dialogues"
May 1971	"An de Rand Reformation"
commenced June 1971	a series of ideas involving around graph drawings & paintings. They were called at the time "Homage squared"

August '71 "lying flat on the floor with
hands writing"

August '71 "Eyes shut & counting"
"August 1971" *

December 1971 "Storage"

April 1972 "Self-Portrait - Shearing a Sheep
for Mabel"

October 1972 "Hair piece" [from the Joe Knowles
Storey-AShow of Strength].

* In conjunction with
Mabel Bosanquet

Before continuing this discussion about this
art I would like to introduce another ~~activity~~
more important activity. The wool animals
(mainly sheep) have interested me for some time;
because of their personality, colony, habits &
the misconceptions people hold about them. The
Australian Merino is fairly familiar, so I will
not discuss that breed. These postcards were sent
to me from another sheep, I know.

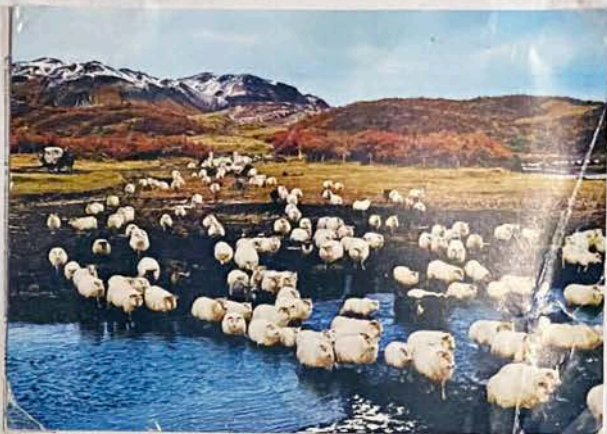
[see page 3]



The above is a 'Monarch of the Glen' [Scottish].
Not a sheep - but its hair comes from the
extraordinary growth.

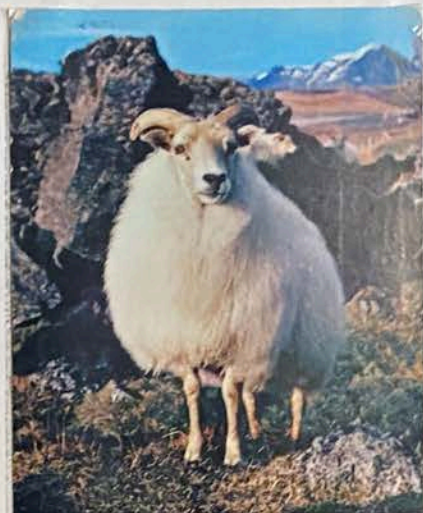


This scene from Mullary Scotland shows sheep
which have black & white faces & black legs. Their
wool is white with little variation. They are
extremely friendly.



The above sheep are from THORSARDAUR in South Iceland. The landscape in the background is not typical as the sheep often are found grazing in extremely sparse, rocky & sloping ground. If you look closely at the photo you will see quite a few black, red & even a grey sheep. Both male & female varnakers have horns. The quality of the wool is exceptional, being very straight & long. The colored sheep are numerous enough to produce undyed colored wool.

The photograph on the next page shows a close up of this breed. It is a ram & shows the quality of the wool. The landscape in the postcard is typical of their grazing conditions. Despite the rugged conditions they remain very well.



ICELANDIC SHEEP

Ram from THJORSDALUR [see page ④]

The young ewe (overleaf) is from the Faeroe Islands off the Denmark coast [Føroya or Færøerne]. Faeroe translated means 'sheep'. So the sheep is from the 'sheep' islands! The landscape also is fierce with wilderness, great mountains, wind & few trees. These sheep also survive very happily.



The lamb from the Faeroe Islands.

In returning to the discussion about the chronologically listed work (pages 1 & 2), I will follow the following format.

(i) Brief description of the work & its immediate implications:

(ii) The relationship each work has in terms of other work I have done & in terms of Tuller's 'Image to Frame' concept. It is easier to do this by dividing the artworks previously listed into 3 basic groups: a 2-D works which are 'on the Wall', works operating in a full 3-D dimensional context & works which operate in a 'key-portrait' sense. These divisions are artificial in the sense that:

(i) all works interrelate strongly

(ii) the works were not conceived in any 'linear' way as the dimensions suggest.

However, by extracting a 'linear progression' it helps to explain an 'image to frame transformation', more directly.

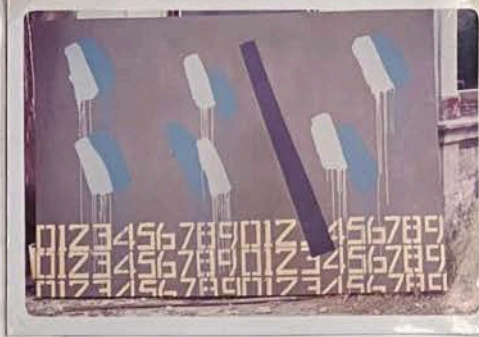
Starting with the '2-D works

(i) DESCRIPTION: "Jumping Sheep" January 1977
12'6" x 5'6" acrylic on canvas.



This work operates very strongly as an 'image'. The red & orange brush strokes (sheep) jump contemplatively on the dark brown field. The strokes fix the sheep in one position & on the surface. This conflicts with the action of the sheep across & into the field.

(ii) DESCRIPTION: "Counting Sheep" January 1977.
8'6" x 5'6" acrylic on canvas

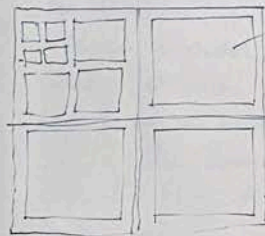


This painting began to impose a tight structure to the 2-D surface, forcing the viewer (to a degree) to define space by "reading" the logic. The numbers were a key to begin reading from left to right. The numbers also defined a frontal plane, on the illusionistic center field. The hard-edged bar (which is a "june") gives a perspective reading to define 3-D. It also is painted over the numbers in a way which causes the viewer to break the "counting" procedure, & follow the perspective. The grey & blue sheep (brush strokes) because of their optical & directional quality "jump the june" & so are counted!

COMMENT: The painting was an attempt to get away from an "image" concept. It attempted to define an activity. It was conceived with grace but still failed.

(iii) A series of ideas commenced June 1971. 9

These ideas began as an attempt to destroy any 'devices' operating in my art work. Josef Albers was used as an example of a decisive middle painter. His "Homage ~~to~~ to the Square" series was replaced by my "Homage Squared" graph drawings. These drawings, on graph paper (done very accurately) looked roughly as follows:



→ 4 separate square sheets of graph paper were joined to make a larger square. On each was drawn a square except on the top left hand one. There a drawing of the drawing was drawn.

Like Albers' work it defined 3-D space in terms of our tendency to perceive in grid form. Unlike Albers work every element of the drawing was predefined in some way & at the same time, the whole drawing was predefined by the top left hand corner. In this way unlike Albers, who used squares/color & overlapping (image devices) to define his picture & the space within, every element is both defined & asserts in concept the 3-D space it occupies.

11

In effect this became a systematic way of defining the difference between that particular artwork & the world outside because every aspect of the drawing within eventually referred back to the frame (&/or) boundaries of the drawing.

Using the system on the drawings a series of 'paintings' were planned (only 2 have been completed) The paintings started from defining every element being used to create the work (such as the wood, canvas & paint) & then moved on to systematically attack the 'ideas' used in painting in what is hopefully a witty manner → will describe one of the completed paintings - it is an early one in the sequence planned.

(IV) DESCRIPTION: "Black Throat" October 1972
36" x 36" pencil/charcoal on canvas.

pencil underdrawing
to suggest the complete
workers but in the family



raw canvas

— black

4 separate square stretchers
joined to make the larger square

12 1

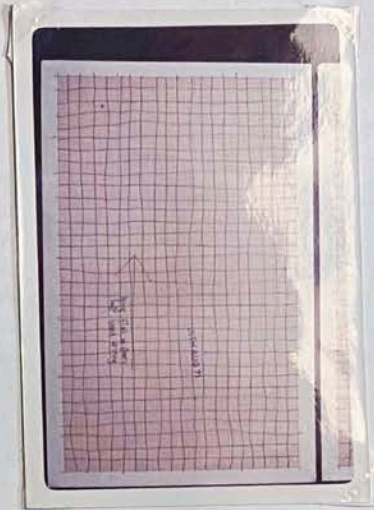
This painting contains the elements of the previously ~~pointed~~ mentioned drawing. Also it extends to define color (pigment) by assorting the mix of the primaries. It must be remembered it comes up as the third of a 4 painting sequence. This painting was a failure technically & so will have to be repainted. However, this particular version ~~except~~ will be placed next to the newer version except that it will have brush strokes through it negating its existence.

COMMENT: The 2-D image is being replaced by a completely different concept. The painting is different to compare in any way other than as a systematic self-defining object. I would like to extend the paintings so that they define both myself (as a sheep metaphor perhaps) the viewer & the space it operates in. In this way they approach in concept the works of such Dutch painters as Van Eyck.

In terms of the "image to frame" transformation, these master ~~not~~ represent the frame at its most formal state.

(V) DESCRIPTION: "lying Flat on the floor left hand Writing August" 1971 instruction / directional arrows & official date stamp on 5 sheets of graph paper.

B.



This work like the previous paintings is self-definitive. The work records the effects of imposing the constraint of the instruction on drawing. The arrow shows the angle of my body to the page. The date records the time it occurred as varying results occur at different times.

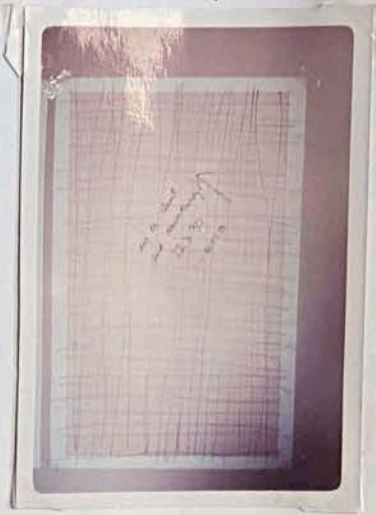
COMMENTS: This work uses the systematic (accurate) grid to record my ability under the imposed constraint. Again the work does not rely on image reference. It is concerned with defining the process of drawing.

14.

(VI) DESCRIPTION - "Eyes Shut & Counting" August 71
instruction / directional arrows /
date stamp & ink on graph paper.

COMMENT - the same
concept applies here - except
by counting until my
pen ran off the edge &
then seeing how inaccurate
I was it became a more
accurate recording of the
performance

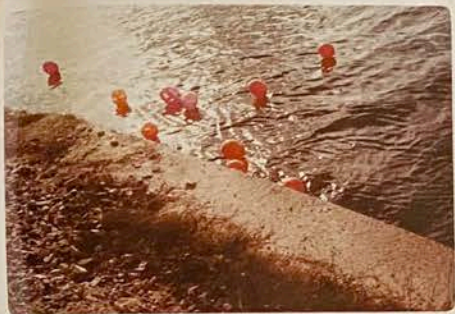
Below shows the layout
on the wall. The arrows
formed a full circle to
examine 'all' possibilities
(in concept)



~~Red Revolt:~~

In considering the works which operate in a 3-D context a similar development can be traced.

- (i) DESCRIPTION: "Red Revolt" 60 red & orange balloons tied together in various knots with different strengths & in different small sizes.
March 1971



This work functioned very much like the painting "Jumping Sheep". Instead of the image operating on a 2-D field (canvas) the image was seen on water. The balloons were simply thrown off shore & watched until the wind had blown them out of sight.

- (ii) DESCRIPTION: "Dry Grass" February 1971
any number of large bundles of grass tied up in bundles with dyed red wool & placed in a grid on an immaculately mown lawn.

~~Red Revolt:~~
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(ii) DESCRIPTION: "Dry Grass" February 1971
any number of large bundles of grass tied up in bundles with dyed red wool & placed in a grid on an immaculately mown lawn.

No. Mike "Red React" this work functioned in an 'image' way. However, Christine the relationship between the cut lawn & the cut lawless grass helped to articulate the 'ground process' aspect of the work. The wool was a suggestion of the product extracted from sheep after they have eaten enough. The work was not strongly sheep-definitive but used the elements as 'clues'.

(iii) ~~the~~ DESCRIPTION: "An All Round Performance" May 74
2 acts, 2 balls of same dimension but different color, on intervals a room with an external window.

A notice 1 hour before each performance was placed on the gallery door. If less than 4 people were in the gallery the work was cancelled as it was thought that the gallery space was not operating as such. As the work unfolded it became more & more precipitate when the notice would go up as they followed a 4 day regime. The work was cancelled 3 out of the 4 times.

A ball was left in the gallery at all times. When the work was to be performed the following instructions were verbally given to the two acts. The first was to walk into the gallery & mingle in an unobtrusive way with the other gallery goers. The second act was to follow ten minutes later with the other differently colored ball well concealed. Eventually the second act would produce the ball & start exploring its qualities (e.g bounce/spin etc)

at this point the other actor would discuss the 77 ball in the gallery & then both would play a series of ball games emphasizing the walls/celling & floor as surfaces. The people in the gallery would get in the way of this game. When the work was to end this would be signified by the coming out the ball that was originally placed into the gallery (from the external window) & replacing the ball with the differently colored one.

COMMENT: The work aimed to articulate or clarify the walls & other surfaces of the gallery by using a game. The work had a minimum amount of material to achieve this end. The elements of the work were not in themselves deprived & this made the performance difficult to understand. *Sp. of the work*

(IV) DESCRIPTION: "August Cotman" headstone in St. Patrick's Cemetery, Winston Hills.
August 71.

A headstone with the inscription:

shadow
Pickett
Fabric
Company
Fable
Art
Speech
justice

August 1971

was placed in the cemetery. All words with the exception of the date & Art were chosen randomly.

COMMENT: The placement of this headstone 18
in the graveyard had the effect, once someone
had noticed it, of questioning the nature of all
the environment. In this way the elements
already existing in the environment were used
to heighten the environment. The work operates
wholly within the frame of reference of its particular
location. The graveyard boundary ^{is} because the
extremities of the work. The headstone is the
continuation of the system within a system
concept. The strangeness of the headstone only
heightened the strangeness of all the graveyard.



19-1



19-1
"August Cemetery"
August 1971



2000 20

August 20th
August 1971



(V) DESCRIPTION: "Tethered Pylons"
March 1979.

21

Two pylons were located about 40 yds offshore at Black Wattle Bay, Leke. The pylons were in themselves about 50 ft apart. A length of rope (hemp) was tautly tied between the two pylons so that it was horizontal as possible (defying the natural curve that would form). Two shorter ropes were then tied around the knots of the horizontal rope, on each end pylon to emphasize the rope-pylon connection. All other ropes around the pylons were cleared.

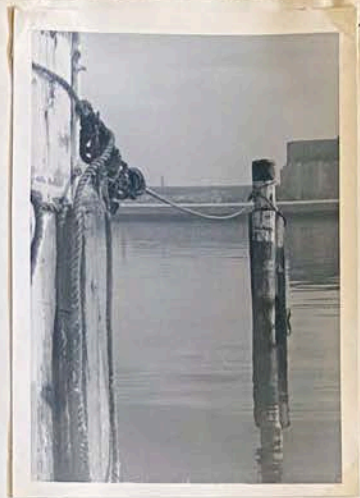
COMMENT: The work was concerned with exposing the series of implied relationships operating between the pylons & the vista seen from the shore. The pylons became a model of the landscape behind. At the shore line the horizontal rope is at the level of the horizon behind. The two pylons are thus the two land forms lining the horizon. The pylons became firmly integrated by the taut rope (which makes their link quite dynamic) & thus became an abstraction (system) of the landscape in which it operates. In effect the pylons became the landscape within the landscape, when counter-reading the vista from the shore.
See photos overleaf.

22

"Tollard Rifles"
March 1971



23: continued from
(21-22)
Tethered Nylon:
March 71



24

(VI)

DESCRIPTION: "STORAGE"
December 1971.

144 sheets of 12"x12" high gloss cream paper was placed in a square flat expanse of sand bordered by piers. Two axes of the grid had the words "12x12 grid" written on each sheet. The remainder contained random drawings of pebbles & twigs, the main components of the environment being defined other than the white sand. The work was sunken partially into the sand & called storage. After about 2 or 3 days nothing of the work remained in that location.



