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Abstract

This thesis ‘The Painted Word – Writing the Image’ explores the subject of written poetry and a studio process of conversion of text into abstract ‘chromatic fade’ artworks of light, colour, and emotion. During the research I looked deeply into the history of art and text, specifically processes like ekphrasis and the history of semiotics, and artists who have worked from personal or borrowed text sources, but, I discovered few artists who I can relate directly to my technique. One contemporary artist, in particular, Jenny Holzer has produced recent work that bears some relation to my studio processes. In addition, I also look at several modernist and contemporary artists who have created works that are based in a text but are not visually similar to my own, or are only visually similar but do not derive their work from text or literature.

In my studio works I have been enquiring into the development of new processes and techniques, focusing on creating art I consider ‘more of its time.’ That is, refining a process in the studio that uses a ‘synthesis’ of both the traditional and hand made, and new digital studio techniques to achieve ‘experiential’ works. These works, which are text and drawing based, but painted with light and colour i.e. something like colour poems. These works are neither poems, paintings nor photographs, not landscapes or pure abstractions; they sit somewhere within the ‘expanded field’ of contemporary art as something like chromatic ‘graphic immersions.’ They are not limited by the traditional techniques that I have used previously, but by the parameters of my studio investigation, and the expanded options of twenty-first-century technology, for my postgraduate exhibition at Sydney College of the Arts, December 2015.

1 Based on Rosalind Krauss’s theory described in the essay ‘Sculpture in the Expanded Field’ (1979) October, Vol. 8. (Spring, 1979), 30-44. For a related diagram please see Appendix I, i.
Introduction

The Painted Word – Writing the Image, initially began as a research project to understand the relationship between writing and art making in contemporary art, and in my works. To interrogate my practice, I endeavoured to develop an evolving list of research questions including “What is the relevance of writing to the form of contemporary art in the 21st century?” and “What is the relevance of writing to the practice of contemporary visual art?” In addition, “what kind of process can be developed to translate text into fields of colour?” I wanted to develop a clearer understanding of the field that my work fitted into, identify the theories and concepts behind my works, and then experiment to develop my new techniques beyond traditional limitations.

The chapter Writing the Image derives from the notion that I consider my work to be 'literary based' art, that I write my images into existence, it concerns my research into the history of associations between text and visual art. To explain the development of my understanding in this chapter, I establish a perspective of the historical dialectic between writing and images and the concept of ekphrasis as one of the foundations of the study of art and the basis of my investigation, and understanding, of my works. I will firstly give a brief overview of the history of 'ekphrasis,' which I believe is important if I am to establish an understanding of its classical usage before I entertain possible contemporary applications. I then evaluate the history of aesthetics and semiotics in regards to text and image and touch on the Laocoön by Lessing, which marks the beginnings of the traditional philosophy of aesthetics that formally define, rank, and separate art into forms such as poetry or painting. I then explore Mitchell’s theory of 'ekphrastic hope' relates to the gap between the ’verbal’ and the ’visual imagination’. This is the basis for explaining the contemporary relevance of ekphrasis and my
work, which begins with mental images evoked by the written word, and then evolves into a visual work. I discuss Barthes’ images with words as ‘signifiers’, an important concept as my work will be displayed with image and also text in a gallery environment; that is, the work will be accompanied by captions that support the interpretation of meaning.

In Text into Paint, I explore the practices of artists who work from text into visual artworks as part of their studio practice. I look briefly at literary modernists like Pollock, who made the poetry of Milton into abstract images, and Cy Twombly, the ‘literary artist’ who used poetic texts and asemic writing in a similar manner to my previous and current studio techniques. I relate my work to Twombly’s paraphrasing of classical and modernist poets. I discuss John Berger’s theory that Twombly struggled against conventional usage to find his expressive voice using the dualities of text and image. By turning text into asemic (scribble) writing, Twombly folds text and imagined experience into abstract unreadable image and colour, relating directly to my process of turning text into an abstract colour field. I discuss John Berger on poetry and translation, as well as his ideas on illegibility – from ‘thinking text’ into ‘feeling abstraction’. I discuss Barthes on ‘graphisms’, relating his technical studies for large works to my colour sketches done as a translation between writing and the final image.

I look at Damisch’s reinterpretation of Barthes on Twombly as instinctual archaeology: tropes of cancellation, blurring, erasure, iteration, and overlay. I explore the gestural mark as a signifier of authenticity, spontaneity and freedom in my work. I then look at erasure in drawing and my drawings as liminal spaces where the process of absorption and erasure begins. I include Brioni Fer on repetition, patterns, and seriality relating to my practice of experimenting with a series of works, repeating the same process in studio but achieving creative variations in results. I discuss Agnes Martin, whose working sketches used a grid system similar to one used by myself, as well as Giles Deleuze on what he called the ‘unconscious of representation’. I discuss seriality and modernism, and repetition as a means to generate new modes and habits of looking. I examine the concept of creativity within classical limitations: working with variations of colour within a self-imposed of format. I examine Mark Rothko’s artwork as an archive of decisions; of series, repetition, colour, luminosity, containment, and infinity, in relation to my studio works.
In *Words Becoming Colour* I discuss my own, and others’ processes of translating text into an image, and words into colour. I look at Lindsey on ‘Intertime,’ studio processes; the decisions and efforts, which result in deceptively simple artwork. I discuss the large areas of colour in my work as transitional ‘liminal spaces’, which make evidence of process gradually disappear. I examine colour in my works as an experiential, emotional, and metaphorical element. I then explain the idea of horizontal lines of text as spaces of ‘intertime’, related to the spaces between brushstrokes in paintings. I explain the concept of Synthetic Synaesthesia in my practice, as the cooperation between ‘reading’ and ‘seeing.’ I outline the two kinds of Synaesthesia, and how they relate to creative practices. I then explain Synthetic Synaesthesia concerning poetic metaphor and my artistic intentions. I touch on the history of German Romanticism, which is crucial to the understanding of synaesthesia and experiential colour theory in general. I explain Goethe’s influential and poetic colour theory, and how his system has influenced my system in my studio practice. I go on to explain how Goethe’s colour theories influenced Turner as a romantic landscape painter, whose painting *Deluge* was one of a series of works derived from, accompanied by, and exhibited with his epic *Fallacies of Hope* poem, relating to my process of writing and art making. I briefly explore twentieth-century Synaesthesia, where art like mine is not simply reproducing emotion, but making emotion visible. I look at artists like Rothko who were expressing and transmitting emotion and experience from art, examining his literary influences. I discuss Rothko in relation to my work, concluding that he was trying to achieve his ‘biology of art’, layering experiences and universal themes. I explain how Synaesthesia and metaphor is perhaps the key to understanding my mind, creative processes, and consciousness, and how Neuroaesthetics\(^2\) or Synaesthetics, as models of the experiential and neurological connection between the senses also serve to elucidate the connection between art and science. Finally, I compare my studio research and process with a recent 2012 exhibition, *Endgame*, by Jenny Holzer, in which she transforms redacted government documents into paintings, using fields of colour.

\(^2\) Neuroaesthetics (or neuroaesthetics) is a relatively recent sub-discipline of empirical aesthetics. Empirical aesthetics takes a scientific approach to the study of aesthetic perceptions of art, music, or any object that can give rise to aesthetic judgments. Manuela M. Martin “Crossing boundaries: toward a general model of neuroaesthetics”. Frontiers in Human science. 7 August 2015)
Chapter 1: Writing the Image

The chapter Writing the Image derives from the concept that I consider my work to be 'literary based' art, that I write my images into existence. It concerns my research into the history of associations between text and visual art. To explain the development of my ideas, I establish a perspective on the historical dialectic between writing and images and the concept of ekphrasis as one of the foundations of the study of art, using this as the basis of my investigation and understanding of my work. I give a brief overview of the history of 'ekphrasis,' which I believe is important if I am to establish an understanding of its classical usage before entertaining possible contemporary applications. I then evaluate the history of aesthetics and semiotics in regards to text and image. I touch on the Laocoön by Lessing, which forms the philosophical beginnings of traditional aesthetics that formally define, rank, and separate art forms. i.e. poetry and painting. I discuss Mitchell’s theory of 'ekphrastic hope' - the gap between the 'verbal' and the 'visual imagination' - which explains the contemporary relevance of ekphrasis and my work. I then discuss Barthes', images with words as 'signifiers' as it relates to my works, accompanied by captions that support the interpretation of meaning.

Plutarch said, “Painting is silent poetry; and poetry is painting with speech.” Moreover, since antiquity poetry and painting have been regarded as sister arts. The poet Simonides of Ceos characterised painting as “silent poetry,” and poetry “painting that speaks.” In Ars Poetica, Horace discusses the theory of “ut pictora poesis” – ‘as is painting so is poetry’ or ‘as in poetry so in painting’. Conventionally, ekphrasis concentrates on poetry that describes a work of art, for example, Homer describing the shield of Achilles or a painting that illustrates a story from Ovid by Nicolas Poussin. Many artists have been poets, (for example Michelangelo’s love sonnets), or based their works on poetry (Jackson Pollock created a body of work based on Milton’s Paradise Lost, and Cy Twombly paraphrased and partially erased classical poets like Catallus).

Art and poetry both use metaphors to convey abstract ideas and emotions, things that ordinary language cannot fully express. I believe that the dialectic of word and image is essential to the study of art, and more importantly, my practice. The term 'ekphrasis' is a crucial part of understanding art as the intersection of the verbal and visual. Few pieces of jargon have as long a history, or as significant an evolution as ekphrasis. The conflict of word and image in written media can be understood by tracing the history and development of this term, which embodies the practice of both elements. There are several forms of interaction of text and image, but the most direct is 'ekphrasis', poetry that either describes or responds to a particular work of art, either real or imaginary.

The following is my investigation of the definition of the term, and I believe that I have achieved a full understanding of ekphrasis, in both its ancient, modern, and contemporary contexts. To understand the connection between poetry and painting, I believe that it is essential to research the history of the interplay between these two mediums. In previous works (for example Beachhead 2013 - fig.1- a diptych completed early in my MFA), I explored the direct interplay between text and image, where both image and text appear almost to metamorphose into each other, wavelets and tide-lines on a beach mirroring the lines of text in the poem.

Ekphrasis was a rhetorical exercise taught to ancient Greek students, challenging them to bring the experience of a person, place, or thing to an audience. The actual use of ekphrasis was not simply to provide astute details of a physical object, but to share the emotional experience and content with someone who had never encountered the thing in question. The ancient student was encouraged to be attentive, not only to the most obvious qualities of that object but to make efforts to embody qualities beyond the physical aspects of the work they were describing. Perhaps the most well-known early example of this is Homer’s lengthy and lyrical account of how the blacksmith god forged the famous Shield of Achilles, which occurs in the eighteenth chapter of The Iliad, and provides a vivid description of a thing.

In the West the term ‘ekphrasis’ has historically referred to a descriptive work of poetry in reaction to visual art. However, ekphrasis may also refer to art based on, or built around poetry. For my research, I have examined this idea of artistic convergence and have found three distinct forms of art that achieve expression beyond a purely aesthetic response to particular poems. Another type involves integrating the written word into the art piece, and another iconoclastically dispenses with representation altogether, making the painted words supreme. Since at least the late seventeenth century, the idea of aesthetics has relied on the formal opposition between the linguistic and plastic arts; or poetry vs. image for my purposes. Visuality in the visual arts can be defined as something like a ‘quickening of thought – in matter’, pleasurable but not ultimately desirable. This is what ‘simultaneity,’ the property of two events happening at the same time in a frame of reference, meant for someone like Lessing and the Western philosophical tradition that follows him. That a ‘sign’ coheres spatially and thus becomes a ‘visual’ sign, only by virtue of the brute and intractable
qualities of a matter, from which sense must be wrested with as much force as craft.\textsuperscript{7} I would conclude that the visual artist labours, but the poet flies. In his 1766 Laocoön,\textsuperscript{8} Lessing codified the conceptual distinction of the visual from the poetic, or literary.

The currency of this distinction, widely held since the eighteenth century remains undiminished despite the force of various artistic and philosophical challenges.\textsuperscript{9} No aesthetic judgement was valid; he argued, without explicitly drawing borders between the arts based on succession and those based upon simultaneity. In other words, Lessing argues for a strict division of the temporal from the spatial arts. From this moment on, the philosophical definition of the aesthetic became a matter of differentiating media through criteria of self-identity and then ordering them through hierarchies of value. Through Kant, Hegel, and beyond, the most temporal and immaterial arts like lyric poetry ranked highest, presumed to be the most spiritual, that is, they corresponded most closely to the immateriality, temporality, and pure activity of the spirit of thought. I believe that in our new digital age, this black-and-white concept of a strict division between art forms, if it ever actually existed, is irrelevant concerning complex new multidisciplinary and multimedia art forms.

Some of the contemporary conceptions of ekphrasis can be categorized into the tripartite understanding proposed by Mitchell. He argues that encountering the concept of ekphrasis leads to 'ekphrastic indifference', which arises from the seeming impossibility of the verbal and the visual ever meeting as they supposedly do in a case of ekphrasis.\textsuperscript{10} Mitchell here cites another theorist interested in word and image, “No amount of description, as Nelson Goodman might put it, adds up to a depiction.”\textsuperscript{11} The ‘indifference’ here really emphasizes the split between word and image, as two separate modes of representation that cannot be intertwined. Mitchell then suggests that 'ekphrastic hope' is the next step in an evolving understanding of an ever-evolving term. Ekphrastic hope opposes the indifference in a moment of inspiration or metaphor or imagination where the gap between the verbal and the visual imagination is somehow ‘closed’ by a means that can only be described as ekphrasis.\textsuperscript{12}

\textsuperscript{8} An essay on the limits of painting and poetry, \textit{Laokoon oder Über die Grenzen der Malerei und Poesie} (1766)
\textsuperscript{9} D.N. Rodowick, \textit{Reading the Figural, Or, Philosophy After the New Media} (2001), 34.
\textsuperscript{11} ibid.
\textsuperscript{12} ibid.
Ideas of ekphrasis, both ancient and contemporary, rest on the idea that ekphrasis is only a rhetorical term, or a means of negotiating a way between the verbal and the visual. If ekphrasis were to become a complete and perfect intermediary between the two sides of the word/image dialectic, it is possible that the entire paradigm would crumble. The three steps of this progression and the understanding of ekphrasis represent for me a contemporary appreciation of ekphrasis that fully acknowledges the ancient rhetorical past, the dynamic evolution of the term since its inception, and the ever-flowering possibility of what ekphrasis might mean. When examining and questioning visual meaning, that is, looking at how ‘visual language-like’ art images are and in questioning the nature and indeterminacy of visual meaning, is that—If we consider ‘verbal language’ and ‘written text’ as one kind system of communication, it can also be argued that ‘images’ work via a second system. This second system is one that is as fully expressive as natural language but also separate and structured independently of it. Some theorists consider visual and verbal meanings more dissimilar than similar, the visual lacking a kind of determinacy for which oral language seems better suited. How do images and written words work when they are both present, and how do the two systems of signalling work when placed together? In principle, visual meanings may be entirely separate from verbal ones, but practically speaking we rarely find ‘pure images’ without text accompanying them. Roland Barthes wrote about the common practice of surrounding images with words, which help specify and stabilize the interpretations of particular images:

…all images are polysemous; they imply, underlying their signifiers, a ‘floating chain’ of signifiers, the reader able to choose some and ignore others. Polysemy poses a question of meaning and this question always comes through as a dysfunction…. Hence in every society various techniques are developed intended to fix the floating chain of signifiers in such a way as to counter the terror of uncertain signs; the linguistic message is one of those techniques.

These ‘linguistic messages’ are of course captions, labels, placards, guidebooks, brochures, fliers, etc. They are items of institutional apparatus used by curators and others to present texts and images to the public. They, in turn, are parts of an even larger body of institutional


practices, which stabilize the use and interpretation of images. That is when an image is used in a book or a website, and even this thesis, we assume it is there to illustrate and support the meanings and information provided by the text. When an image occurs in an advertisement, we assume that it is there to help sell a product, typically by depicting an instance of someone enjoying possession and consumption of the product. Thus, we have in these standard deployments of text and image the harmonious relations of explication (by text) and illustration (by image).

Image meaning has a relative inter-determinacy. For Barthes, language functions as a medium of relatively explicit, determinate meanings with which the 'meanings' of images may be contrasted. Images 'say' nothing, i.e. they are mute, they make no propositions about the world, and for that reason have been valued by modernist poets as a mode of meaning; or an apprehension that does not use discursive reason. To articulate this difference, an idea suggested by Barthes (and also noted by Victor Burgin) was that images, like text, have a rhetoric of arrangements, which signify meaning, but unlike text, lack syntax to articulate their parts and bind them into a whole. Whether or not images are inherently more polysemous, or have more diversity of meanings than words, it is very common to find words around exhibited or published images, such as titles, labels, placards, guides, artist’s words, and so on. My recent chromatic face works presented for examination would perhaps be deemed beautiful, but at face value, they are mostly devoid of the meaning intended in their generation if they are not accompanied by an explanation of the process by which they are translated from text into colour. Traditionally, words are always peripheral to the work and confined to background information, perhaps providing a few interpretive hints and pointers to notable features of the work. However, in my works, the text is present in both the fundamental development of the work and within my gallery presentation.

Chapter 2: *Text into Paint*

In *Text into Paint*, I explore the practices of artists who work from text into visual artworks as part of their studio practice. I look briefly at literary modernists like Jackson Pollock who made the poetry of Milton into abstract images, and Cy Twombly, the 'literary artist' who used poetic texts and asemic writing. I relate my work to Twombly's paraphrasing of classical and modernist poets, John Berger's theory that Twombly struggled against conventional usage to find his expressive voice using the dualities of text and image. In turning text into asemic (scribble) writing, text and imagined experience folded into abstract unreadable image and colour, which relates to my similar process of turning text into an abstract colour field. I discuss John Berger on poetry and translation, and illegibility – from 'thinking text' into 'feeling abstraction,' and Barthes on 'graphisms,' as his studies for large works which are technical, relating to my colour sketches done as translation between writing and final image. I look at Damisch's reinterpretation of Barthes on Twombly as instinctual archaeology, tropes of cancellation, blurring, and erasure, and also iteration, repetition and overlay, and then the gestural mark as a signifier of authenticity spontaneity and freedom present in my work. I then look at erasure in drawing and my drawings as liminal spaces where the process of absorption and erasure begins. I include Brioni Fer on repetition, patterns, and seriality. Which relates to repeated experiments in my studio, the concept of working in a series of works, repeating the same process in studio – but achieving creative variations in results, and also Agnes Martin, whose working sketches used a grid system similar to one used by me. I then discuss Giles Deleuze on what he called it the 'unconscious of representation', seriality and modernism, and repetition as generative of a new modes and habits of looking. I examine the concept of creativity within classical limitations, self-imposed of format – but with variations of colour, and in Mark Rothko, I compare his artwork as an archive of decisions, of series, repetition, colour, luminosity, containment, infinity – that relate to my studio works.
That's it. The lover writes, the believer hears,
The poet mumbles and the painter sees,
Each one, his fated eccentricity,
As a part, but part, but tenacious particle,
Of the skeleton of the ether, the total
Of letters, prophesies, perceptions, clods
Of color, the giant of nothingness, each one
And the giant ever changing, living in change.

– Wallace Stevens, from The Auroras of Autumn (XII) 1950.