25

"Storage"
from page 24



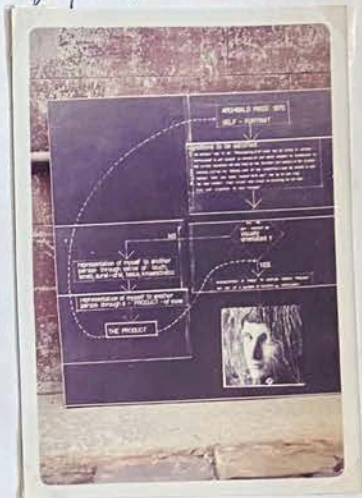
26: "Stage" (continued)
pages 24-25.



COMMENT: As in Tethered Person the work is a systematic abstraction of the landscape in which it operates. The work stores the information in an impermanent/permanent way. Further, the sand recorded all the marks made in setting up the work. ~~The work is a systematic abstraction of the landscape in which it operates.~~

The work described next is mainly concerned with self-portraiture. It is work which developed from a complete image (2-D work) into a performance area.

(i) DESCRIPTION: "Self-portrait" December 70. 27
= 30" x 30"
photographic medium mounted.



COMMENT: The work differentiates two aspects; the logic behind "non-visual" or "non-image" portraiture & image portraiture. The use of another person's photo instead of mine in the 'image' line of thinking further puns on the faculty of transferring portraiture to the one strand. Yet the work as a whole functions very much as an image & in this way is defeated. In the recent CAC exhibition the work was shown with red marks through it: partially cancelling it.

28 (ii) DESCRIPTION: *Self-portrait - shaving of
a sheep for Maundy
preparation over 5 days from
the 24/4/72 to 28/4/72.

On each day one 1/4 of my beard
was shaved in alternate segments. On the
25th of April the work was cancelled because of
Anglican Day & the necessity to observe an even
greater ritual. The word "self-portrait" was written
on my face as well as a date & dotted lines
indicating boundaries. The photographs taken were
of a deliberately poor quality to serve as a minimum
form of documentation & to depict any record of my
image. Also, on the photos, the hair shaver was
replaced by hair from Maundy to indicate a complete
transformation. (These photos don't have this).



24/4/72.

Note the suggestion of
writing in the photo
on the nose area (although
very clearly written
in reality).

29.

26/4/72.

This photograph is the only one of reasonable quality - mainly because my own camera broke down & I was photographed by someone else (M. Savage).



27/4/72.

One of the best 'wage' shots - completely missing my face.



30

28/4/72

Final day.

COMMENT:

The work presents a 'mouning' image. The definition by my face is continuously changed & what becomes important is the process of the change. The ~~main~~ ^{main} ~~are~~ ^{are} metaphors with beauty also becomes very strong.

By presenting a mouning image in this way, the boundary definition ~~of the cut~~ ^{of the cut} & the articulation of hair & skin force an emphasis on the 'frame' ~~aspects~~ ^{concept}.

(iii) DESCRIPTION - "Hairpiece". performed at the 'Opportunity Storey' - "Show of Strength."

This work was performed in the context of that show. In preparation I spent one week with shaving. The work basically consisted of an spoken segment, a shave by an Italian barber, another spoken segment then a hair cut done by the same barber in the way the previous 'Self Portrait' was done.





long hair was cut into a neat college cut
After each cut the hair was packaged & ~~the~~
successfully auctioned.

See overlay for Dialogue accompanying
piece.

8.10.72 COURAGE COER Radio Tehran / Persia

"THE JOE BONOMO STOREY - A SHOW OF STRENGTH"

- DIALOGUE (C) → Accompanying Poems
- "IMAGE & RITUAL" → photographic work.
- "BONOMO BEXLOT" → photographic work [Pencil DRAWINGS]
- "BONOMO BEXLOT" → work done here preced. part of HBR

PROCEDURE

- Prepare Area to work in -
- Get marker equipment
- Get Tables + Stool / Pedestal /

REPEAT

Images - Unit & Ritual

Images & Rituals - ~~Images & Rituals~~

I will quote words flowing freely repeating & reinforcing actions. Or is the action the reinforcement of the words. ~~boundaries are irrelevant~~

to act → the act, the art, the speech that moulds the feelings, or ~~has~~ a particular stroke in cricket. I looked up ^{up} the word

act in the dictionary & it said ~~to act~~ "a device in a motor-car for releasing gas rapidly without passage through a narrow"

all definitions are meaningless —
let me introduce you to my
BARBER. MR. PIO CERRO from
PIOS Continental Hairdressing for
Men & Women at 4/6th St. 1st
Ct. Eke.



SHAVE



The BONOMO BARBER advertisement



The BONOMO Barber



segment
The first phase of this work is

34
33A

Alex Spurno 27.9.72.

and now, a demonstration of the
you will be demonstrated...
the BONOMO BULLET!!

That's RIGHT! You too can have the power
packed, TOUGH MINDED look, to suit your HE
MAN body.. FASTER than ^{you ever dreamed} possible.
The BONOMO BULLET positively
increases your BRAIN POWER.
from ... taut & TERRIFIC - feel the SURGE
of confidence as you walk ^{down} the street. The
revolutionary new BULLET... the BONOMO
BULLET.... The ^{most} BONOMO BULLET is the ^{most}
startling ^{innovation} innovation in HAIRCUTS.

For only 15 minutes of your ^{time}
BONOMO BULLET will GUARANTEE ^{results} results that you
can measure EVERY time you ^{on} the DANEFLOOR

Stomach button . . .



^{segment}
The first ~~piece~~ of this work is
now completed. all of the five
segments of growing from my
head human head are available
for the modest price of \$75!



The second ~~piece~~ segment
has been completed by a fine
upstroke & is also available
for the modest price of \$75!



The third segment - ~~piece~~
\$75!



The fourth segment is a
gift. To myself? No! ~~Yes~~
To someone else?

Thank you very much
No. —

I feel a new MAN already.
With each segment I could feel
the power. I'm not one for
saving, but mine must be an
exceptional case. I've ~~added~~
cut $4\frac{1}{2}$ inches from my neck,
 $2\frac{1}{2}$ inches from my sides &
1" off the top — all in less than
~~7~~ 15 minutes. ~~Please quote me in~~
~~print~~

↓
Images & Rituals — to dress,
to address, to undress — one
causes the other & all the
actions take no significance. All
actions are very important.

22 37
The following completes the work "AMOCUES" 25
36

~~ALEC SZANNES~~
Venez

May 71

DIALOGUE (A)

The following is one of a series of proposed Hypotheses.
The Hypotheses can be used by any artist as
"INPUT" information for art work.
The Hypotheses are published as they are subject to change
and clarification.

COMMENT ON THE FOLLOWING AND RETURN TO "INHIDRESS"

- (1) That the barriers that exist between a large number
of art forms today are superficial and will disappear
in time.
- (2) That the varying forms of art work are often solely
differentiated because they emphasise different aspects
of man's perception.
- (3) That the artist is free to work in any medium in order
to clarify the artistic statement.

Born 1950
Lives Sydney.

32 37
DIALOGUE (B)

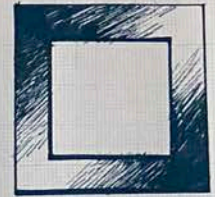
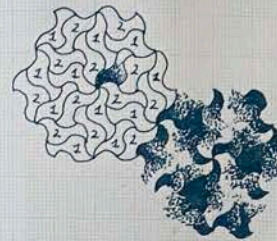
The statements made in May 1971 are
unlike & inconsequential in themselves.
See James 21/8/71

DIALOGUE (B)

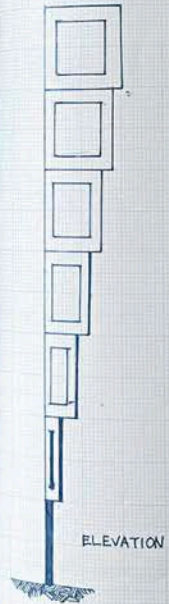
The statements made in November 1972
are ~~in~~ inconsequential.
See James 15/11/72

INITIAL UNIT FRAMES

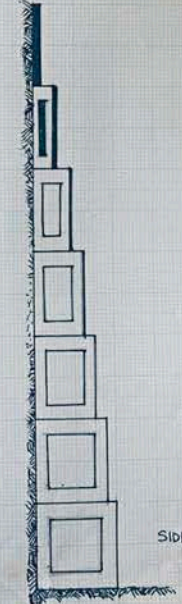
IMAGE DESCRIPTION



STRUCTURAL DESCRIPTION



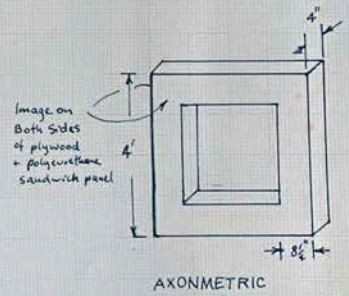
ELEVATION



SIDE ELEVATION

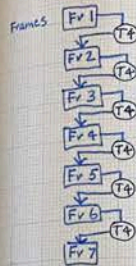


PLAN



AXONOMETRIC

SERIAL TRANSFORMATION FRAMES



(T) TRANSFORMATION FUNCTION

- 1 Reduction in size of shape at steady rate $u_1 = t^1$
 $u_2 = t^n$
2. Reduction of contrast from black-white to white all over at a steady rate of change.

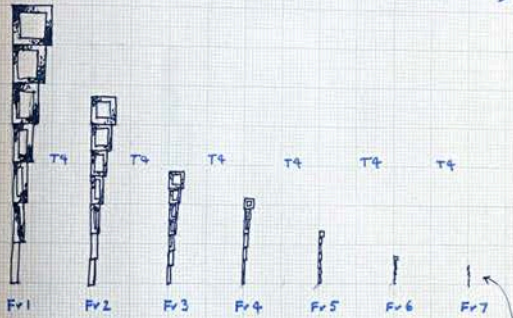
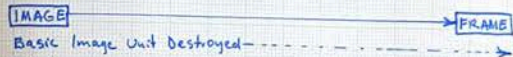
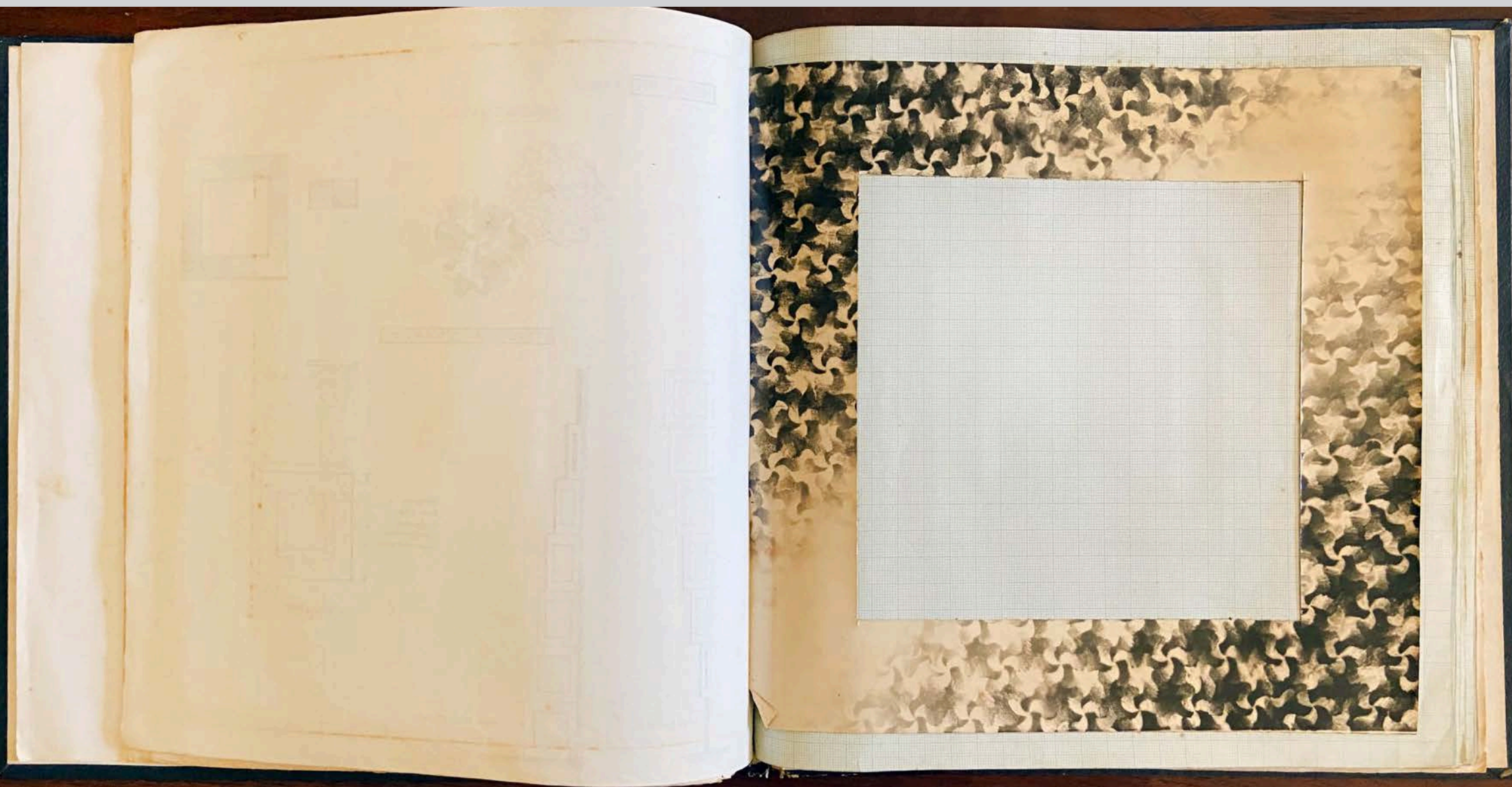
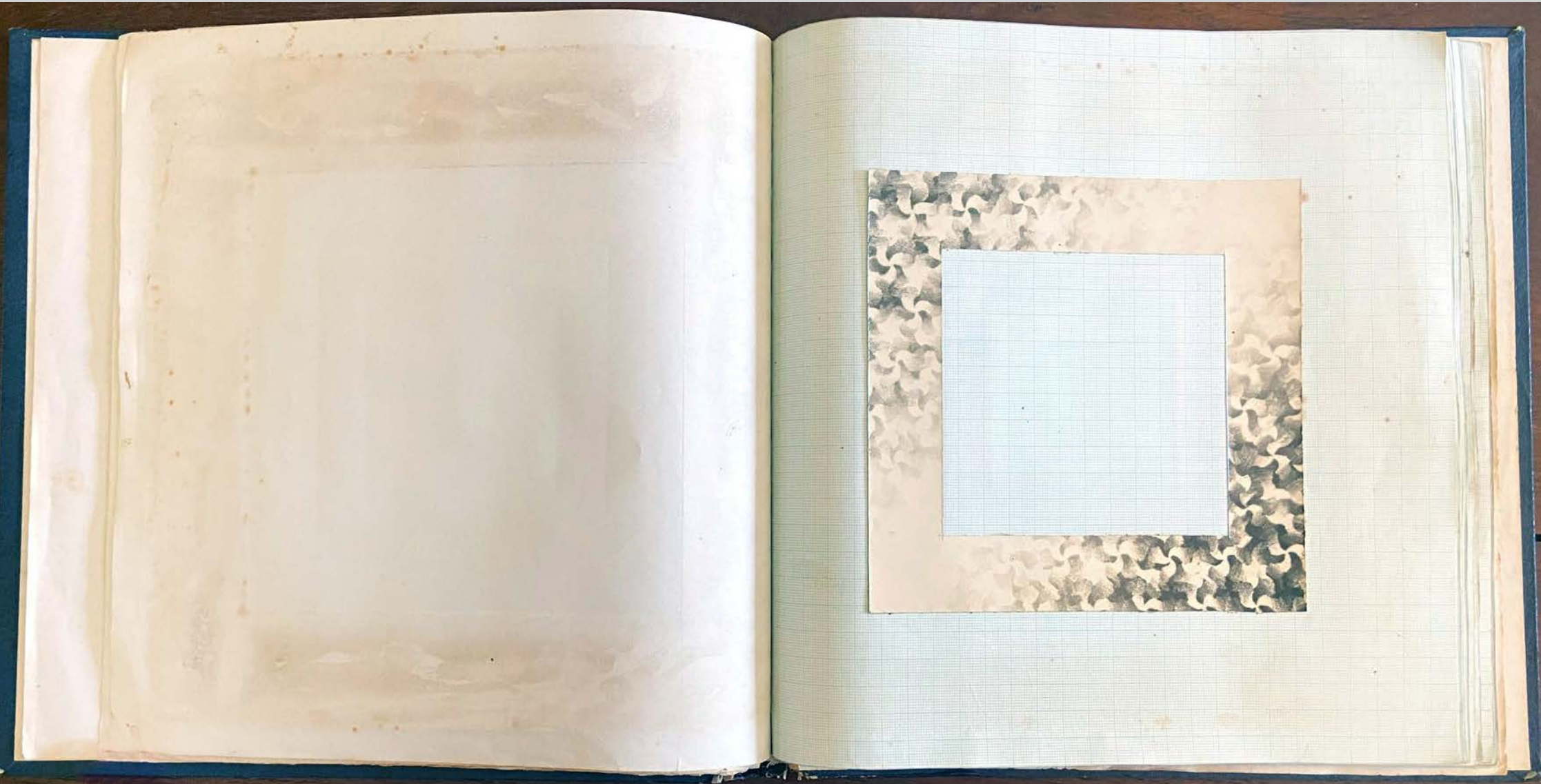


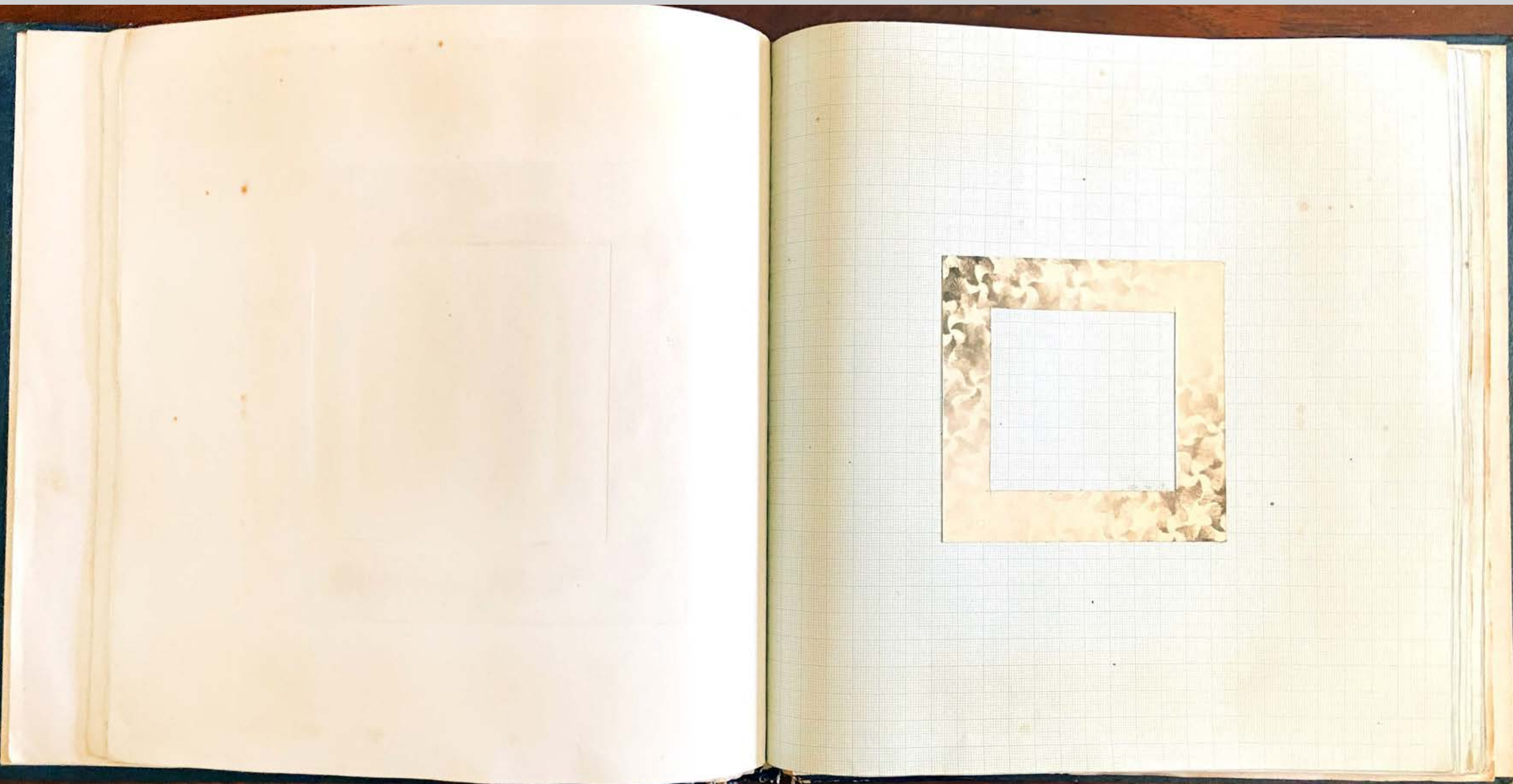
Image on Frames most strongly differentiated - both as a tonal gradation from a distance & as differentiated image units from close up - structure is so large that it assumes an environmental effect so that the actual structure ~~can~~ cannot be comprehended simultaneously in time + space.

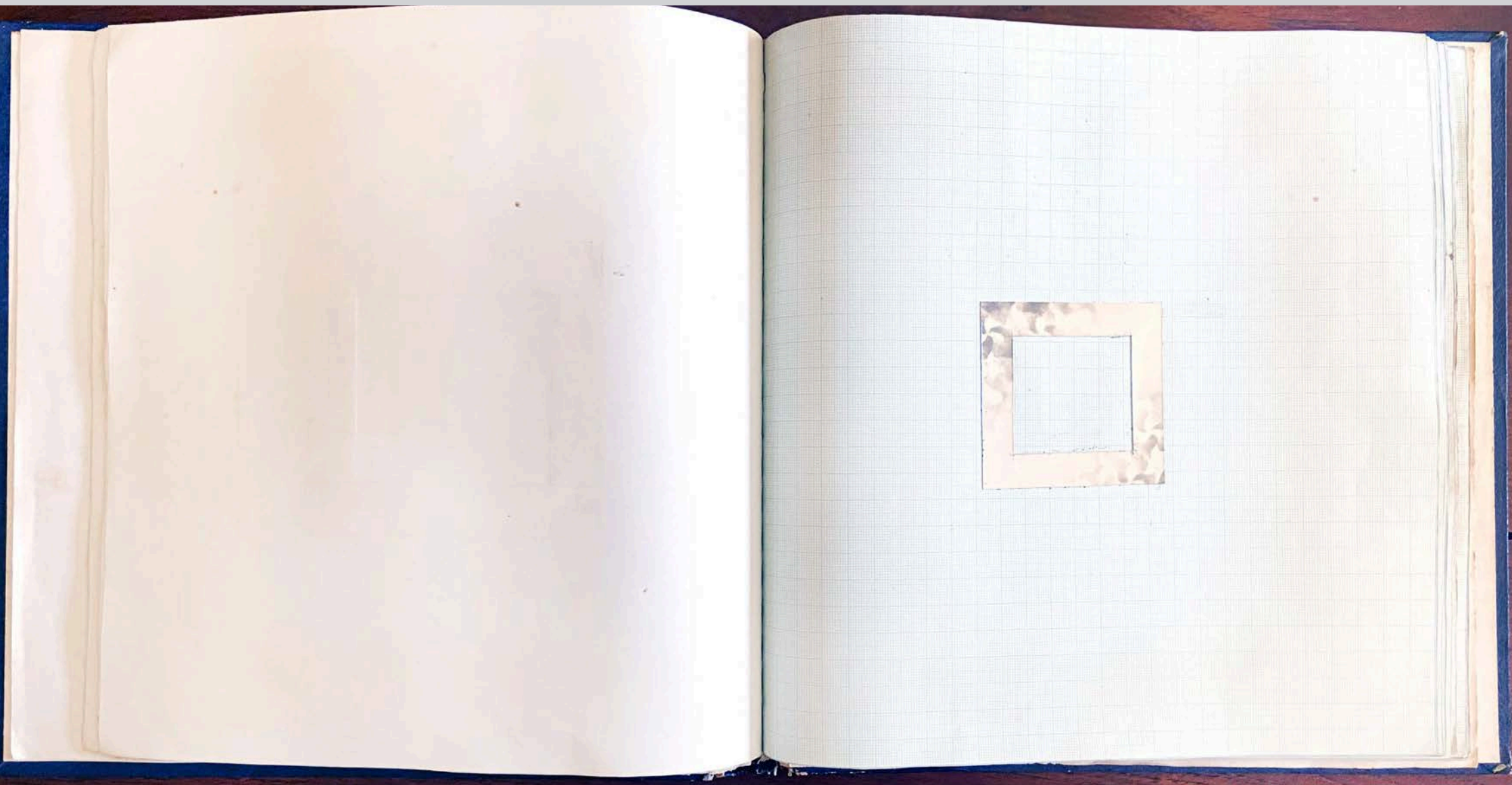
surface image is completely absent + scale of structure reduced so that it can be comprehended at 1 point in space + time.

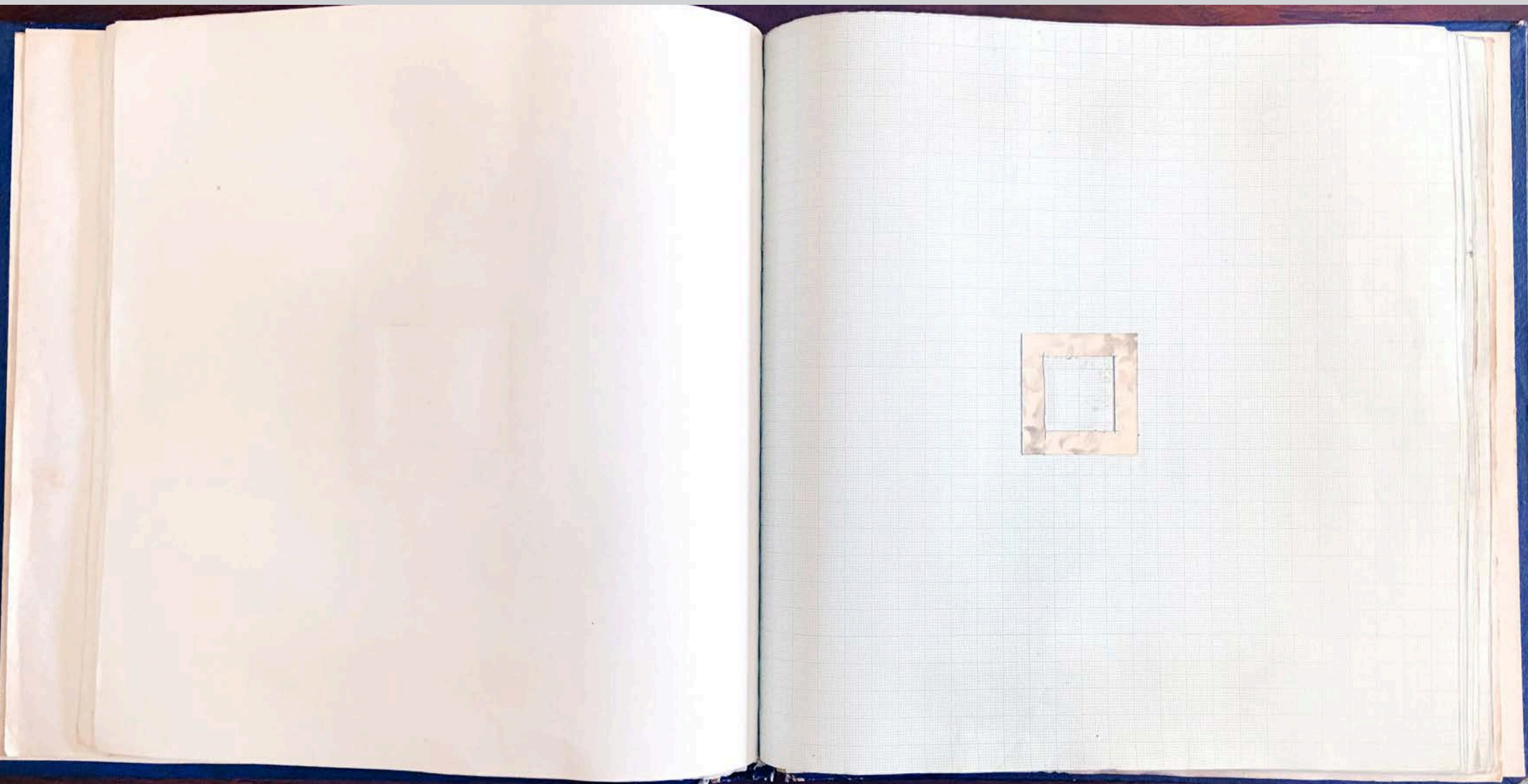
IMAGE UNIT: Tonal differentiation of units which is vital to their unique perception - diminishes until units are all a single tone (ie white).