I have found in my research that twentieth-century art, in particular, has a wealth of cross-disciplinary overlap and interplay between text and image. Reading and interpreting literature is, in diverse ways, at the core of some of the most renowned contemporary artists’ practices, and helps my understanding of my work. A particular revelation for me was that the body of work produced by Jackson Pollock in 1947 based on Milton’s Paradise Lost, in particular, one work called ‘Lucifer’\(^{17}\) where the paint falling on the canvas is perhaps a metaphor for the falling angel. Another Black Mountain College student whom I have an artistic affinity with is Cy Twombly. Many of his works derive from, or contain writing; it has been stated that some of Cy Twombly’s paintings resemble writing, or are a kind of ‘écriture,’ as in writing or scripture. There are parallels between them and wall graffiti, but with closer analysis his paintings refer to more than all the walls we pass in cities, touching upon something fundamental to a writer’s relationship with her or his language. In his review of Post-Scriptum,\(^{18}\) John Berger suggests that Twombly, as a writer:

…continually struggles for clarity against the language he’s using or, more accurately, against the common usage of that language. He does not see language with the readability and clarity of something printed out. He sees it, rather as a terrain full of illegibilities, hidden paths, impasses, surprises, and obscurities. Its maps, is not a dictionary but the whole of literature and perhaps everything ever said. It’s obscurities, it’s lost senses, its self-effacement come about for many reasons - because of the way words modify each other, write themselves over each other, cancel one another out, because the unsaid always counts for as much, or more, than the said, and because language can never cover what it signifies. Language is always an abbreviation.

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Twombly used a process that playfully paraphrased text using wilful omissions and erasure, and made constant references to poets such as: Mallarme, Ovid, Virgil, Rumi, Sappho and Rainier Maria Rilke, amongst others throughout his career. His fragmentation of text perhaps makes his work akin to the damaged architectural inscriptions, palimpsests, and papyri contemporary to his sources.

Marcel Proust once remarked, “All true poetry consists of words written in a foreign language.” Every one of us is raised with a ‘mother tongue.’ Poetry is perhaps motherless. Berger goes on to say that when we struggle with illegibility, for example, writing a language we are not familiar with, we have the sense, as at no other time, of walking in the furrows of a poem. I describe this as ‘feeling one’s way across the terrain’ of the writing. Twombly’s paintings are for me ‘written landscapes’ of a foreign and yet familiar terrain. Unable to rely on the accuracy of our interpretation of this mode of abstraction, we must rely on other accuracies:

Words and emotions laid-out under a blinding noon sun, others found by touch at night. In neither case - can any dictionary be referred to? For the light does not allow it. Here in these mysterious paintings we have to rely on upon other accuracies: accuracies of tact, of longing, of loss, of expectation.

Berger finishes with the thought that he knows of no other visual Western artist who has created an oeuvre that visualizes with living colors the silent space that exists between and around words. In other words, that Cy Twombly is a painterly master of verbal silence. With poetry within the image, the use of signalling words written on the canvas make it clear that Twombly as an artist does not give us the things themselves, rather, they work throughout two modes of representation - visual and verbal - to draw the viewer into their artistic cosmos. With this kind of art, I think that intellectual engagement with text is crucial for the emotional experience of the artwork. Hubert Damisch in a review of Twombly’s work said: “And let poetry be, let it dwell and remain, by the echo that painting can make of it . . .”. Therefore, while most artworks use a standardised title, quoted on a wall label, I would venture that works that include text as the focus of their design engage and draw in the viewer, presenting their kind of intrinsic label.

Fig 2. Cy Twombly *Cold Stream Rome*, 1966 Oil and wax crayon on canvas (200 × 252 cm)

Fig 3. Cy Twombly *Untitled IV*, 2005 (Bacchus) Acrylic on Canvas (317.5 × 468.6 cm)
Roland Barthes’s essay *The Wisdom of Art* one of his two essays on Twombly interprets Twombly’s drawings and paintings scenes of writing: ‘Twombly tells us that the essence of writing is neither form nor usage but simply gesture, the gesture that produces it by allowing it to happen’. These letters, words, names and phrases appear in Twombly’s paintings and drawings from the mid-1950s, and the graphic dimension of text is constant. The gestural aspect of writing as an identifiable linguistic sign emerges painfully, but also sensuously, from the chaos of scribble.

These are the kind of semi-intentional, semi-abstracted doodles that are made while attention is focused elsewhere: during a phone call, a meeting, a situation of slight boredom where the mind wanders from the immediate present, allowing other thoughts, images, and the texture of reality to impress upon consciousness and leave their trace. We tend to overlook the everydayness and matter-of-factness of the ‘work’ of the work of art – all the devices, tricks, deferrals and delays, which either combat boredom or pass for reverie. It is worth noting that Twombly initially experimented with Surrealist techniques of ‘psychic automatism’ when he produced the Augusta drawings at night, in the darkness, while completing his military service at Camp Gordon, Georgia. Richard Leeman connected this procedure with poet Charles Olson’s equating of poetic verse with the breath of life.24 Damisch, in a catalogue essay for Twombly’s 1997 exhibition at the Galerie Karsten Greve, Cologne reinterprets Barthes’ ‘prima materia’ as an ‘instinctual archaeology’ – an exploration of the relationship of painting to poetry whose visual tropes are ‘cancellation, blurring and erasure’, a visual rhetoric figuring ‘iteration, repetition and overlay’. Furthermore, the act of erasure, which has been an important technique in my practice, carried a particular ontological weight in the early 1950s as a process of both correction and negation -given the accretion of meanings around the gestural mark as a signifier of authenticity, spontaneity and ‘freedom’. The critic Robert Rosenblum linked Twombly’s incessant erasures to the iconic work of Rauschenberg when, in an act of ‘patricidal exorcism’, he meticulously and laboriously rubbed-out a drawing given to him by Willem de Kooning in 1953.26

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24 Olson’s theories, which made explicit the principles of his poetics and those of the Black Mountain poets, were instrumental in defining the sense of the postmodern in poetry and form the basis of most postwar free verse. Olson’s influential manifesto, “Projective Verse,” Richard Leeman, *Cy Twombly*, trans. Mary Whittall. 2005, 31.
26 Robert Rosenblum, ‘*Cy Twombly*’, 1984, 6.
Regarding repetition and series in my works, Briony Fer in her 2004 Book *The Infinite Line*, begins with a discussion of the Borges quote, that “We are lost without repetition” from his famous novella *Funes the Memorious*.\(^{27}\) Borges spoke of his memory in the novella that it was ‘like a garbage heap’.\(^{28}\) His repetition is a reflection on insomnia when that excessive clarity of detail becomes overwhelming, and the pure flame of mental lucidity tips over into unintelligibility. Glimpsing Funes’ vertiginous worlds is like holding a dazzling mirror to the operation of repetition itself, the kind of repetition that is easily dizzying in effect, described by Deleuze as ‘the unconscious of representation’.\(^{29}\) If we are lost without repetition, we are also lost to it and in thrall to it. As in the very ‘ground of consciousness’ repetition cuts both

\(^{27}\) Jorge Luis Borges *Funes the Memorious*, 2000, 94.

\(^{28}\) Ibid, 92.

\(^{29}\) Gilles Deleuze *Difference and Repetition*, 1994, 14.
ways, both shoring-up and shattering the precarious hold. It is a means of organising the world. It is a means of disordering and undoing. It can be utopian or dystopian. Fer focuses on the prevailing tendency towards repetition and seriality that occurred at the moment of modernism’s decline, gaining ground in its aftermath, and which continues to shape much of the art seen today.

Fer argues that the act of repetition becomes generative of new modes and habits of making works and looking at works because at stake is how we think about the artwork. Concerning to both temporality and subjectivity. Abstract works composed of sequences of seemingly similar repetitive lines, visible either as marks, voids or structural components aggregated in grids or networks evoke deliberation of patterns of recognition, regularity and order, likeness and recurrence. Fer notes that repetition is fundamentally a “fragmentary condition of perception commanding attention through reiteration, and it is through apparent similarity that nuanced differences are exacerbated.” She posits that variation inevitably occurs when repetition is generated. Fer’s essay is important in regards to the function of repetition, and Fer described Agnes Martin’s grids (fig 5.) as “repetitive but never mechanical.” 30 However, it is important to consider where the divide is between the mechanical and the repetitive? Machines can also create “endless differences”. Mass-produced industrial items have differences in the seams, and factory made electronics will always have minute differences, but they are things that we would consider mechanical reproductions.

Fig 5. Agnes Martin, *Not the One*, 1966. Ink on paper. Framed: 41.59 × 41.59 × 2.54 cm. LACMA (M.2005.38.27)

Fig 6. Pre-ruled graph paper used in the studio.
Viewing Martin’s work at LACMA, amongst other places four years ago in Los Angeles, it reminded me of a large sheet of technical grid, or even wallpaper, i.e., something created in a mechanical fashion. So, what is it that makes her work a repetitive work of art and not a mechanical one? Continuing the notion of the function of repetition, Fer also talks about repetition’s ability to maximise difference. By limiting herself to the constraining grid technique, I think that it is entirely possible that Agnes Martin was more able to explore the difference within the uniformity.

This concept is also prevalent in other forms of art. For example, in classical ballet, the rigid technique and repetitive nature of the structure used to enable creativity, to force the dancers to find ‘difference’ within the strict constraints of the technique. The same movements are performed hundreds of thousands of times in a dancer’s career. However, the beauty of those movements is not in the dancer’s ability to perform them accurately but in the dancer’s ability to manipulate the movements within the given technique. Similarly, Fer discusses the constant presence of the artist’s hand within the confines of the grid.

My work is also confined to format and grid (fig 6.) so, if the artistic touch is deepened and magnified through repetition, in my studio process, the work begins with writing/sketching and also taking photographs of the same view of the horizon from my studio. The equipment, format and grid are usually the same, but the view is never the same as the weather conditions are ever varying. The same may be said of the conditions inside the studio, where the same action is often repeated daily but variations caused by factors such as human error and human temperament mean that no two works would ever be the same.
Fig 7. Guy Peppin Marsyas 2011 oil on canvas, shredded and reassembled, 120 × 120 cm.