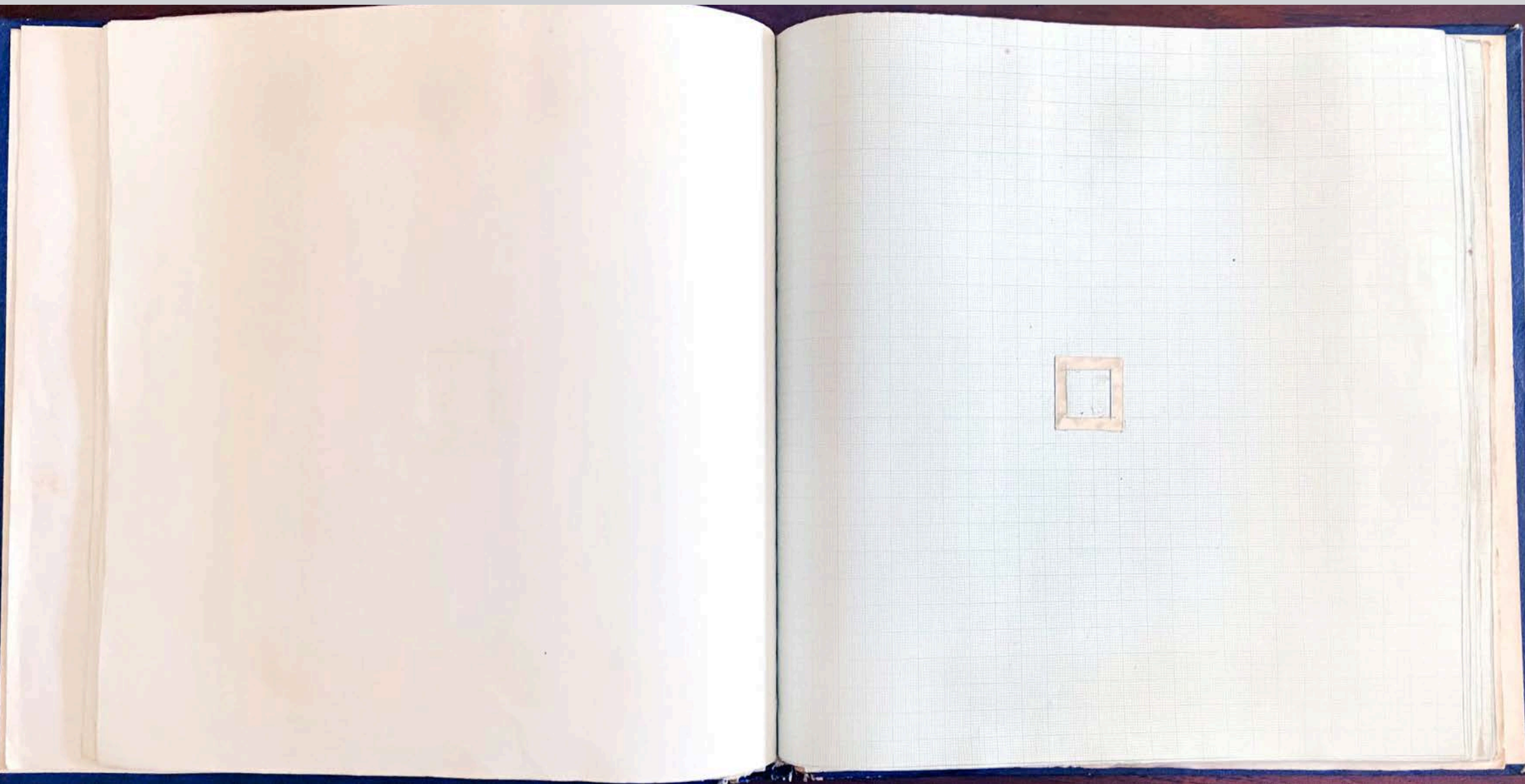


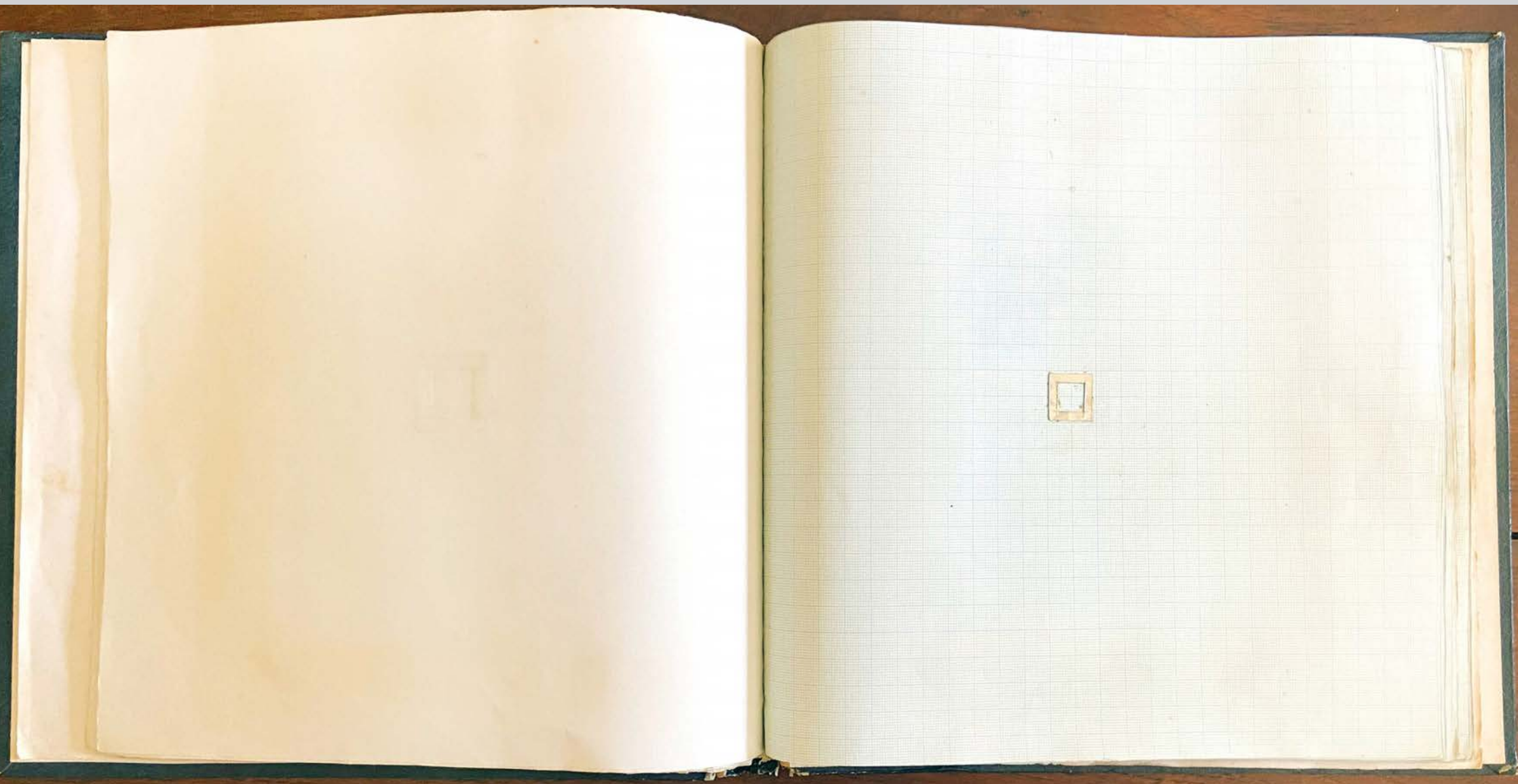


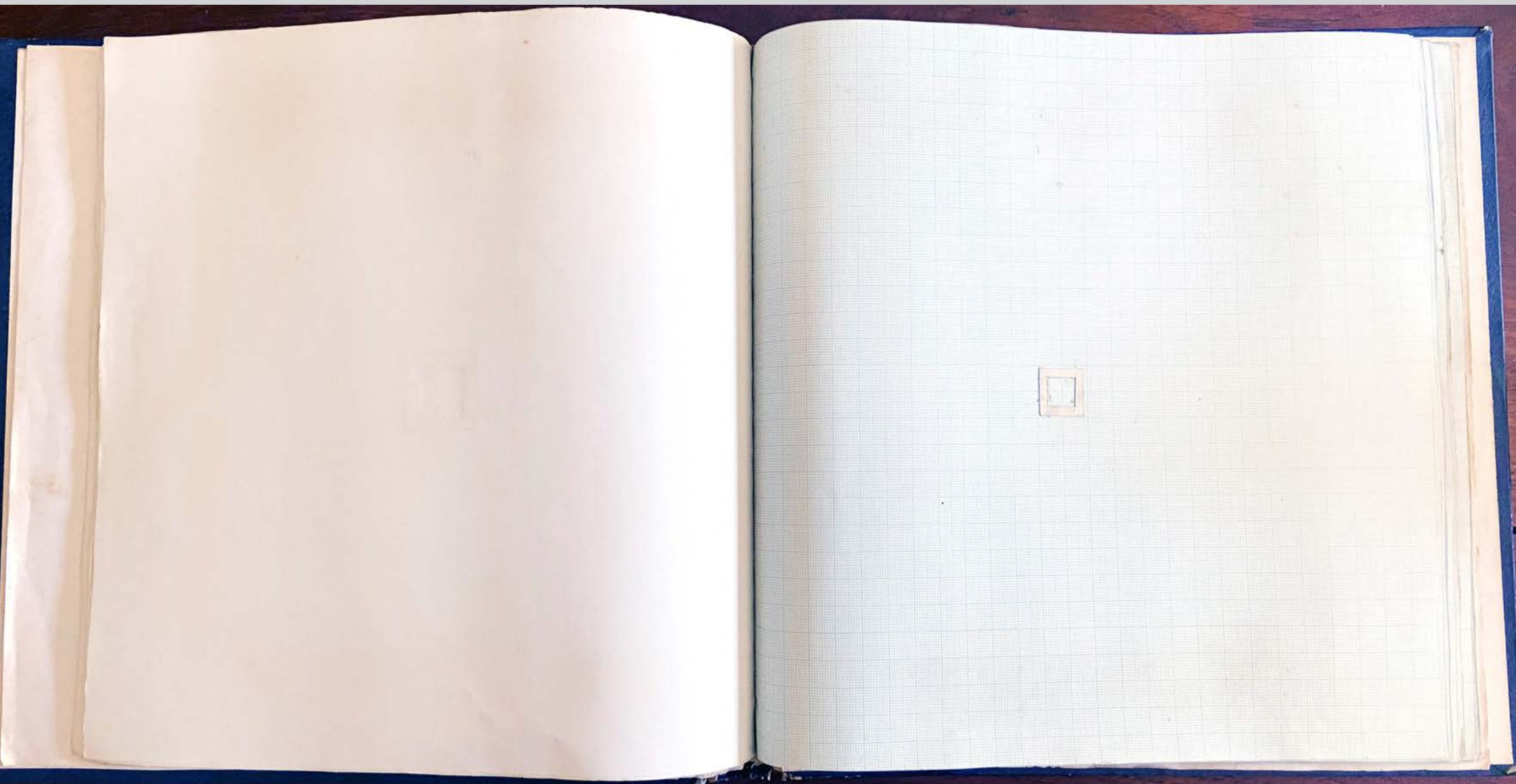




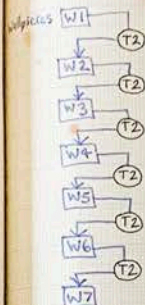








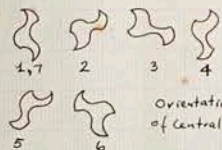
SERIAL TRANSFORMATION WALLPIECES



T2 TRANSFORMATION FUNCTION

1. Rotation of gridlines by constant factor
2. Enlargement of grid by constant factor
3. Loss of edge clarity by constant factor

Example: 1



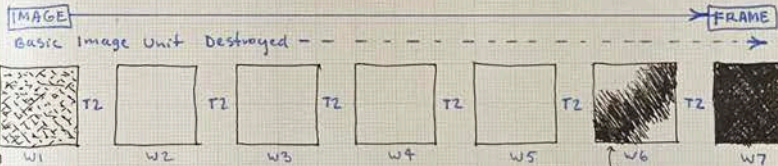
Orientation of Central Unit.

2 SCALE FACTOR = 1.87

∴ Grid Size

1	2	3	4	5	6	7
$\frac{3}{16}$ "	$\frac{2}{10}$ "	$\frac{1}{5}$ "	$\frac{1}{4}$ "	$2\frac{1}{5}$ "	$4\frac{2}{5}$ "	$8\frac{1}{10}$ "

3 Note a Hierarchy of Colors in this case: RED + BLUE + YELLOW
 BLUE
 YELLOW



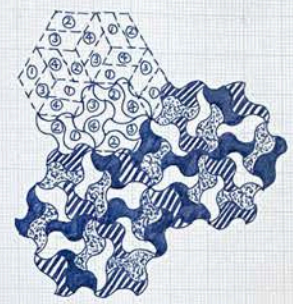
Structured field can be perceived as a pattern - can focus on parts; image has high information content - predominant aspect over containing structure.

As edge becomes out of focus eye tries to focus but instead is forced to focus on perimeter w. containing frame.

IMAGE UNIT: separating edge between colors - becomes out of focus + edge diffuses as optical mixing of colors forms a new color, until all semblance of edge disappears.

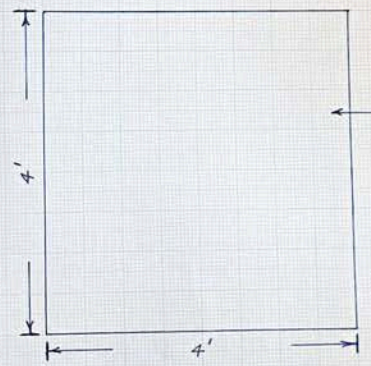
INITIAL UNIT WALLPIECES

IMAGE DESCRIPTION



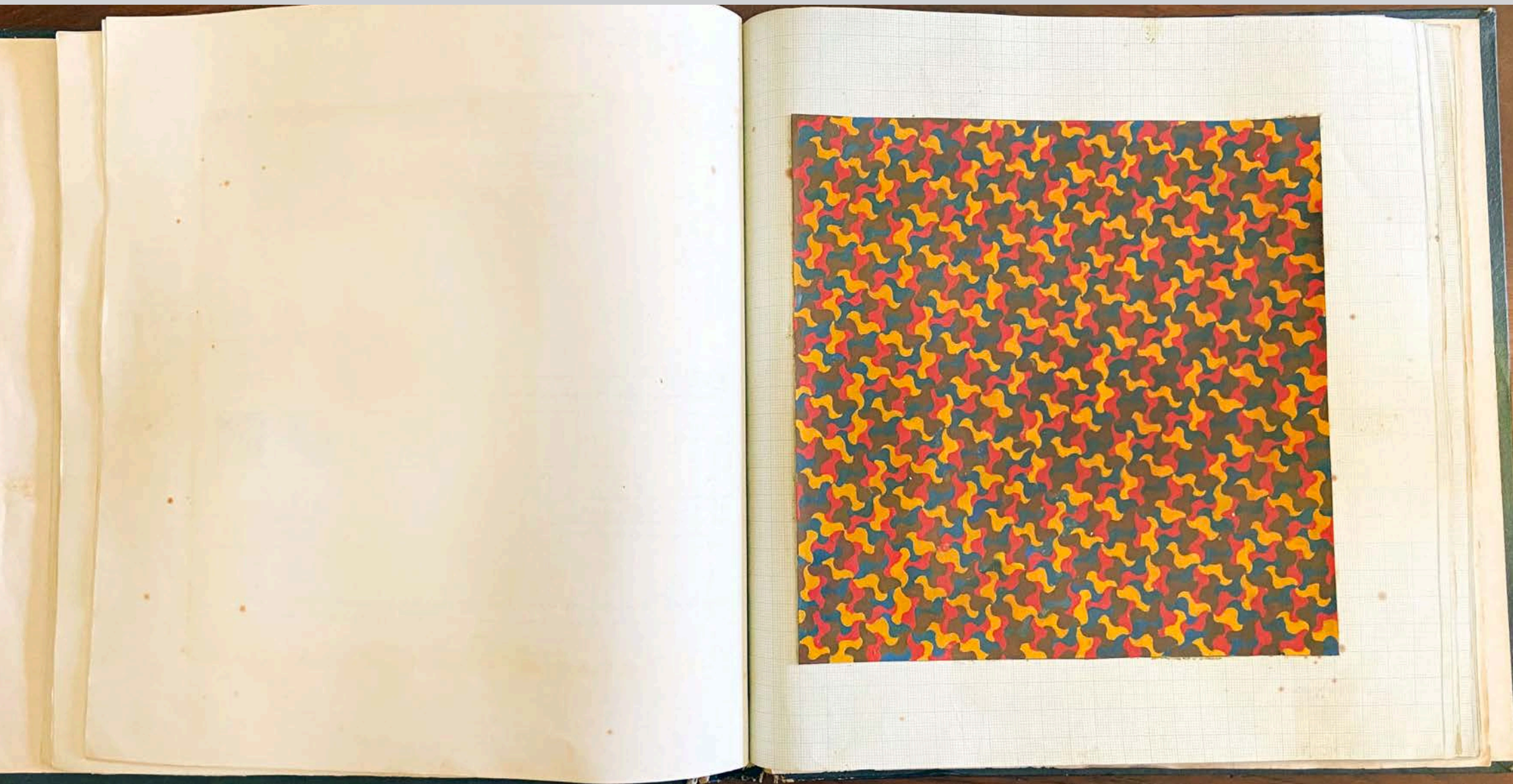
- YELLOW
- ▨ RED
- BLUE
- YELLOW
+
RED
+
BLUE