Fig 8. My Studio Process
(a. my text, b. grid paper, c. dry media over a grid, d. landscape, e. digitised colour over image.)
In the studio, my process has developed to use both writing and painting to convey abstract ideas and emotions, and to create ‘mindscape’ by using an expanded range of techniques, not limiting my medium to traditional drawing and painting. Additionally, works may be digitally enhanced before reproduction in the final stages. Living and making art by the sea, the horizon is a constant presence in my day, which is evident in many of my previous works. (fig 7.) The horizontal field is something that I call the ‘horizon of the mind’, a mental landscape. I see the text as a similar horizontal field, one of series and repetition, but also a difference. My works deal with a field of written language transforming a field of an image. My approach to text-to-image is perhaps a reaction to our times, where the text has become the default method of communication over the verbal, and personal. Although the surface of life is always being flooded with images though traditional media tenuously identified using nineteenth-century epistemology, and increasingly through social media, the structures of our world, like the structures of my practice, still rely on written language. Languages critical structures and utilities, and our interactions with them have proved to be more dependent than ever on written language, as programming is still reliant on a binary and alphanumeric code below their gleaming surfaces.

My creative process first involves collecting words and phrases that I encounter and which gradually become narratives and themes, developing through linguistics and semiotics into poetry. (fig 8a.) Words become sentences, and sentences become paragraphs, and paragraphs evolve into substantial written works. (fig 1.) While working on these text works, my mind drifts subconsciously to familiar landscapes, memories and evocative images and colours that are triggered by the moods and emotions of the written work, which turn from objective to subjective during the writing process.
Fig 9. Guy Peppin *Untitled, Collaroy Beach* 2012 Polaroid Photograph (90 × 90 mm)

Fig 10. Cy Twombly *Bay of Gaeta* 2005. dry-print on cardboard (43.1 × 27.9 cm).
Colour, light, tonal contrast, texture, detail, perspective, line, atmosphere, are some of the many elements that can contribute to evoking emotion in an image. The most fundamental emotions are love, joy, surprise, sadness, anger, and fear. Combinations of these, along with additional stimuli, help create all of the subtle nuances we feel. We all have many different individual emotional responses to stimuli that result in us feeling, and it is the same when looking at an image. However similar it might be to another, the unique combinations of formal elements in it will evoke a different emotional response from any other artwork. Each colour creates a mood; some are calming, others are more stimulating. A soft, warm-toned image stimulates a different emotion to one with intensity and drama. Each new layer of colour and tone adds a different mood, and may be highly evocative of the memory of the viewer. These impressions are noted down, using coloured media on a grid of notepaper. (Fig 8b. and 8c.) The landscape evoked from memory by the writing process is sourced from the images taken with my camera phone. (Fig 8d.) These 'colourscapes' are digitalized, combined, and enhanced, before being digitally printed on an acrylic sheet. (Fig 8e.)

"The image cannot / be dis possessed of a / primordial / freshness / which IDEAS / CAN NEVER CLAIM"

– Cy Twombly, *Untitled*, studio note c. 1990

Stephane Mallarme in *Mystery in Literature* said that: "The photograph is like the word: a form that wants to say something immediately." That is to say, that the photograph is the art of light, or that the photograph is 'light text', as argued by Hubertus V. Amelunxen in the essay of Cy Twombly Photographs. Amelunxen says that images are “preserving a moment, are punctuations in time, sequences and interruptions and silent syntax.” Photographs are about making the invisible visible, revealing the beauty of the ordinary.

My works begin with a mental landscape, then text overlaid with colour, colour overlaid on an image - something of a crisis of the mind overlaid with the moment - then emotion. Amelunxen says that: “photography is indeed the perverse palimpsest because it folds the spatial depths into the flatness of the image in the moment of the now” like Twombly’s layers and erasures, and my own. Furthermore, “blurring removes the worldly gleam so quiet you can hear the light breathing”. Images diffused between visible and invisible. Both Twombly’s

31 Cy Twombly, Cited in Kirk Varnedoe, ibid 52.
33 Hubertus von Amelunxen, *Do not Interrupt this Rose – Light texts by Cy Twombly*, 2011, 170-173.
image (fig 10.) and my (fig 9.) are not related to contemporary photography, more so to the very experimental beginnings of photography.

Fig 11. Claude Monet *Rouen Cathedral* Oil on canvas, 1890’s
(20 examples of a total of 30 painted) (each 107 × 73.5 cm)

Using colour and series in my works, I could not write further without a mention of the chronographic and chromatic impressionist explorations by Claude Monet in his 1890s series of Rouen Cathedral. (fig 11.) Each canvas captures the shimmering façade of the cathedral at

54 Ibid.
different times of the day and year and reflect changes in its appearance under different lighting conditions. The pictures gave him intense difficulties, which threw him into despair. He had vivid nightmares of the cathedral in various colours, pink, blue and yellow falling upon him. Monet wrote: "Things don’t advance very steadily, primarily because each day I discover something I hadn’t seen the day before... In the end, I am trying to do the impossible."  

Rothko while in the US, (fig 12.) it seems that Rothko instinctively knew how to achieve a sense of fullness through emptiness. His work communes with me on a level that is very close to my visual ‘ideals’ of a series, repetition, colour, luminosity, containment, and infinity. Fer observes that:

there is something very distinctive and indeed extreme about Rothko’s insistence that repetition should serve rather than subvert the redemptive function of the picture.”… “Rothko’s repetition, of course, rarely gets talked about as repetition. Instead it is called his ‘classic’ or ‘signature style’.

Rothko’s template of an upright rectangular canvas, with a stack of rectangular forms, endlessly differentiated, infinitely nuanced, is both stringent and flexible. It invites a subtle discernment of the differences that occur, even as it repeats. Likewise, there are colour repetitions and colour differences mobilised within the basic schema, Fer continues:

Rothko himself once told a friend why it was worth repeating: ‘If a thing is worth doing once, it is worth doing over and over again -- exploring it, probing it, demanding by this repetition that the public look at it.’ There is something voracious about the demand, the demand to look, commanding attention through repetition, a concentration of mind.36

There is something in my appetite for looking, for probing, for exploring every nuance available through repetition, which resonates with Rothko’s words. Rothko, unlike the minimalists, continually reworked a basic format to reach the transcendent potential of painting. Sublime yet intimate, his work summons a meditative or contemplative gaze while concomitantly invoking ecstasy and tragedy, which is something I strive to create in my works. However visually similar my works may be, to earlier modernist artists like Rothko, or other visually similar contemporary artists like the Japanese painter Miya Ando, (fig 14.) and the American photographer Eric Cahan who both like to work in series, neither artist’s work is based on a process of writing. Cahan takes sky photographs (fig 13.), dealing with time, light, and nature. He does not manipulate them and relies on pure photography with a distinct sense of place and time; all his images are specifically named by geographical place, and exact time, and linked to map actual references viewable on his website.37 In contrast to my images, which relate to word and memory, and are digitally layered and often have a discernable horizon line.

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Fig 13. Eric Cahan *Sky Series* 2011. chromogenic prints mounted on acrylic. (each 50 × 40 inches)
Ando uses the industrial material of aluminium plates and lacquer to make abstracted serialised monochromatic works based on nature and Zen Buddhism. Ando’s works are created by scratching horizontally on the surface of an aluminium plate, or scrubbing to create cloud-like shapes, which is painted with coloured resins and dyes. My works are made by converting a text into bands of colours with pencil on paper, which is then digitally overlaid on an image, and printed on acrylic sheeting.
Chapter 3: Words Becoming Colour

In *Words Becoming Colour*, I relate to my and other’s processes of translating text into an image and, importantly, words into colour. I look at Lindsey on 'Intertime;' studio processes, the decisions and efforts that result in deceptively simple artwork. Then I discuss the broad areas of colour in my work as transitional, 'liminal spaces,' making process gradually disappear. I examine colour in my work as an experiential, emotional, and metaphorical element. I then explain the idea of horizontal lines of text as space of 'intertime' related somewhat to the spaces between brushstrokes in paintings. I then account for the concept of 'Synthetic-Synaesthesia' in my practice, as the cooperation between 'reading' and 'seeing.' I outline the two kinds of synaesthesia, and how they relate to creative practices. I then explain synthetic synaesthesia regarding poetic metaphor and my artistic intentions. I touch on the history of German Romanticism, which is crucial to the understanding of synaesthesia and experiential colour theory in general; I explain Goethe’s influential and poetic colour theory, and how his system has influenced my system in my studio practice.

I explain how Goethe’s colour theories influenced Turner as a Romantic landscape painter, whose painting *Deluge* was one of a series of works derived from, accompanied by, and exhibited with his epic *Fallacies of Hope* poem, relating this to my process of writing and art making. I briefly explore twentieth-century synaesthesia, where art like my own is not merely reproducing, but making emotion visible. I look at artists like Rothko, who were expressing and transmitting emotion and experience from art. I examine his literary influences and discuss concerning my work the idea that he was trying to achieve his 'biology of art' by layering experiences and universal themes. I explain how synaesthesia and metaphor is perhaps the key to understanding my mind, creative processes,
consciousness, and the idea of neuroaesthetics or synaesthetics as connections between senses, and between art and science. I then compare my studio research and process with a recent 2012 exhibition *Endgame* by Jenny Holzer, in which she transforms redacted government documents into paintings with fields of colour.