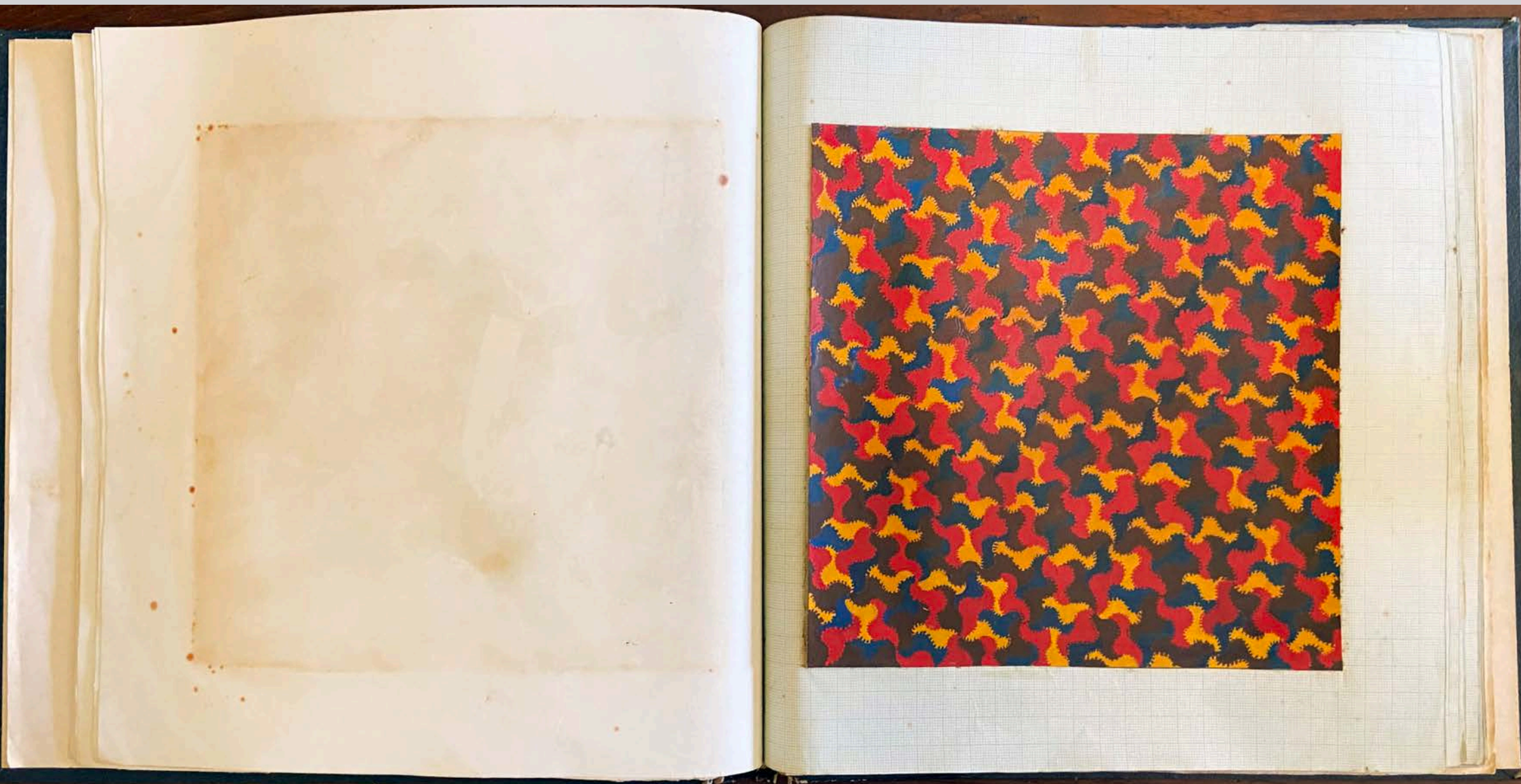
STRUCTURAL DESCRIPTION

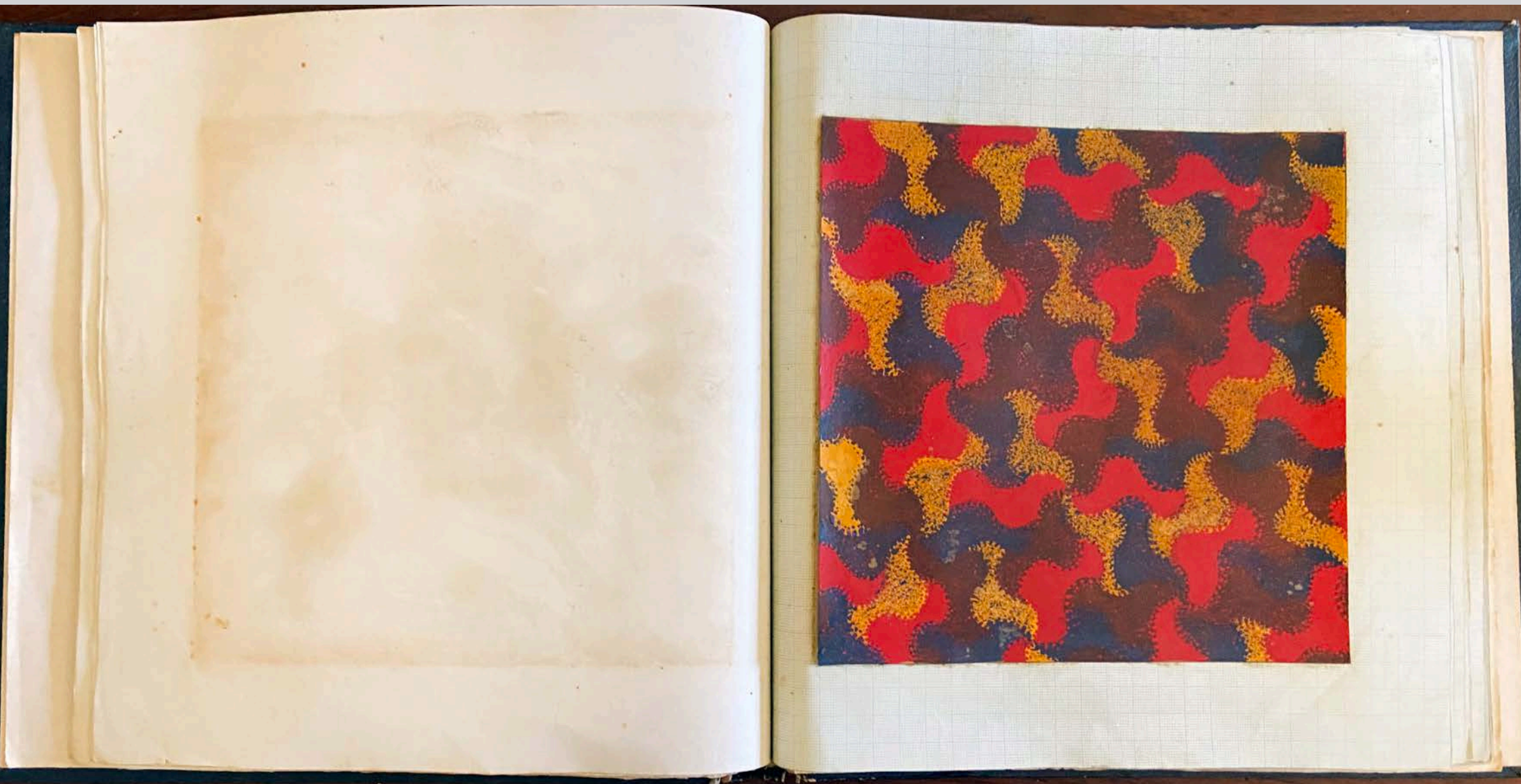


Paint on canvas
(shallow stretcher)

ELEVATION ON WALL



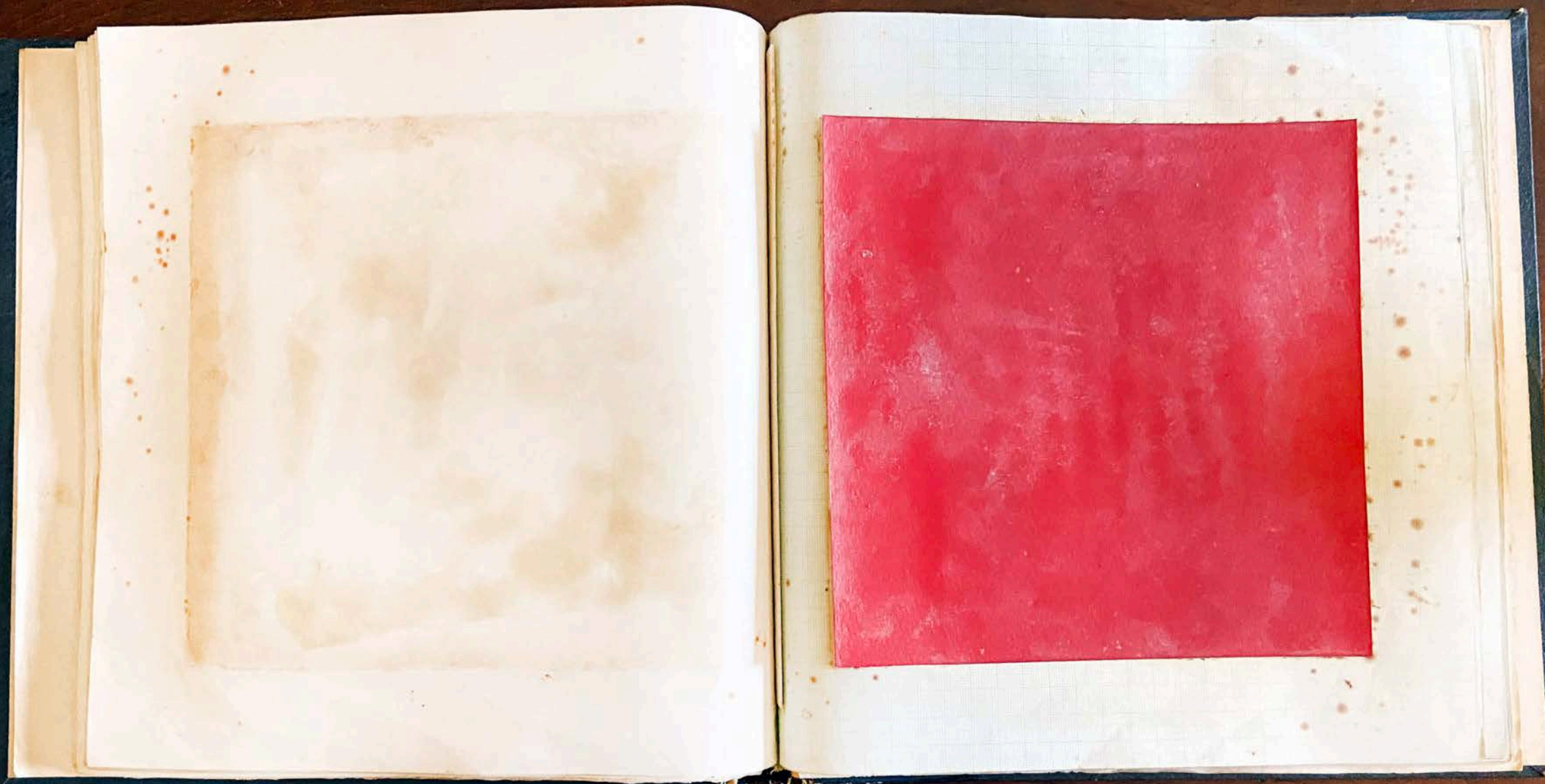






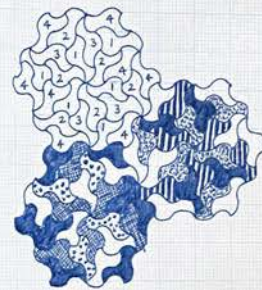






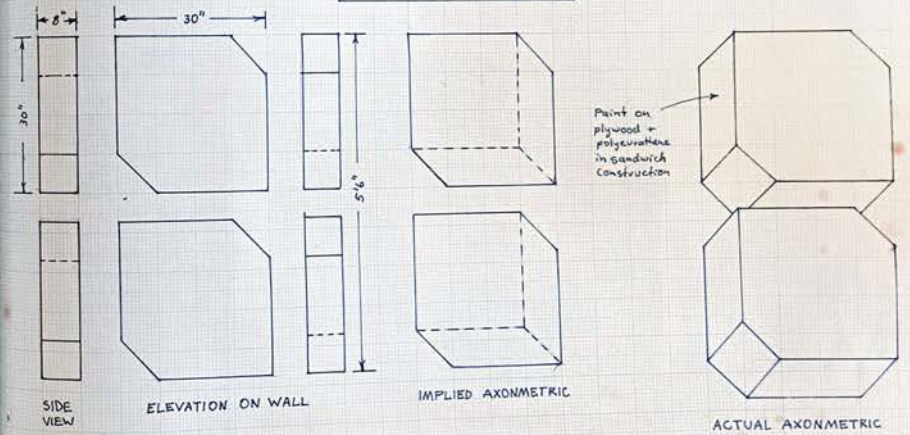
INITIAL UNIT BOXES

IMAGE DESCRIPTION

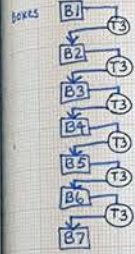


- RED
- YELLOW
- BLUE
- RED+YELLOW = ORANGE
- BLUE+YELLOW = GREEN
- BLUE+RED = PURPLE

STRUCTURAL DESCRIPTION



SERIAL TRANSFORMATION BOXES



T3 TRANSFORMATION FUNCTION

1. Color Mixing according to
 $U_1 = \text{Red}$ And $U_2 = \text{Red} + \text{Blue} = U_1 + U_2$
 $U_2 = \text{Blue}$ $U_3 = \text{Blue} + \text{Yellow} = U_2 + U_3$
 $U_3 = \text{Yellow}$ $U_4 = \text{Yellow} + \text{Red} = U_3 + U_1$
2. Shape :- Oblique Projection of box parallel to wall rotated by steps of 15° out from wall.

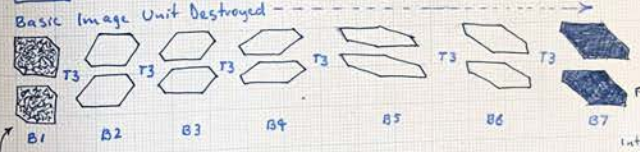
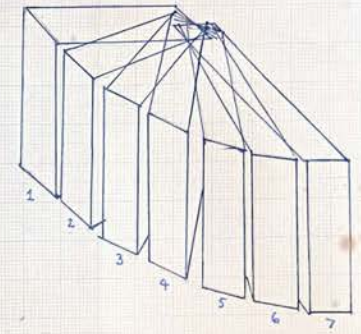
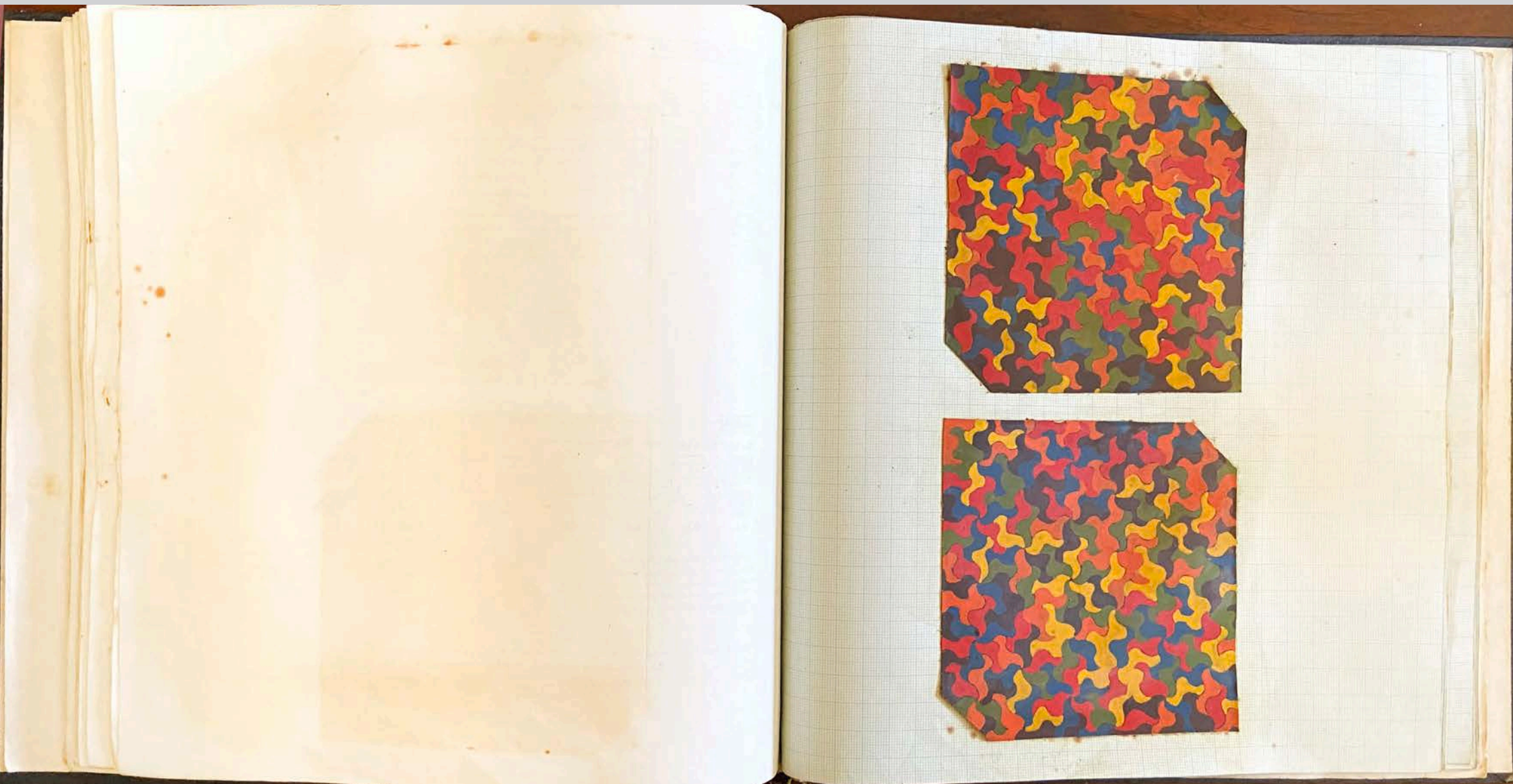