The term ‘synaesthesia’ in art can refer to the broad range of experiments that have explored the co-operation of the senses, for example, reading and seeing. The traditional artistic views on synaesthesia have some overlap with the current neuroscientific view on neurological synaesthesia, but also some significant differences in the types of synaesthesia selected, definitions, and the nature of investigations into synaesthesia. While in neuroscientific studies synaesthesia is defined as the elicitation of perceptual experiences in the absence of the normal sensory stimulation, in the arts the concept of synaesthesia is more often defined as the simultaneous perception of two or more stimuli as one gestalt experience. The usage of the term synaesthesia in art should, therefore, be differentiated from neurological synaesthesia of scientific research. Synaesthesia is by no means unique to creative people. However, it is only in recent decades that scientific methods have become available to assess synaesthesia in people. Therefore, to understand the synesthetic experiences of artists before the availability of these investigative techniques, one has to interpret autobiographical information. For instance, there has been a debate on the neurological synaesthesia of artists like Kandinsky.

When we define a metaphor, we do so as a figurative expression, that it always involves a transfer between two different contexts. Naturally, this means that metaphors are not only a figure of speech but also a figure of thought – perhaps art serves as something like a portal to metaphors of imagination. Creativity has much to do with the ability to create metaphors, ‘meta’ being the Latin prefix for ‘beyond’ or ‘transcending’. Metaphor is a metacognitive process, i.e. a thought about thought, and is used to describe a crossover of modes, a

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40 I would like to point out that Synesthetic art may refer to either art created by synesthetes, or art created to elicit a synesthetic experience in the general audience. I should make the distinction that my work is meant to evoke synesthetic associations in a general, (wholly non-synesthetic) audience. I am attempting to colour synaesthesia in creating my works of art, which often involves attempting to capture, select, and transmit synesthetic experiences into my paintings. Writers have used synesthetic techniques within their craft to recreate the synesthetic experience, both Arthur Rimbaud and Charles Baudelaire are thought to have been synesthetes, and both are notable for actually tackling the subject head-on. For Baudelaire, there was a relationship between sensation and emotion; he was a fan the theologian Emanuel Swedenborg’s theory that every element of existence corresponds to another in a spiritual sense of universal connection.
universal translator of sensory concepts, and a poetic comparison, visual or verbal, that uses one thing to represent another. A metaphor is a kind of mental encounter; it can produce a flash of insight. The poetic form of the metaphor allows us to counterbalance rational thinking with the creative potential of abstract ideas, by making the words more faithful to their sensual origins. Metaphors are grounded in our bodily experiences of the world. Artists use metaphors to bridge differences between seemingly dissimilar images and ideas. In art, synaesthesia and metaphor are united. Through the arts, synesthetic experiences became communicable and blended with an artist's personal vision. To some extent, all forms of art are synesthetic. Of course, there is a significant difference between 'personal synaesthesia' and 'created synaesthesia'. For a natural synesthete, synaesthesia is an integral part of his/her sense perception, but for an artist, synthetic synesthetic art is the result of an artistic intention.

Rimbaud said, "The poet makes himself into a seer by a long, tremendous and reasoned derangement of all the senses." 41 In art synaesthesia is a cross-sensory perception evoked by the experience of art, there are many kinds but I will concentrate on those relevant to my work (synesthetic images, literary synaesthesia, and poetic synaesthesia) Synesthetic images are images that accumulate striking metaphorical resonance. Literary Synaesthesia is a poetic expression or metaphorical articulation of a sensorial correspondence and Poetic Synaesthesia is a metaphoric-semantic fusion, to create a virtual image. Rimbaud's "reasoned derangement of all the senses" is focused on liberating their potential. His poetry reflects the immediacy of experience, intensified and enriched by a confusing and intermingling of different sensations. Regarding the history of synaesthesia, Richard E. Cytowic reminds us that: "Although medicine has known about synaesthesia for three centuries, it keeps forgetting that it knows... subjective experience, such as synaesthesia, was deemed not a proper subject for scientific study" 42 in art, because synergy is the essence of the living present and the essence of art. At a basic level, science examines and explains 'how' and art provides a vision of 'why'. By which I mean that points a direction, and science provides the transportation to get you there.

41 On May 15, 1871, Rimbaud wrote his famous Lettre du voyant to a friend, Paul Demeny: "I say that one must be a seer, make himself a seer. The Poet makes himself a seer by a long, immense and reasoned derangement of all the senses... He exhausts in himself all the poisons, to preserve only their quintessences... For he arrives at the unknown..."
Should your glance on mornings lovely
Lift to drink the heaven’s blue
Or when sun, veiled by sirocco,
Royal red sinks out of view –
Give to Nature praise and honour.
Blithe of heart and sound of eye,
Knowing for the world of colour
Where its broad foundations lie.

– Johann Wolfgang von Goethe

One of the most important concepts of the German Romantic movement is the doctrine of Synaesthesia, in which the expressive power of all art forms blends together with science and philosophy in aiming to create the ultimate artistic experience. The doctrine of Synaesthesia received its first formal declaration in the Athenaeum of the Schlegel brothers. Colour is an essential part of how we experience the world, both neurologically and culturally. In order to understand modern colour theory, it is important to examine one of the earliest scientific explorations of colour theory came from the German poet, Johann Wolfgang von Goethe, who in 1810 published his Theory of Colours, an important treatise on the nature, function, and psychology of colours. Writing as an artist “As to what I have done as a poet... I take no pride in it... but that in my century I am the only person who knows the truth in the difficult science of colours – of that, I say, I am not a little proud, and here I have a consciousness of a superiority to many.” Though the work was dismissed by a large part of the scientific community, it remained of intense interest to a group of prominent philosophers and physicists, including Arthur Schopenhauer, Kurt Gödel, and Ludwig Wittgenstein. One of Goethe's most radical points in his Optiks of 1704 was a refutation of Newton’s ideas about the colour spectrum, suggesting instead that darkness is an active ingredient rather than the mere passive absence of light. “Light and darkness, brightness and obscurity, or if a more general expression is preferred, light and its absence, are necessary to the production of colour... Colour itself is a degree of darkness.” Nevertheless, the most fascinating of his theories that are relevant to my practice explore the psychological impact of different colours on mood and emotion. Ideas derived by the poet’s intuition, which are part entertaining

43 A literary journal founded in 1798, considered the founding publication of German Romanticism.
46 Goethe, Theory of Colours, 28.
accounts bordering on superstition, part prescient insights corroborated by hard science some two centuries later, and part purely delightful manifestations of the beauty of language (for example, Goethe’s description and explanation of the colour yellow).  

Goethe also included subjective aesthetic qualities in his colour wheel, under the title of “allegorical, symbolic, mystic use of colour,” establishing a kind of colour psychology. He associated red with the “beautiful”, orange with the “noble”, yellow to the “good”, green to the “useful”, blue to the “common”, and violet to the “unnecessary”. These six qualities were assigned to four general categories of human cognition: The rational (Vernunft) to the beautiful and the noble (red and orange), the intellectual (Verstand) to the good and the useful (yellow and green), the sensual (Sinnlichkeit) to the useful and the common (green and blue) and, closing the circle, imagination (Phantasie) to both the unnecessary and the beautiful (purple and red).

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47 See Appendix I, ii  
48 (Allegorischer, symbolischer, mystischer Gebrauch der Farbe)  
To create my recent body of work, I used similar subjective qualities.  

Though not a work of science, the Theory of Colours is an absorbing early attempt to account for the philosophy and artistic experience of colour, bridging the intuitive and the visceral. His influence on art came to some fulfilment when several pictorial artists, above all Philipp Otto Runge, took an interest in his colour studies. In addition, after translation into English in 1840, this theory became widely adopted by the art world – especially among the Pre-Raphaelites. Wassily Kandinsky considered it “one of the most important works.” In addition, it is known that J.M.W. Turner, who is a significant influence on my work, studied it comprehensively and referenced it in the titles of several paintings.

Fig 16. J.M.W. Turner. *Light and Colour (Goethe’s Theory) – The Morning after the Deluge – Moses Writing the Book of Genesis*. 1843. Oil on canvas, 78.5 cm × 78.5 cm Tate Britain, London, The Turner Collection.

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50 See Appendix II, i
The best example of this influence on Turner's late work is Light and Colour (Goethe's Theory) – The Morning after the Deluge – Moses Writing the Book of Genesis, which was exhibited in the Royal Academy in 1843.\footnote{54} Turner's pendant piece titled Shade and Darkness – The Evening of the Deluge\footnote{55} was also exhibited in 1843. In both works Turner does not attempt to portray the flood as a realistic image. Instead he depicts the præmæval forces of nature abstractly. \textit{Fallacies of Hope} is a poem that Turner wrote to parallel the two paintings when exhibited at the Royal Academy.\footnote{56}

\begin{verbatim}
'The ark stood firm on Ararat; th'returning sun
Exhaled earth's humid bubbles, and emulous of light,
Reflected her lost forms, each in prismatic guise
Hope's harbinger, ephemeral as the summer fly
Which rises, flits, expands, and dies.'
\end{verbatim}

The painting depicts the biblical deluge where the natural effects of light and weather, i.e. atmosphere, play an significant role on Turner's vision. Here man is portrayed as passive through his inability to control nature. Typical of the art of the Romantic period, the sublime in nature is beautiful to the eye, yet has the power to destroy and recreate life - the creation of man, light, and water, which reflects heavenly light. As expressed in the title of the painting, Turner found interest in Goethe's \textit{The Theory of Colours}.\footnote{57} Two similarities to my works are the blurring of images, and his primary colour palette (red, yellow, and blue)\footnote{58}. It is entirely possible that Turner attempts to justify the belief that the eye is always trying to form an image as it tries to recreate nature. I would also venture to state that traditionally in western art, colour is used as an accessory to form, but Turner’s attraction to light and colour now allows colour to take the place of form.

According to Goethe's theory, the creation of colour is dependent on the distribution of dark and light reflecting through a transparent object.\footnote{59} Turner uses essential concepts from Goethe's theory, which is a rejection of Newton's seven Colour Theory, and expresses the belief that every colour was an individualised combination of light and darkness. Michael Duck describes Newton's reasoning in his theory of light and colour was too simplistic for

\begin{footnotesize}
\footnote{54 Tate Britain N00532}
\footnote{55 Tate Britain N00531}
\footnote{56 Ibid.}
\footnote{58 Gerald Finley. \textit{Angel in the Sun: Turner's Vision of History}. 1999, 530-548.}
\footnote{59 Ibid.}
\end{footnotesize}
Goethe. As a result, Goethe found his form of vision in regards to the physiological aspects of the concept of colour. Goethe claims that there is an infinite amount of colour variation, and through his paintings, Turner attempts to reflect this theory. Turner is also responding to the ‘plus’ and ‘minus’ concepts that Goethe created to address both emotions and the eye. It is possible that his focus was the after-image that is left on the retina after seeing an image. Within this afterimage, the ‘plus’ represents the colours red and yellow which are intended to evoke buoyant feelings, while the colour blue contrasts by creating the emotions of melancholy and desolation. According to Goethe’s concept, yellow undergoes a transition of light, becoming darker when light reaches its peak, just as the sun shines in the sky and develops into a white pure light that is, in fact, colourless. Furthermore, as that light deepens, the yellow evolves into an orange and then finally to a ruby red hue. Turner illustrates in this work the process of yellow transitioning into phases of light, by showing how, as the viewer moves away from the centre, the edges get darker.

The first half of the 20th century began with a growing vitality and fascination for science and technology, psychology, social experimentation, and creative innovation. The turn of the century evolved into an exploration of new artistic horizons, a liberation of the imagination, and a revolutionary extension of the concept of art. It would be impossible to discuss colour theory in the twentieth century without mentioning the Swiss-born artist and theorist Johannes Itten, who taught at the Weimar Bauhaus from 1919-1922 published; among many others, the hugely influential later The Art of Color in 1970. His colour palettes and studies of colour interactions directly influenced the Op Art and colour based abstraction movements. His teachings and those of other Bauhaus theorists like Josef Albers were adapted for Australia by the Shillito Design School in Sydney.

61 Ibid.
63 Ibid.
Artists in this period used the concept of synaesthesia to cross borders in art, inspired by the redefinition of time and space by scientists and philosophers. For example, when Paul Klee said: "Art does not reproduce the visible; rather, it makes visible." He highlighted the conundrum of making visible what is felt and experienced by others, and another example is Einstein's 1907 theory of relativity.⁶⁵ Mark Rothko later said:

A painting is not about experience, it is experience..."⁶⁶ continuing, "...I'm not an abstractionist... I’m not interested in relationships of colour or forms... I’m interested only in expressing basic human emotions -- tragedy, ecstasy, doom and so on -- and the fact that lots of people break dand cry when confronted with my pictures shows I communicate those basic human emotions... The people who weep before my pictures are having the same religious experience I had when I painted them.⁶⁷

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⁶⁵ (The conversion of matter into energy, or E = mc²).
⁶⁶ Dorothy Seiberling, "The Varied Art of Four Pioneers," LIFE, November 16, 1959, 82.
Rothko’s work was informed by Greek mythology and Aeschylus, the Elizabethan works of Shakespeare, Tolstoy and Nietzsche, and his Russo-Judaic heritage. He imbued it with emotional content that he articulated through a range of styles that evolved from figurative to abstract, similar to my work. His work consists of horizontal divisions of soft floating colour spaces (fig 17.) that are an invitation to enter into the depth of the fields, and to become entirely saturated within them. The undefined background envelops the viewer and evokes a spiritual feeling of an infinite landscape. The painting has an almost breathing energy. Because of the luminous quality, the colours seem to move back and forth, as if it were another living presence. Rothko created something like what I am trying to achieve, that is, my original biology of art. By the layering of one experience over another, Rothko’s paintings seem to aspire the emotional condition of music, suspending sound in colour by radiating visually as silent music. The sensibility of the colour is real and abstract at the same time. Rothko himself felt that the works could express emotions associated with universal themes from his favourite stories, such as tragedy, ecstasy, and the sublime as I do with my writing of poetry.

Regarding contemporary visual art, and text metamorphosing into colour and image, Jenny Holzer’s *ENDGAME* exhibition\(^{69}\) represents a similar process to the one developed in my studio. The works (fig. 18, 19) were a return to painting for Holzer, thirty years after surrendering the medium of painting for installation. My works are a return to mixed media after painting for a similar period. Holzer is using found text:

> During her search for subject matter for her usual medium of electronics and projections, Holzer found a number of heavily redacted U.S. government documents in 2004 where little text was legible. These opaque documents became the grounds for new paintings. This series of paintings allude to the Suprematist works of Kazimir Malevich.\(^{70}\)

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\(^{69}\) Skarstedt Gallery, 2012.

Holzer began the process of making these works with found and fragmentary text documents relating to state condoned torture, which she converted to fields of colour. I begin my works with found words and fragmentary phrases that grow into poems, and then I and convert each sentence or verse into colour using intuitive synthetic-synaesthesia.

Fig 19. Jenny Holzer, *TOP SECRET 3. (study)* (process from right to left: Partially redacted document, fully redacted document, and fully redacted document with colour)

Holzer’s palette was based on Malevich, who famously said, “colour is light”.71 This limited colour palette was thought at the time to be the best pigments for imitating the reproduction of the natural world,72 therefore entering a Suprematist painting is perhaps entering a world of light. This similarly supports my assertion that I am painting with light. Though Holzer is using a Suprematist palette, for the second stage of developing my works in the studio I use a limited palate of 100 coloured pencils,73 which when inter-hatched become a range of myriad colours. Holzer appears to be using her chosen palette for aesthetic and political purposes, and the Suprematists believed that avant-garde art should be used for social purposes, but had their optimism crushed under an increasingly authoritarian regime. Holzer perhaps believes we are living under a similar political situation where torture has become institutionalised. Whereas, I am using an experiential palette based on vision, intuition, and

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72 Zinc whites, vermilion, cadmium and chrome yellows, emerald green, cobalt blue, ultramarine, carbon blacks. (*InCORM Journal Vol. 2 Spring-Autumn 2011*)
73 Crayola 100 Pack Coloured Pencils (for a complete list of colours please see Appendix I, ii)
intense emotion founded on the principles of 19thC Romanticism, which of course has similar notions of individual liberation. The emotional individual in the landscape is perhaps what my works are trying to evoke.

The catalogue states that “The colour, scale, and the mark of the hand are the only alterations that Holzer makes; the graphic geometric shapes are actually the censor’s original marks”. This relates to the second stage of my process, reducing verses of text to colour using coloured pencil scribble that in some cases is similar to asemic writing. Holzer’s subtle alterations exacerbate how much of the redacted document one is not allowed to see. My modifications to my texts express how little of the ‘other’ person one can know and understand and that colour is perhaps more of a universal medium of communication.

In Holzer’s paintings, the blocks of redacted black that constituted the censored document became the individual brush strokes, geometric passages of colour, and captured gestures that indicate the contingency of the medium. In my works, the blocks of text translate into the colours that I envision for each block, later becoming ‘visually dissolved’ by a digital blurring filter that partially obscures the landscape behind. In Holzer’s TOP SECRET 11, a redacted paragraph is reproduced as a chromatic fade. Black dissolves to purple and then into the continuum that joins red to pink. Before the paragraph ends, pale blue resolves to white only to open into tangerine and orange. When a document is rendered as painting, the viewer becomes attuned to the time of looking and the acts that resulted in making of the artwork. In Holzer’s works, after viewing one can conceive of the censored document as a contrivance. What is it working to hide? In my work, the viewer is attuned to the act of writing, reading and the feelings associated with such a process. In my work Silent Argument in Light of Recent Events, each colour shifts and dissolves more gently and more subtly, the layer of colour sits like a filter in the foreground of each panel, mediating our view of an imagined place and the infinite and omnipresent horizon.
Conclusion

_The Painted Word – Writing the Image_ began as a research project I began to understand the relationship between writing and art-making in contemporary art, and in my practice. To facilitate this, I endeavoured to develop an evolving list of research questions, most importantly: What is the relevance of writing to the form of contemporary art in the 21st century? Followed by, what is the relevance of writing to the practice of contemporary visual art? Also: How can a process like synaesthesia be used to translate writing into colour field art? I desired to have a clear understanding of where to place my work within the expanded field of contemporary art, clearly identify the theories and concepts behind my work, and then experiment to grow and develop my techniques.

Regarding the research question: What is the relevance of writing to the form of contemporary art in the 21st century? In my research into this complex dialectic, I found that writing has been a highly relevant and significant influence on literary based contemporary art, from the works of Rothko and Pollock to the asemic text and playfully erased poetry of Cy Twombly, and the redacted document works of Jenny Holzer. Investigating the history of the semiotics and aesthetics of text and image helped me understand the differences and the formal interplay between the different mediums. For the Question: What is the relevance of writing to the practice of contemporary visual art? I found that art derived from text emanates from a substantial imaginative foundation, and is possibly more coherent as a repeating series when based on a text. I looked at the modernist works of Pollock and Rothko, and I believe that literary base gives the abstract work a substantial narrative and emotional foundation that it would otherwise lack, remaining just an exercise in medium and formal elements. For example, for Twombly, his great love of poetry allowed him to find his unconventional expressive voice, erasing or developing his writing into monumental asemic gestural scribble, metamorphosing from thinking text into feeling abstraction. This also gave me the confidence to integrate further these elements within my work and find my unconventional expressive voice. Moreover, concerning the question: How can a process like
synaesthesia be used to translate writing into colour field art? I struggled to develop a method to achieve this end. And then came the realisation that - taking a leaf from Goethe’s Colour Theories - once I had identified intellectual and emotional values for colours, I was able to translate paragraphs of my writing into fields of colour more easily, a process which now could easily facilitate the translation of larger texts into bodies of work.