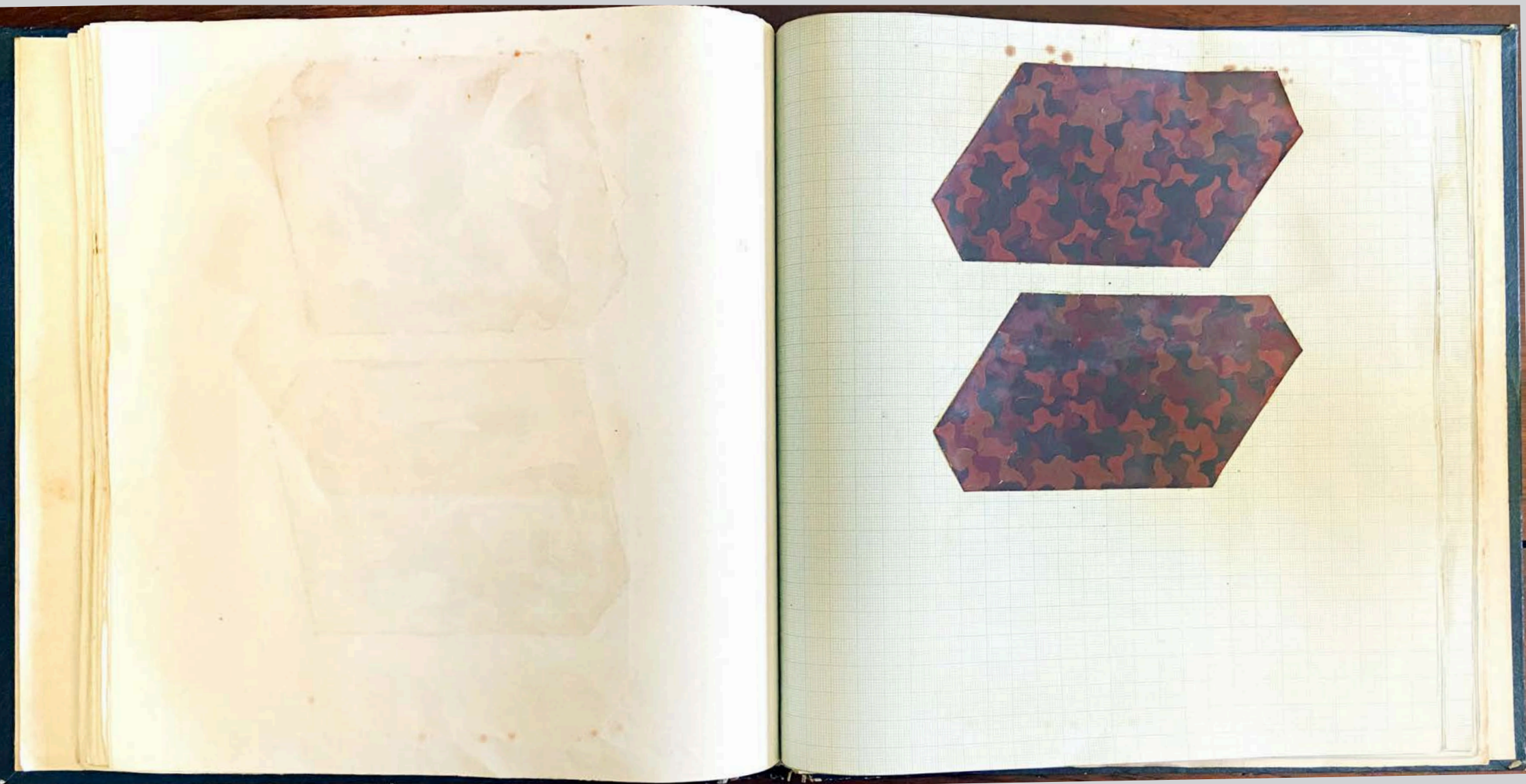
Image holds observers attention since field is not obviously structured + color distribution is random while maintaining constant color density - eye is forced to scan field against again

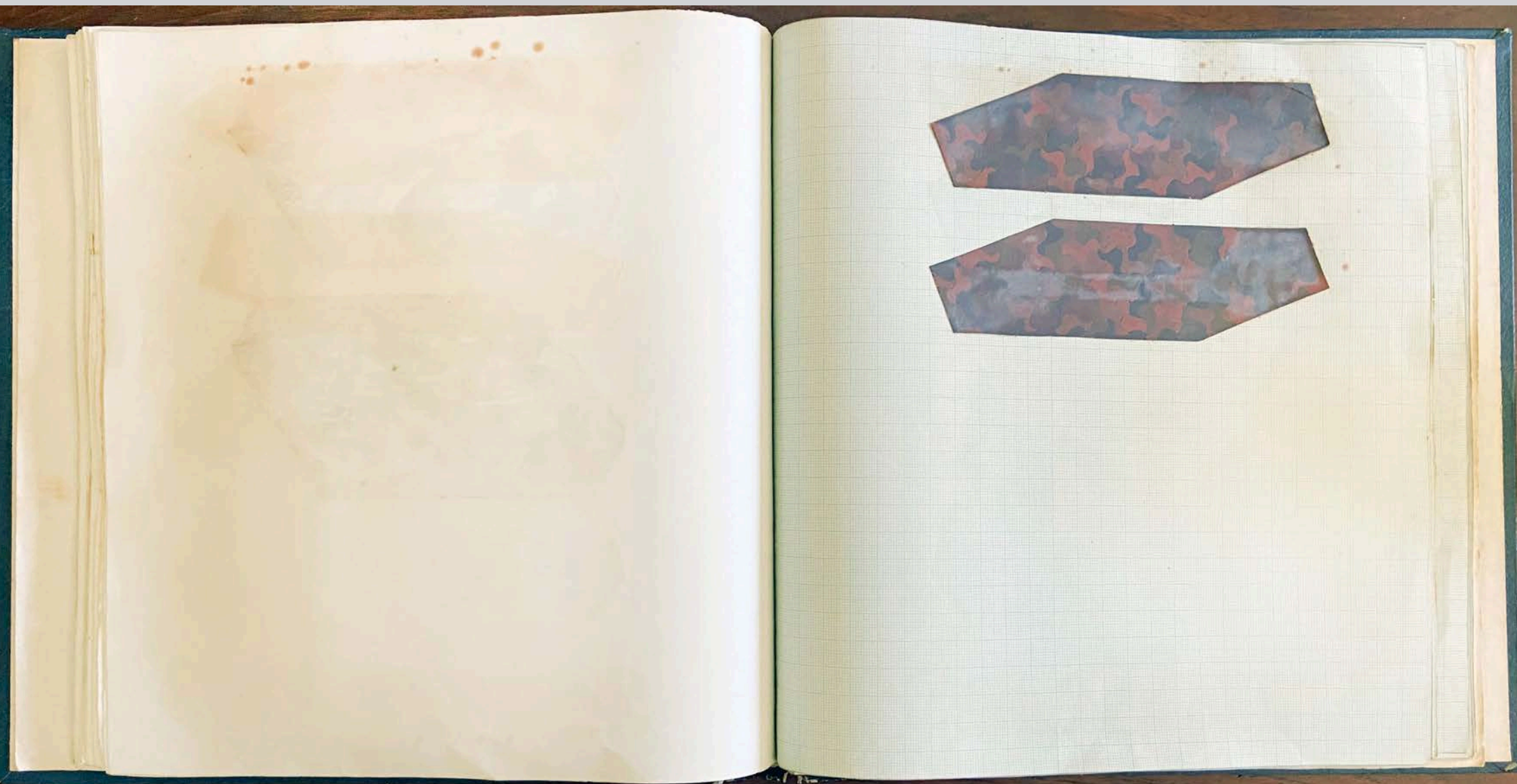
Intensity complexity of field reduced until image aspect minimal shape of containing volume focal point.

IMAGE UNIT : Since boundary is determined by color differences + these become increasingly slighter - perceptibility of image unit decreases.

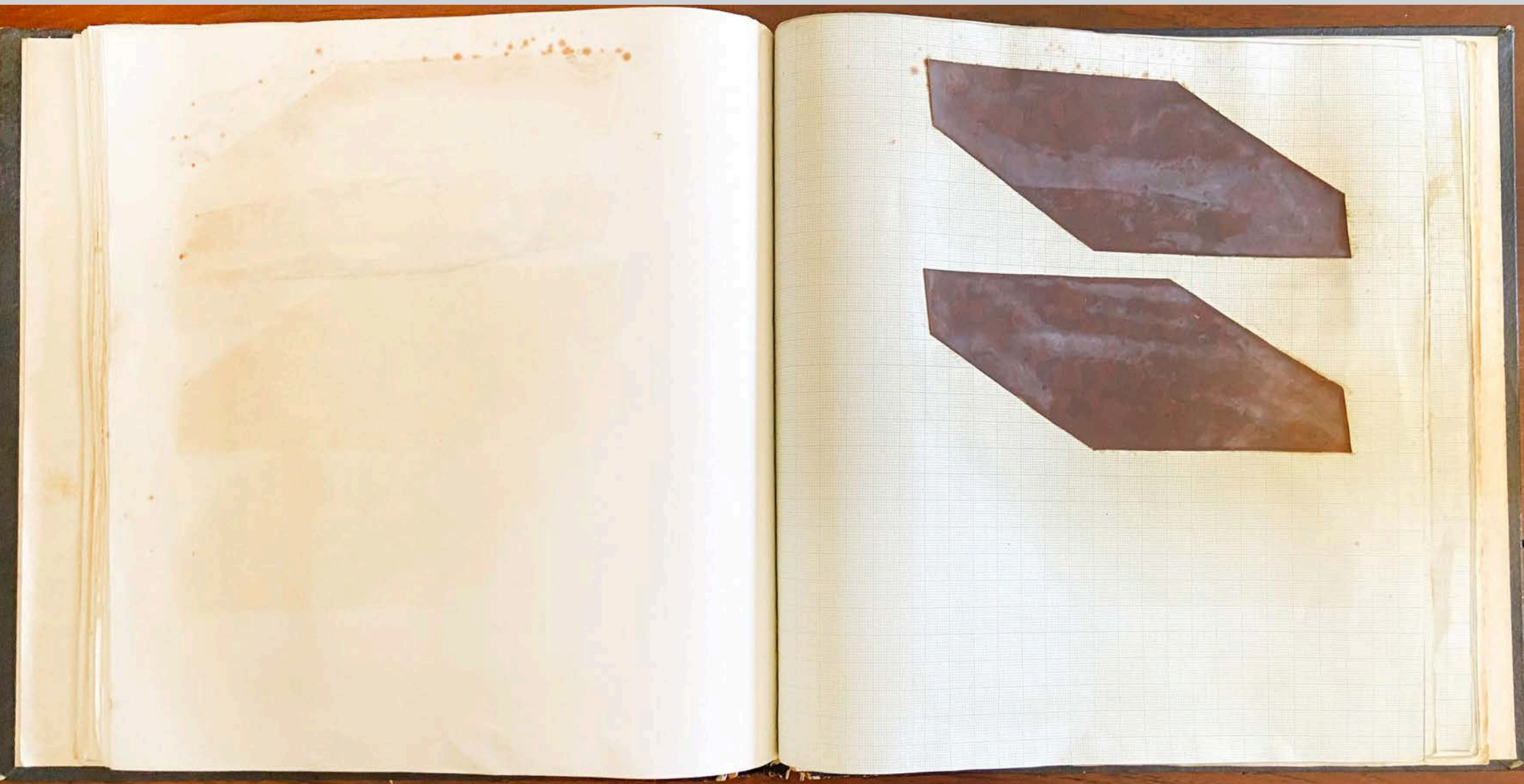












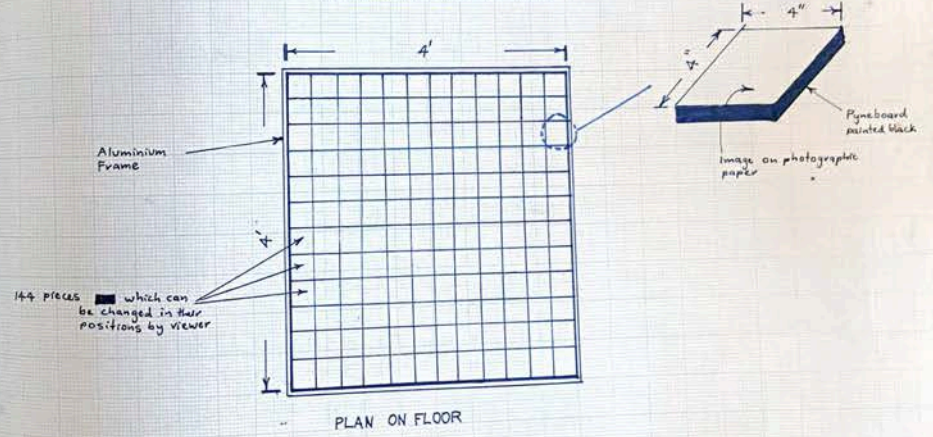


INITIAL UNIT FLOORPIECES

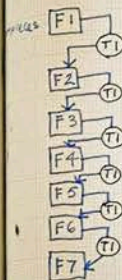
IMAGE DESCRIPTION



STRUCTURAL DESCRIPTION



SERIAL TRANSFORMATION FLOORPIECES



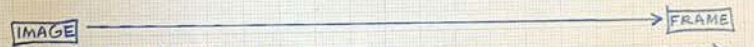
T1 TRANSFORMATION FUNCTION

F1 is photographed so that 144 unique photos are generated by 144 unique combinations of the following factors

- 1 FOCUS
- 2 ORIENTATION
- 3 ENLARGEMENT
- 4 CONTRAST
- 5 TONE
- 6 CONFIGURATION

Example for 9 pieces

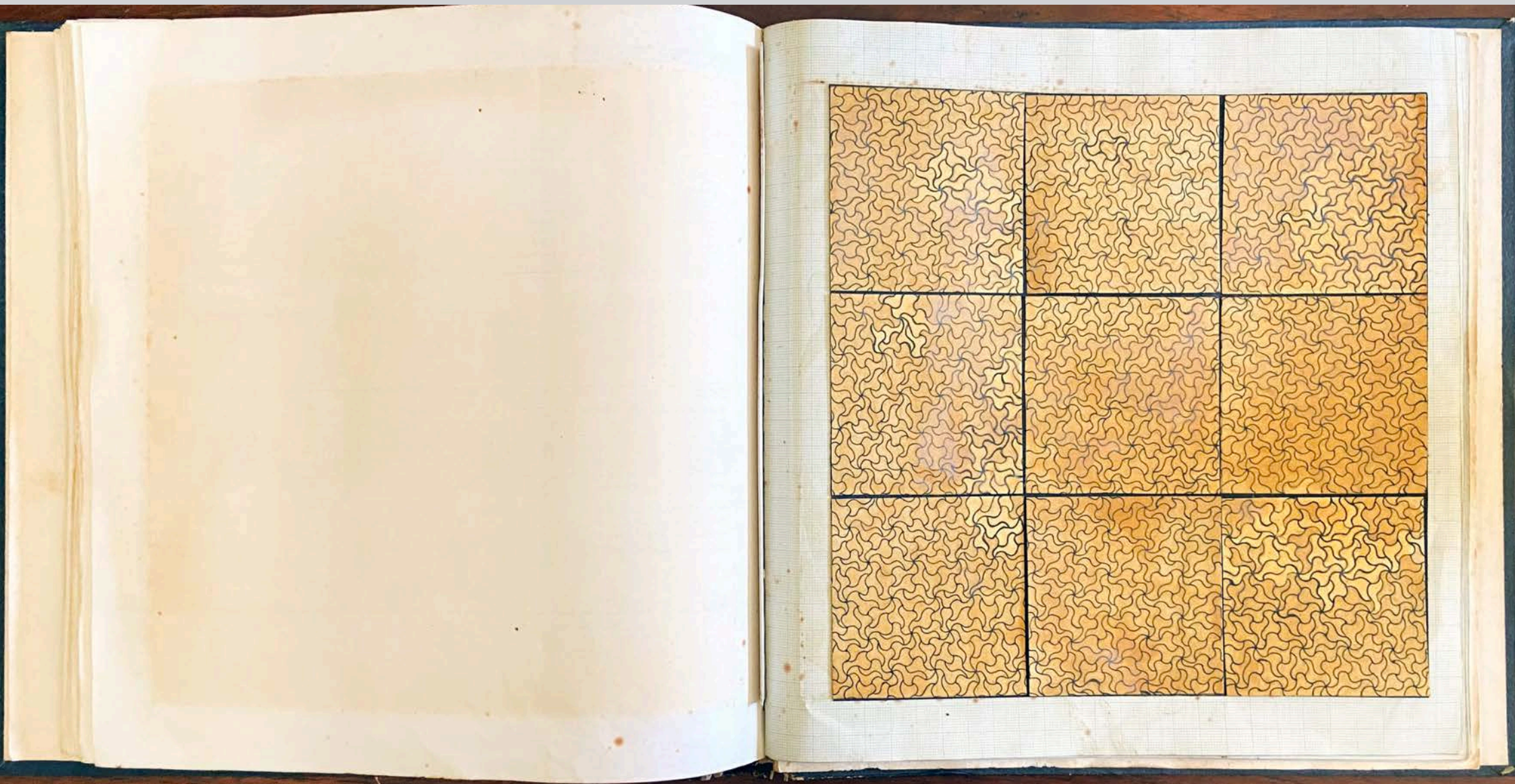
2x Blurred High C Norm E 0°	1x In Focus Norm C Dark E 45°	2x Indistinct Low C Light E 90°
1x Indistinct Norm C Light E 0°	2x In Focus High C Norm E 45°	1x Blurred Low C Dark E 90°
2x Indistinct High C Dark E 45°	1x Blurred Low C Norm E 90°	1x In Focus High C Light E 0°



Can manipulate but no change in image - seen as occupying 4"x4" area rather than each 4"x4" block

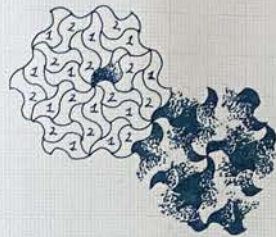
Can manipulate and change in position become apparent - since all blocks are unique + based rather than linear in their motif.