During the first stage of my investigation, I read critically, I explored and expanded my understanding of the history and theory of art and text, and proceeded with my studio work. I was consciously struggling, and failing to find a new way for text and visual art to intercommunicate clearly, and make art that is contemporary and of its time. In the essay What is the Contemporary by Giorgio Agamben.74 Agamben defines that to be precisely ‘of one’s time’ is to fundamentally acknowledge the element in the present that always eludes us. Agamben interprets the contemporary as an experience of profound dissonance: “Contemporariness is, then, a singular relationship with one’s time, which adheres to it and, at the same time, keeps a distance from it. More precisely, it is that relationship with time that adheres to it, through a disjunction and an anachronism.” Such a statement reminds us of the frequent elision; or slippage, that occurs between the conceptualisation of the ‘modern’ and the categorization of the ‘contemporary’. These terms are not synonyms. To be ‘contemporary’ is to experience a state of proximity with one’s temporality. In his discussion, Agamben attempts to articulate the idea that the ‘contemporary’ is an ahistorical concept; not a label of periodization, but an existential marker, the now. This perspectiveforegrounds the critical importance of context and re-contextualization when forming and understanding of the contemporary. For Agamben, the mode of thought that this position demands is one that involves an integral epistemological difficulty: “The contemporary is he who firmly holds his gaze on his time so as to perceive not its light, but rather its darkness. All eras, for those who experience contemporariness, are obscure. The contemporary is precisely the person who knows how to see this obscurity, who is able to write by dipping his pen in the obscurity of the present.” This idea of contemporaneity and obscurity struck a chord with my way of seeing the world and methods of working.

74 Giorgio Agamben 2009.
However, in the latter part of my investigation, frustrated, I discarded my previous methods of working, and artworks, which I felt lacked the artistic breakthroughs I was seeking. In this period of necessary developmental thought and procrastination, I had a breakthrough – I let go of the past, I stopped explaining what I thought I was doing, and who I thought I was, and I invented the next moment. I discovered a new process for translating text into visual art, developed using an intuitive synesthetic process, where fields of colour relate to mood and emotion. This opened up all the new avenues of enquiry that I had been hoping to discover and investigate; it has given my practice the ability and evolve and explore new fields such as chromatology, studying colours and chromatics. The etymology of words, their definitions, and also their more subjective meanings, and also affective science, the scientific study of emotion or affect. This includes the study of emotion elicitation, emotional experience and the recognition of emotions in others. In particular the nature of feeling, mood, emotionally compulsive behaviour, decision making, attention and self-regulation, as well as the underlying physiology and neuroscience of the emotions.

Exploring colour as a translation process has become an important key to understanding my mind, especially my intuitive creative process because the connection between art and synaesthesia can reveal specific aspects of human consciousness with great clarity. I have found that synaesthesia and metaphor also play a significant role in the understanding of what happens intuitively in our minds when we create art.

The series *Silent Argument in Light of Recent Events* embodies the key themes and arguments advanced in each chapter of this thesis. In other words, fields of colour are used to represent the written text, thought becomes text, emotion becomes colour, colour becomes drawing, drawing becomes an image, the image is ‘written into’ existence, perhaps almost like a reverse of the act of iconoclasm. Each panel is a demarcated space of distillate values; they allude to language and more specifically writing, but also what is between the range of language and image. Between these is pure feeling and emotion, and also, a mystery that hopefully entices the viewer to re-examine their relationship with text, colour, experience, and I hope a deeper understanding of the other.
As an artist living in our new world, where much is possible but little makes sense, I’m always looking for ways to deal with and interpret the world. How can one go around solving problems that most people do not know they have, in ways they cannot understand? Creatively how do we deal with, and process, circumstances and events? How can we combat the sicknesses of our age: vanity, malaise, detachment, isolation and greed? Perhaps we can do this with works of art that embody empathy, kindness, connectivity and generosity. I hope that my work might even entice the viewer to a little rebellion, living as we do in a society that profits from the generation of insecurity and self-doubt. I hope the viewer might be provoked into both liking themselves, and trying to understand others just a little bit more, and that I think is a rebellious act.
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Appendix I

i. The Expanded Field

Diagram based on Rosalind Krauss's theory described in the essay 1979 'Sculpture in the Expanded Field' Source: California College of the Arts (CCA) the Wattis Institute of Contemporary Art, 2012 exhibition: "The Way Beyond Art 3, Architecture in the Expanded Field."^75

ii. Goethe's The Theory of Colour (excerpt)
Note: Paragraphs in Goethe's The Theory of Colour manuscript are numbered.

YELLOW:

765. This is the colour nearest the light. It appears on the slightest mitigation of light, whether by semi-transparent mediums or faint reflection from white surfaces. In prismatic experiments it extends itself alone and widely in the light space, and while the two poles remain separated from each other, before it mixes with blue to produce green it is to be seen in its utmost purity and beauty. How the chemical yellow develops itself in and upon the white, has been circumstantially described in its proper place.

766. In its highest purity it always carries with it the nature of brightness, and has a serene, gay, softly exciting character.

767. In this state is agreeable and gladdening, and in its utmost power is serene and noble, it is, on the other hand, extremely liable to contamination, and produces a very disagreeable effect if it is sullied, or in some degree tends to the minus side. Thus, the colour of sulphur, which inclines to green, has a something unpleasant in it.

771. When a yellow colour is communicated to dull and coarse surfaces such as common cloth, felt, or the like, on which it does not appear with full energy, the disagreeable effect alluded to is apparent. By a slight and scarcely perceptible change, the beautiful impression of fire and gold is transformed into one not undeserving the epithet foul; and the colour of honour and joy reversed to that of ignominy and aversion. To this impression the yellow hats of bankrupts and the yellow circles on the mantles of Jews, may have owed their origin.

ii. Crayola 100 Pack Coloured Pencils
(The following is a complete list of the pencils - Colour values are approximate.)

Red #C91111 Aqua Green #5BD2C0 Bronze Yellow #A78B00 Bubble Gum #FFC1CC Cocoa #35281A Antique Brass #CD9575 Purple Heart #69359C Titanium Yellow #EEE600 Red Orange #D8E0E9 Golden Yellow #F6E120 Cool Gray #788193 Cerulean #006A93Gold #B67200 Arctic Lime #D0FF14 Purple Pizzazz #FE4EDA Tropical Rain Forest #00755E Orange #FF8000 Gray #808080 Dark Br#514E95 Harvest Gold #E2B631 Lilac #C8A2C8 Electric Blue #7DF9FF Rackley #5D8AA8 Viridian Green #009698 Yellow #F6E2B0 Jade Green #7E9156 Green Blue #09FAB Lime Green #6EE6B6 Metallic Blue #4F738E Fiery Rose #FF5470 Rich Black #004000 Vivid Tangerine #FFA089 Yellow Green #51C201 Light Blue #83AFDB Lemon Yellow #F4FA9F Mango #FFC800 Metallic Bronze #5B391E Heat Wave #FF7A00 Royal Blue #4169E1 Wild Blue Yonder #A2ADD0 Green #1C8E0D Magenta #F865CB Light Orange #FED8B1 Mauve #CC99BA Metallic Copper #B2592D Kelly Green #4CB817 Rust #B7410E Winter Sky #FF007C Sky Blue #09C5F4 Mahogany #B44848 Maroon #A3E12 Navy Blue #00003B Olive #808000 Magic Mint #AA0D1 Scarlet #FF2400 Blue #286B29 Peach #F5D4B4 Pine Green #007872 Orchid #BC6C4AC Plum #583759 Melon #FDBCB4 Shamrock #33CC99 Violet (Purple) #7E44BC Pink #FCA8CC Raspberry #AA0570 Pale Rose #DCCCD7 Ruby Red #F62217 Neon Carrot #FFA343 Sienna #B82D17 White #FFFFFF Tan #CC8454Salmon #FFD3CB Sand #EBE1C2Silver #A6AAAA Pacific Blue #1CA9C9 Stormcloud #4F666A Br#943F07 Light Br#BF6A1F Slate #7C7C7C Taupe #B99685 True Blue #0073CF Peridot #E6E200 Sunset Orange #FD5E33 Black #000000 Yellow Orange #FD9800 Turquoise #17BFDD Teal #0086A7 Warm Gray #8C7D7D Platinum #E54E2E Terra Cotta #E2725B
Appendix II

i. Colour Associations

This is a short list of subjective word associations used by myself as a guide when converting poetic text into colour for my works.

Primary Colours

**Yellow**: activity, confidence, happiness, joy, knowledge, laughter, cheerfulness, warmth, optimism, hunger, satisfaction, sunshine, intensity, frustration, forgiveness, wisdom, youth.

**Red**: Danger, desire, fire, romance, lust, warmth, comfort, madness, energy, excitement, tension, triumph, intensity, urgency, violence, vitality, anger, blood.

**Blue**: Authority, balance, calmness, compassion, coldness, depth, freshness, gentleness, hope, introspection, isolation, peace, serenity, solitude, stability, technology, tranquillity, transparency, trust, truth, loyalty, truth, focus, water.

Secondary Colours

**Orange**: Happiness, energy, excitement, enthusiasm, warmth, sophistication, change, stimulation, wisdom.

**Green**: Naturalness, coolness, fertility, foliage, grass, freedom, growth, health, envy, nature, tranquillity, fertility, luck, hope, languidness, renewal.

**Purple**: Ambition, anxiety, compassion, creativity, extravagance, exoticism, grandeur, introspection, justice, luxury, intelligence, mystery, nostalgia, passiveness, pride, reflection, sadness, secrecy, sensuality, sorrow, suffering, spirituality, truth, respect, mystery, vanity.