IMAGE UNIT: Basic component of image is steadily converted into tone + ultimately replaced by grid lines (being those formed by actual conjunctions of blocks).

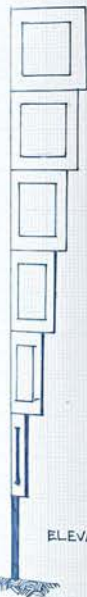


INITIAL UNIT FRAMES

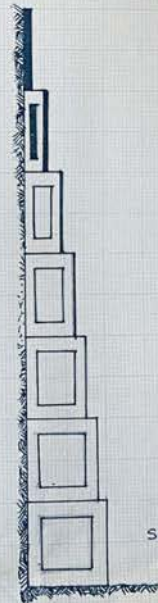
IMAGE DESCRIPTION



STRUCTURAL DESCRIPTION



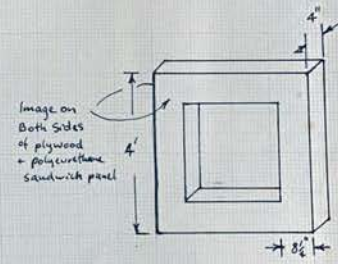
ELEVATION



SIDE ELEVATION



PLAN



AXONOMETRIC

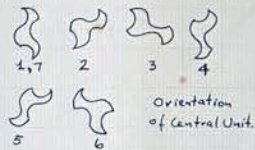
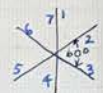
SERIAL TRANSFORMATION WALLPIECES



T2 TRANSFORMATION FUNCTION

1. **Rotation** of gridlines by constant factor
2. **Enlargement** of grid by constant factor
3. **Loss of edge clarity** by constant factor

Example: 1



2. SCALE FACTOR = 1.87

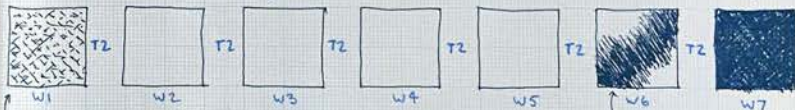
∴ Grid Size

1	2	3	4	5	6	7
$\frac{3}{16}$ "	$\frac{2}{10}$ "	$\frac{3}{8}$ "	$1\frac{1}{4}$ "	$2\frac{1}{2}$ "	$4\frac{1}{8}$ "	$8\frac{1}{10}$ "

3. Note a Hierarchy of Colors in this case: RED
RED+BLUE+YELLOW
BLUE
YELLOW

IMAGE

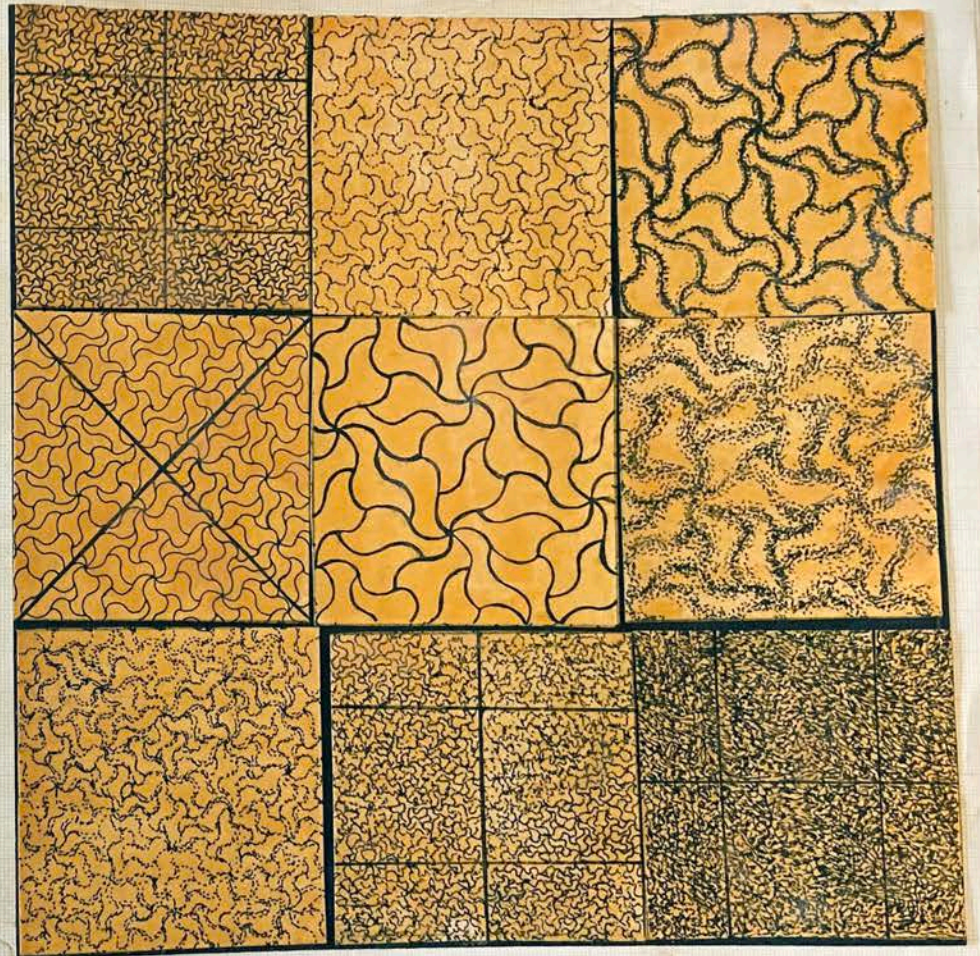
Basic Image Unit Destroyed - - - - - **FRAME**

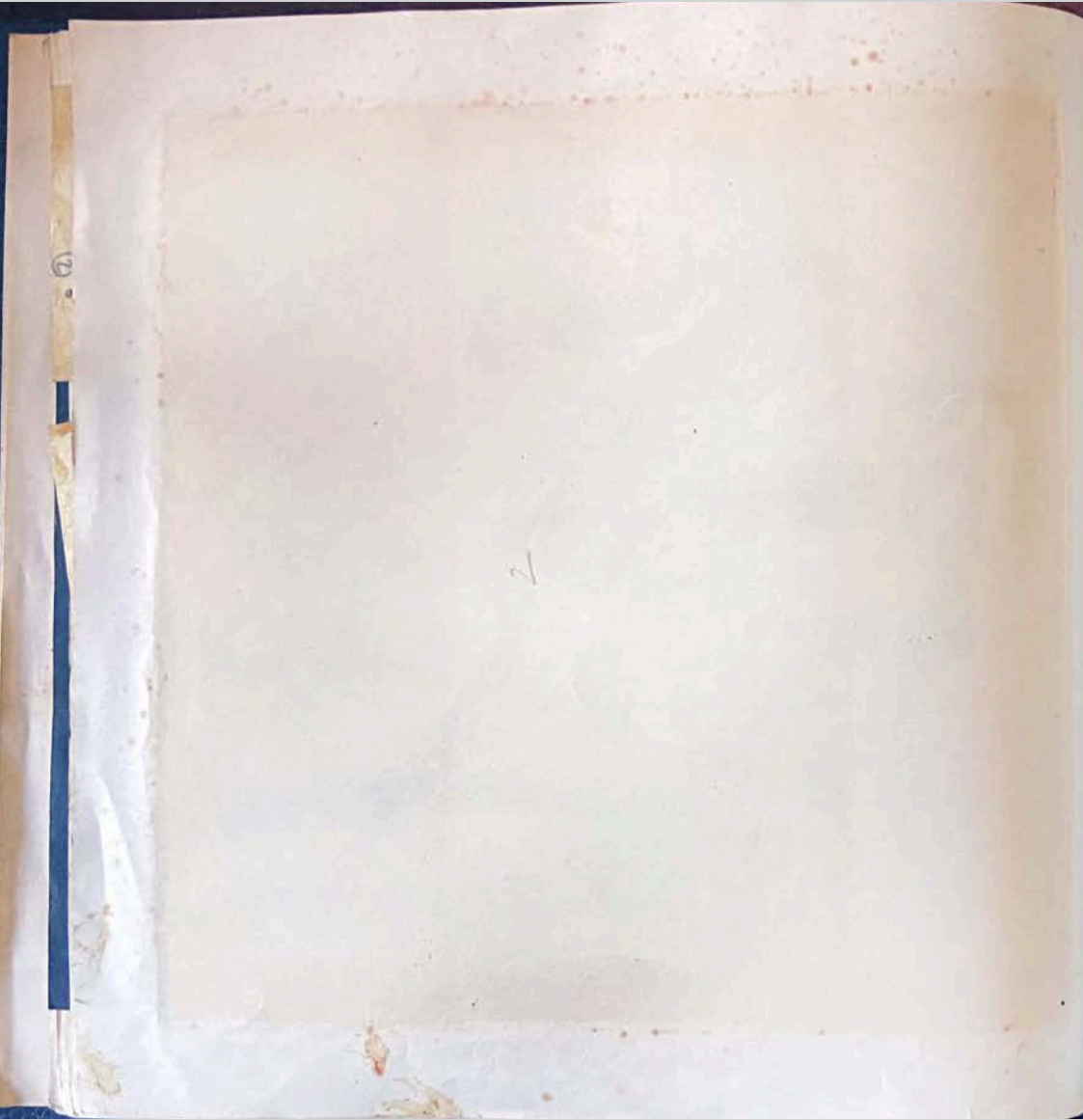


Structured field can be perceived as a pattern - can focus on parts; image has high information content - predominant aspect over containing structure.

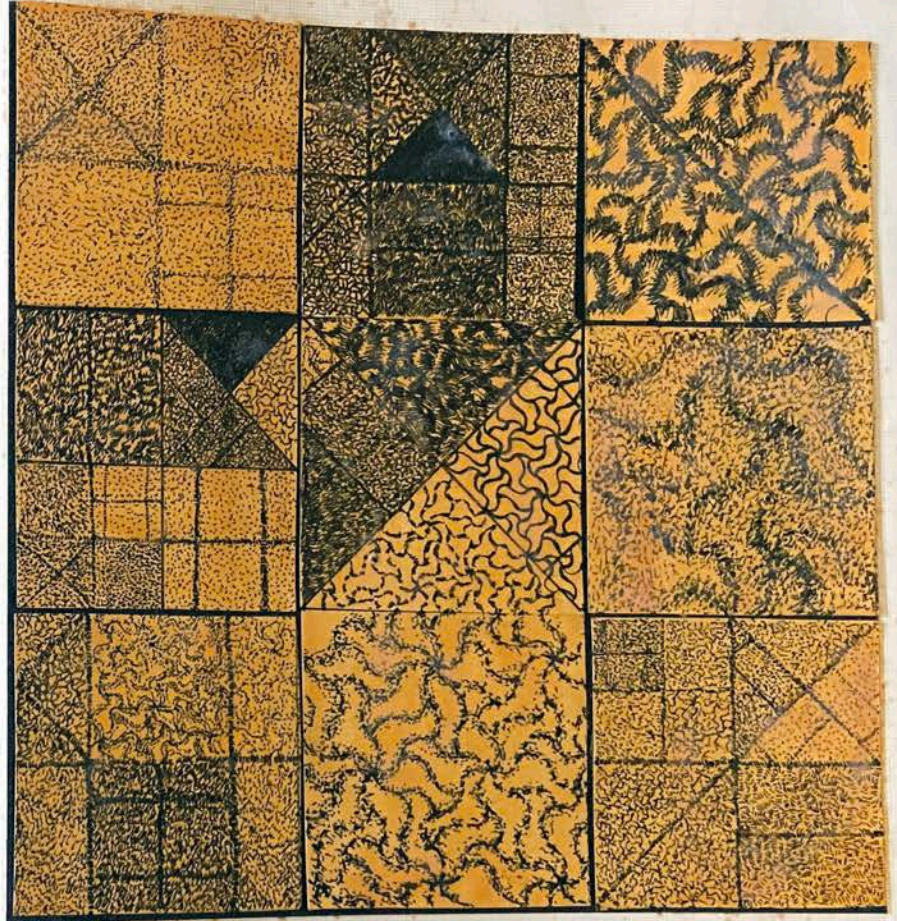
As edge becomes out of focus eye tries to focus but instead is forced to focus on perimeter i.e. containing frame

IMAGE UNIT: separating edge between colors - becomes out of focus + edge diffuses as optical mixing of colors forms a new color, until all semblance of edge disappears.

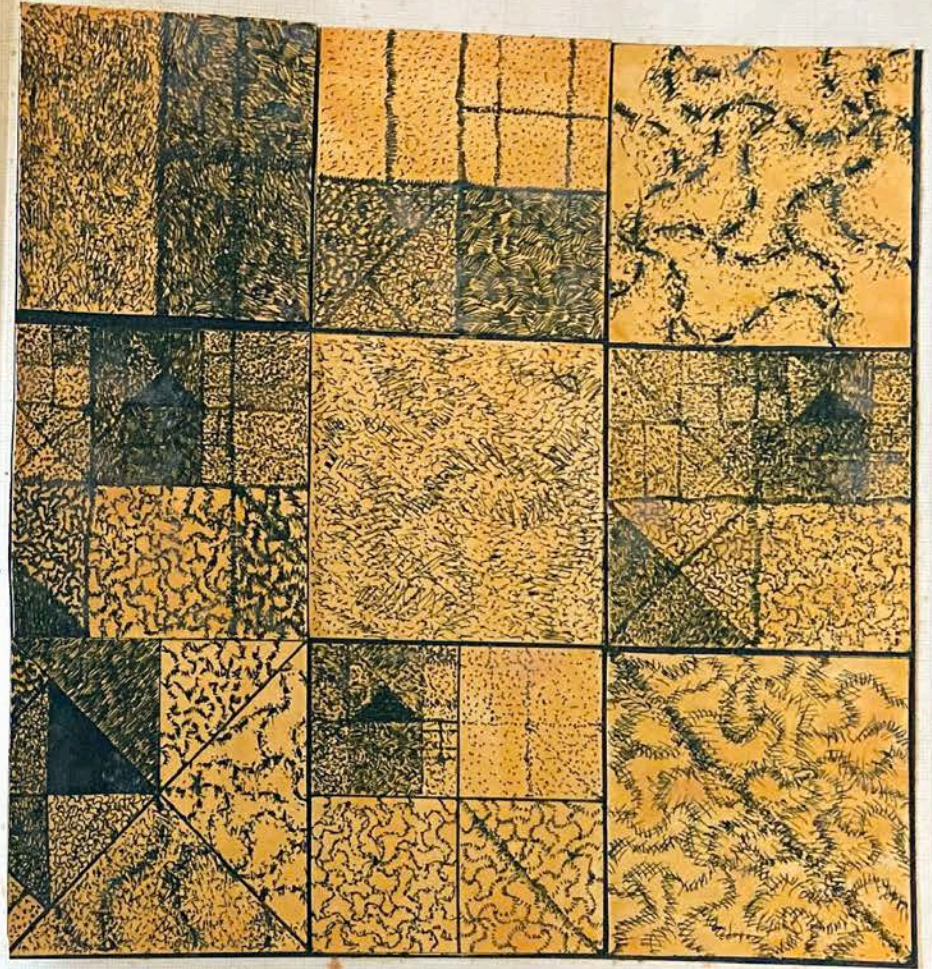


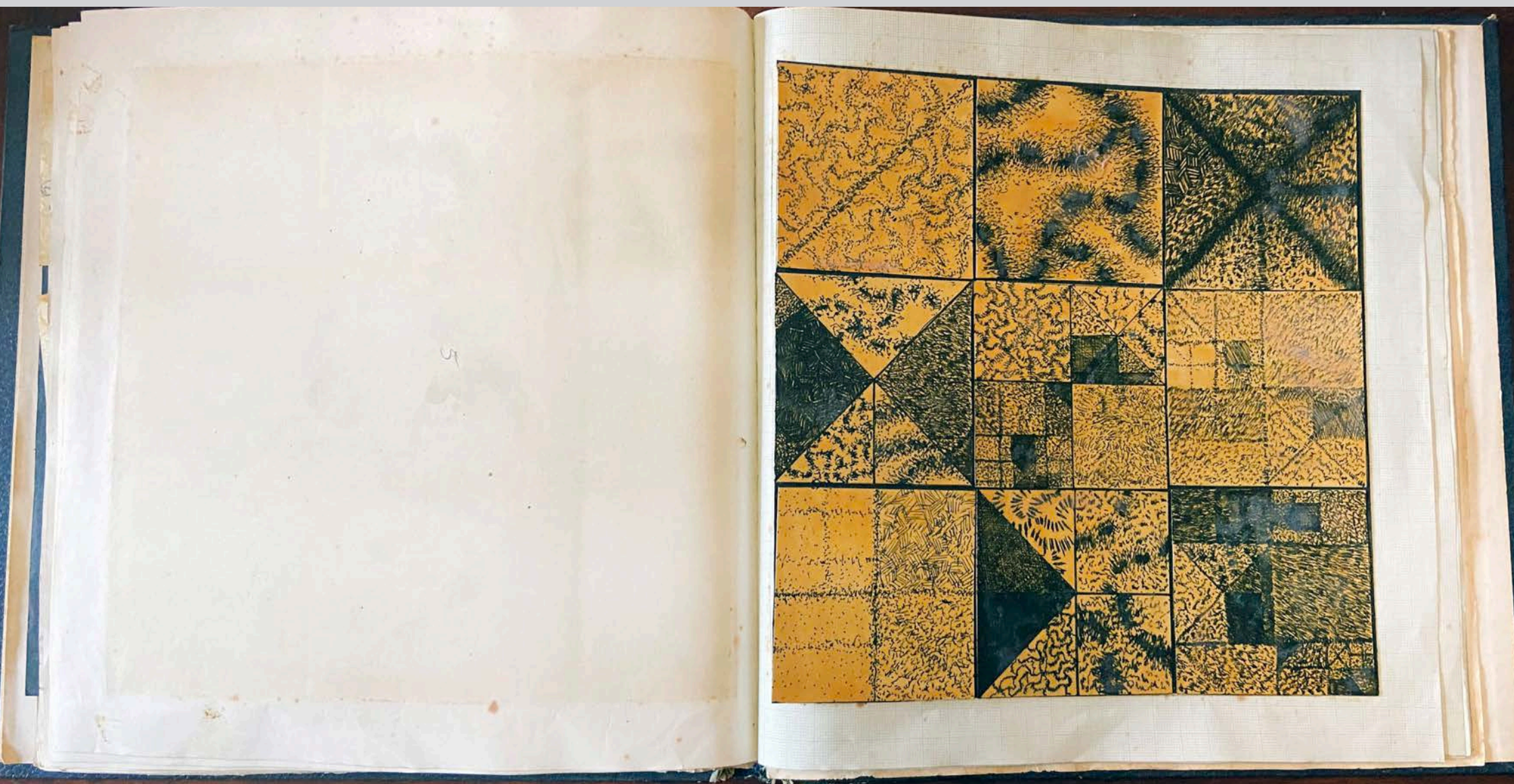


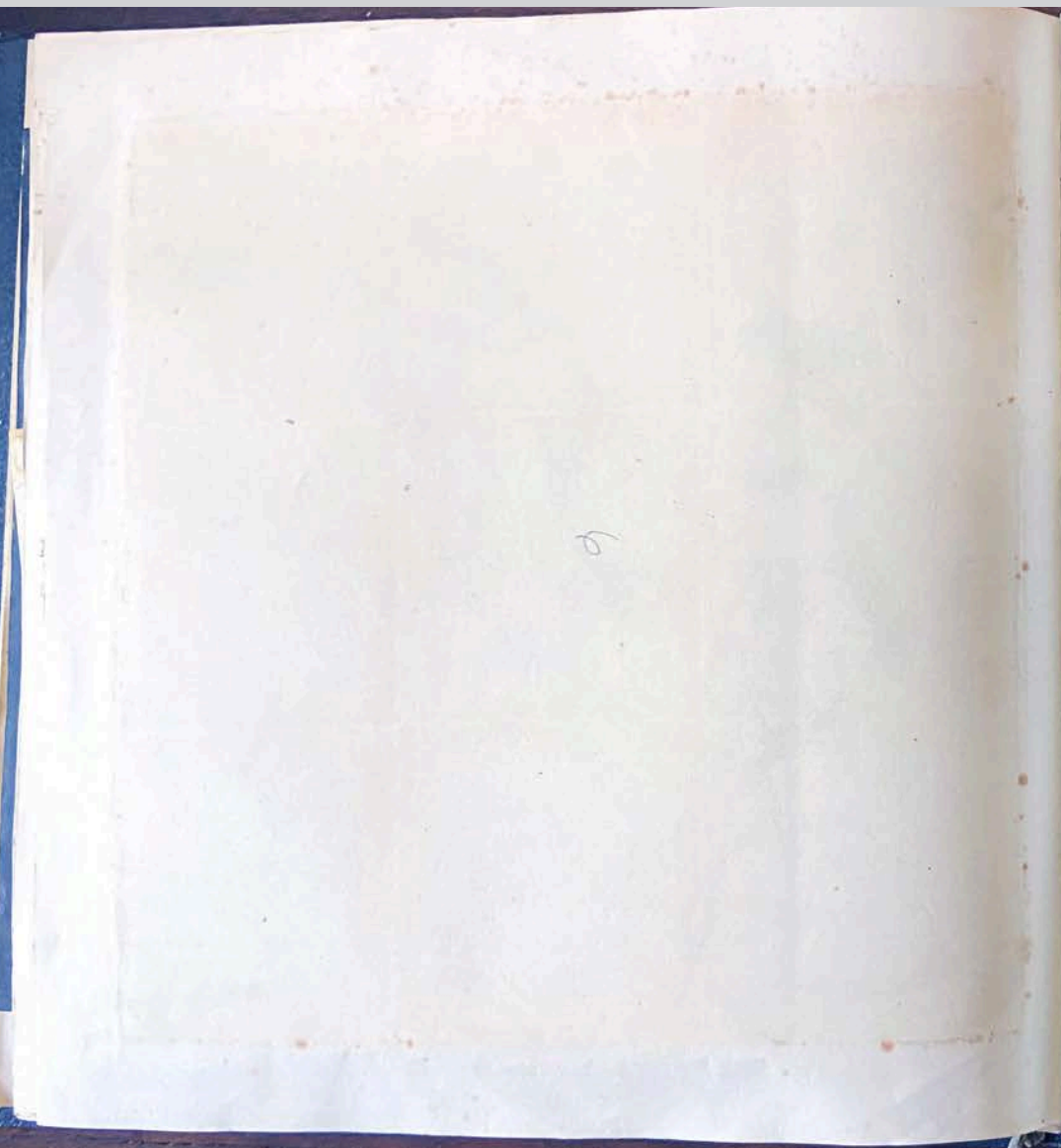
3



4

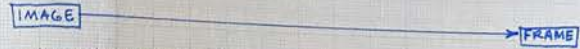






FLOORPIECES WALLPIECES
 BOXES FRAMES
 RELATIONSHIPS

IMAGE UNIT



(articulation of structure of basic image unit (i.e. its edge) becomes increasingly clearer)



Fr 1



B 1



W 1



F 1

Edge defined by hue & tone
 contrast however units not necessarily
 unique. Variety of unit shapes possible
 depending on colors defining edge.

Basic Unit - linear grid
 Edge - Field differentiation constant.
 Simplest structural means to describe
 basic image unit.

Unit shape indistinct where tones
 which are used to define edge shape
 are the same and the edge is lost.
 ∴ Variable and inconstant; image
 unit definition

Edge defined by hue & tone
 contrast. Basic image unit
 shape remains constant.
 (However more complex means
 to describe image unit than by
 → end means of definition varies
 - a blue-red edge or blue-yellow
 edge defines shape)

FLOORPIECES WALLPIECES
BOXES FRAMES
RELATIONSHIPS

PHYSICAL STRUCTURAL TYPE

Actual structural behaviour of pieces increasingly corresponds to the mental image of structural behaviour in the viewer's mind. i.e. structural behaviour becomes less of an image.



Fr 1-7

Apparent Structure

Frames appear to be balanced on top of 1 another with centres of gravity vastly overbalanced - large turning moments (however since they sit on floor - gravity not a factor)

B 1-7

Apparent Structure

Weighty Box on vertical surface should fall to floor - because of sense of wt. of boxes more disparity of apparent + actual behaviour than W-7

W 1-7

Apparent Structure

Canvas on vertical surface should fall to floor - no great sense of wt. tho



F 1-7

Apparent Structure

Blocks resting on floor held by gravity. Apparent + Actual structural behaviour identical.

FLOORPIECES WALLPIECES
 BOXES FRAMES
 RELATIONSHIPS

IMAGE - CONTAINING FRAME INTERACTION

Reality of Holding Frame increases.



Fr 1

Image-Frame Ambiguity:-
 what is frame + what is
 image varies according to
 viewers position.



B 1

Image held within several
 ambiguous + variable frames
 (i) 2-D
 (ii) 3-D
 (iii) Illusionary 3-D



W 1

Image held within a
 constant but artificial
 frame + edge limits
 (ie several frames)



F 1

Image held within a REAL
 (viewed) frame and
 manipulation affirms this
 reality.

FLOORPIECES WALLPIECES
BOXES FRAMES
RELATIONSHIPS

TRANSFORMATION TYPE

TRANSFORMATION FUNCTION = STRUCTURAL COMPONENT OF EACH SERIES

MODEL FUNCTION = $a_1 \rightarrow \text{F} \rightarrow a_2 \rightarrow \text{F} \rightarrow a_3 \rightarrow \text{F} \rightarrow \dots \rightarrow a_n \rightarrow \text{F} \rightarrow \dots$
 $n \rightarrow \infty$

ACTUAL OBJECTS = IMAGE COMPONENT OF EACH SERIES

b_n = frame component of object
 a_n = image component of object

Now IMAGE ASPECT OF SERIES PROGRESSIVELY INTRUSSES INTO STRUCTURAL ASPECT OF SERIES IN SEQUENCE: - Floorpieces, Wallpieces, Boxes, Frames. [In that the physical nature of the actual objects which ILLUSTRATE the idea of a transformation from image to frame (ie IMAGE ASPECT) impose limits of an increasingly impersonal and thus UNCONTROLLABLE FORM (wrt the viewer) on the operation of the transformation function itself in its model form (STRUCTURAL ASPECT)

<p>IMAGE</p> <p>↓</p> <p>FRAME</p>	<p>FRAMES (T4) TRANSFORMATION</p> $b_1 a_1 + b_2 a_2 + b_3 a_3 + \dots + b_7 a_7 + b_8 a_8 + b_9 a_9 + \dots + b_{27} a_{27} + b_{28} a_{28}$	<p>Series cut off pt. determined by properties of materials used for works themselves.</p> <p>∴ Image limitation outside control of viewer, artist, human beings - rather it is in properties of materials used (sensitivity of photo paper to light; sensitivity of cutting tools to produce desired shape at small sizes).</p>
	<p>BOXES (T3) TRANSFORMATION</p> $b_1 a_1 + b_2 a_2 + b_3 a_3 + \dots + b_7 a_7 + b_8 a_8 + b_9 a_9 + b_{10} a_{10} + \dots$	<p>Series cut off pt. determined by b_n at involuntary discretion of optical nerve.</p> <p>∴ Image limitation outside power of viewer, artist in biological properties of human perception (ie perceptual threshold for determining color differences).</p>
	<p>WALLPIECES (T2) TRANSFORMATION</p> $b_1 a_1 + b_2 a_2 + b_3 a_3 + \dots + b_7 a_7 + b_8 a_8 + b_9 a_9$	<p>Series cut off pt. at intellectual discretion of artist in determining frame size + scale factor.</p> <p>∴ Image limitations outside power of viewer - in hands of artist.</p>
	<p>FLOORPIECES (T1) TRANSFORMATION</p> $b_1 a_1 + b_2 a_2 + b_3 a_3 + \dots + b_7 a_7 + b_8 a_8 + \dots + b_{12} a_{12}$	<p>Series cut off pt. at intellectual discretion of viewer (ie when he no longer wishes to look for diffs between pieces of series + no longer rearranges units to evolve diff. configurations).</p> <p>∴ Image limitations on hands of viewer.</p>

EXHIBITION

IMAGE —————> FRAME

DAY 1-2

DAY 3-4

DAY 5-6

DAY 7-8

DAY 9-10

DAY 11-12

DAY 13-14

Random Distribution
of Objects thru Gallery.

[Observer forced to concentrate
on objects as images.

↳ while serial transformations
etc are implicit in each piece,
~~explicitly~~ this aspect is
not explicitly stated + thus
the naive observer does estimate
them devoid of their serial context.]

Objects presented in
their most coherent
order in terms of displaying
serial transformations.

[Objects are seen now as
part of a broader structural
framework i.e. a transformation
series.]

GENERAL STRUCTURE

Specific Images
IMAGE

Each step provides the structural framework for the step before.

General Conceptual Framework

FRAME

1. IMAGES - basic image units + overall images
2. 28 OBJECTS - Images of Objects in their physical forms
3. EXHIBITION (INSTALLATION OF OBJECTS) - Image of show (ie context of gallery transcends indiv. image of objects. The show becomes a structural framework for the objects as it is ordered into a coherent logic.
4. DOCUMENTATION OF SHOW - image of formal configured relationships supersedes image of show + also forms a structural framework for the actual installation of objects.
5. CATALOGUE - presents relationships described in documentation aspect devoid of descriptive content as a general scheme
6. STATEMENT OF THEME - General conceptual framework
a "Serial Transformation of image to frame as conceptual scheme.
7. DEFINITION - This aspect incorporates all other aspects as do the others by progressive steps - but this one cannot be described except by all others
ie what every aspect is doing is creating a definition of IMAGE, FRAME

IMAGE

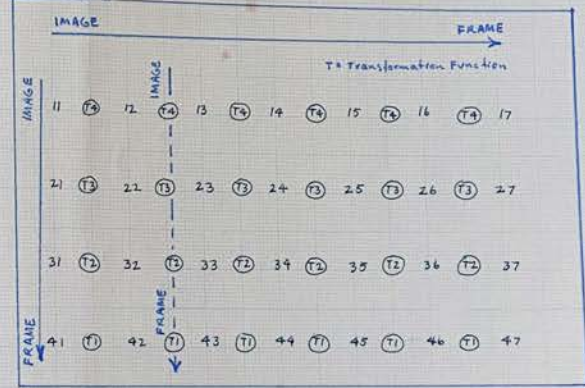
IMAGES

OBJECTS

INSTALLATION

DOCUMENTATION

CATALOGUE



FRAME

THEME

DEFINITION