Other Colours

**Brown**: Stability, sadness, warmth, comfort, earthiness, naturalness.

**Pink**: Infatuation, intimacy, gentleness.

**White**: Purity, innocence, cleanliness, sense of space, neutrality.

**Black**: Power, strength, intelligence, death.

**Grey**: Melancholia, neutrality.
AN ARTIST'S MANIFESTATION:

AN ARTIST SHOULD WORK ALOT
AN ARTIST SHOULD NOT BE BIAS
AN ARTIST SHOULD IRREGARDLESS
AN ARTIST SHOULD SEIZE TO AMAZE
AN ARTIST SHOULD NOT BE EFFECTED
AN ARTIST SHOULD REALLY CARELESS
AN ARTIST SHOULD FIRE DISTINGUISHER
AN ARTIST SHOULD BE SELF DEFECATING
AN ARTIST SHOULD EVAPORATE THE CITY
AN ARTIST SHOULD HAVE INTEREST PEEKED
AN ARTIST SHOULD NOT BE SELF ILLUSIONAL
AN ARTIST SHOULD POSE IRONY IRONY IRONY
AN ARTIST SHOULD ALWAYS BE PUNCTUATION
AN ARTIST SHOULD BE AS PACIFIC AS POSSIBLE
AN ARTIST SHOULD HAVE PHOTGENIC MEMORY
AN ARTIST SHOULD FORM OPTICAL CONCLUSIONS
AN ARTIST SHOULD BE A SUPPOSITORY OF WISDOM
AN ARTIST SHOULD BE A WOLF IN CHEAP CLOTHING
AN ARTIST SHOULD BE FOR ALL INTENSIVE PURPOSES
AN ARTIST SHOULD HAVE EXTRA CENTURY PERCEPTION
AN ARTIST SHOULD BE PIGMENTS OF YOUR IMAGINATION
MY ART PRACTICE IS POETRY
I LIKE IT WHEN WORDS BEND
WHAT'S THE FUTURE OF ART?
I LIKE IT WHEN WORDS BLEED
WHATS THE FUTURE OF POETRY?
I LIKE IT WHEN WORDS BREAK
THE FUTURE OF ART IS POETRY
I LIKE IT WHEN THEY RAINBOW
THE FUTURE OF POETRY IS ART
IN
THE DAWN
MORE
I CAN ADORE
YOUR BODY
OF WATER
MEETS MINE
TOGETHER
GREETING
THE
UNKN
DAY
THOSE WHO DO,

REACH

THOSE WHO CAN’T DO,

TEACH

THOSE WHO DO AND TEACH,

PREACH

THOSE WHO CAN’T DO OR TEACH,

BITCH
SITTING IN A DINER IN HOLLYWOOD

DRINKING A COLA I DIDN'T WANT

LIVING SOMEBODY ELSE’S DREAM

LIVING SOMEBODY ELSE’S DREAM

DRINKING A COLA I DIDN'T WANT

SITTING IN A DINER IN HOLLYWOOD
NOBODY MAKES THINGS IN THIS COUNTRY ANYMORE MAKE ART MAKE LOVE MAKE TEA MAKE BELIEVE IF YOU MAKE THINGS YOU ARE FREE

04. (overleaf) Guy Peppin Silent Argument in Light of Recent Events IV chromogenic archival print mounted on acrylic (760 × 500 mm)
REIMAGINATION OF THE MUSEUM

(A GUIDED PROCESS FOR ARTS PROFESSIONALS)

1. ENTER GALLERY.
2. CONSIDER THE ART.
3. UNDRESS.
4. BEGIN DANCING.
5. AVOID CAPTURE.
6. CONTINUE DANCING.
7. FINISH DANCING.
8. REDRESS.
9. LEAVE MUSEUM.
THE LIVES WE LEAD AT NIGHT

YOU ARE IN THE STREETS OF ME

TO LEARN MY LANGUAGE

AS I AM DRIFTING IN THE LIGHT

YOU ARE IN DENIM AND WE

AND ARE IN THIS TOGETHER
CREATION FROM SELF DESTRUCTION

(A GUIDED PROCESS FOR ARTS PROFESSIONALS)

1. SPONTANEOUS KISSING ON THE MOUTH AS INSPIRATIONAL SOURCE.
2. SERIAL AND/OR SPEED DATING AS A FORMAL RESEARCH METHOD.
3. FALL IN LOVE AS AN ATTEMPT TO GENERATE NEW WORKS OF ART.
4. PUBLIC DISPLAYS OF AFFECTION AS PERFORMATIVE EXPERIMENTS.
5. LET YOUR HEART BE BROKEN WITH A DOCUMENTARY PROCESS.
6. GET OUT OF BED, DRY YOUR EYES, SHOWER. RETURN TO STEP 1.
PUBLIC THOUGHTS:

WHAT SHOULD I DO?
WHERE SHOULD I SEE?
WHAT SHOULD I SAY?
WHAT SHOULD I READ?
WHAT SHOULD I BUY?
WHEN SHOULD I DIE?

PUBLIC NOTICES:

YOU MAY NOT DO THIS.
YOU MAY NOT SEE THIS.
YOU MAY NOT SPEAK THIS.
YOU MAY NOT READ THIS.
YOU MAY NOT BUY THIS.
YOU MAY NOT DIE HERE.
SOME DAYS YOU ARE A PARADE
OF COMPLIMENTS AND GRATITUDE

ROSE PETALS DRIFTING DAROUND
FROM OUR WINDOWS TO THE STREETS

SOME DAYS YOU'RE A MACHINE GUN
OF TAUNTS AND TEASING INGRATITUDES

YOU ROUND DRINKING ROULETTE HOURS
WITH EVERY SIXTH WORD MY BULLET

KITCHEN WALLS POCKMARKED FROM
YOUR SPITTING SHRAPNEL TONGUE

WHILST MY HAMMER TICKS AGAINST
THE EMPTY CHAMBER OF MY THROAT

BUT WHAT COULD I DO TO DISARM
THE HOT MUZZLE OF YOUR MOUTH

WHEN YOU CAME HOME FULLY LOADED
AND I BROUGHT DINNER TO A GUNFIGHT
WOULD YOU'VE LIKED ME MORE,
IF I'D FIXED THE THINGS WE BROKE
AND LET YOU BUY MY SOCKS, AND
NOT COMPLAIN, AND NEVER EXPLAIN
AND SAY NO-NO-NO TO YOU, AND
SPENT MORE TIME WITH FRIENDS?

WOULD YOU'VE WANTED ME MORE
IF I'D BECOME THE JEALOUS TYPE
AND STARED-DALL THE STRAYS
TOLD YOU THAT YOU'RE SMOKING HOT
AND I WANT YOU, AND I'LL TAKE YOU
WHENEVER, AND WHEREVER I LIKE?

WOULD YOU'VE LOVED ME MORE,
IF I'D CRIED SOMETIMES AT THE FILMS
WE WATCHED TOGETHER. BECAUSE
I READ THIS IN THAT MAG YOU LEFT
THAT ALL THESE THINGS ARE WHAT
YOU REALLY WANT FROM ME,
AND I WANT YOU.
MY HAIR, IN BLOOM
MY EYES, A HEAD
MY HIDE, A FENCE
MY WILL, MY LEGS
MY HAND, YOUR DOOR
MY FEET, MY HEART
ONCE IN AWHILE,

YOU WANT TO THRIVE

ONCE IN AWHILE,

KNEEL DBE KIND

ONCE IN AWHILE,

YOU WANT TO SURVIVE

ONCE IN AWHILE,

GET OUT OF THAT GRIND

ONCE IN A WHILE,

CONSIDER OR CONTRIVE,

TO

ONCE IN AWHILE,

BLOW YOUR

DAMN MIND.
GUY PEPPIN

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EDUCATION
2015-2013 Master of Fine Arts, Sydney College of the Arts, The University of Sydney
2008 Bachelor of Fine Art Honours (Drawing) National Art School, Sydney
2007-2005 Bachelor of Fine Art, National Art School, Sydney
2001-1999 Advanced Diploma of Graphic Design SIT Design Centre, Enmore, Sydney

SOLO EXHIBITIONS
2011 Voyager Liverpool Street Gallery, Sydney
2011 Room 10 Drawings (studio show) Chateau Marmont, Los Angeles
2009 Return to Sender Liverpool Street Gallery, Sydney
2007 Recent Prints (studio show) Collaroy Beach, Sydney

GROUP EXHIBITIONS
2015 Post Graduate Exhibition, SCA Galleries
2013 LSG 2013 Liverpool Street Gallery Group Exhibition
2010 RBS Emerging Artist Prize, Aurora Place, Sydney
2010 Being Born Again Project, NAS Cellblock Theatre
2009 RBS Emerging Artist Prize, Aurora Place, Sydney
2009 Drawcard 2009, National Art School, Sydney
2009 Summer Exhibition Liverpool Street Gallery Group Exhibition
2008 Virtually Obsessed. Guy Peppin & Emily Fitzgerald. NAS Library Stairwell Gallery
2008 NAS Honours Show 08, National Art School Gallery, Sydney
2008 Heroine East Sydney Doctors
2008 Let the Blood Run Free East Sydney Doctors
2008 Drawcard 2008, National Art School, Sydney
2008 Pymont Art Prize, Tap Gallery, Sydney
2007 NAS Degree Show & Studio Show 07 National Art School Gallery, Sydney
2007 International Show. Xanadu Gallery, Ulaanbaatar, Mongolia
2007 The Capitals Project. Han Jun Arts Centre, Hong-ik University, Seoul, South Korea
2006 Group Showing Speakeasy Artist Space. Causeway Bay, Hong Kong
2003 ICOGRADA Galleria. ICOGRADA Montréal, Québec, Canada
2003 DIGIT International Poster Competition, Sydney
2001 SIT Design Centre, Graduate Show, SIT Ultimo

RESIDENCIES
2012 Hancock Park Studios, Los Angeles
2011 Silverlake Lofts Residency, Los Angeles

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COLLECTIONS
Held in private collections in Australia, Canada, UK, USA, and Europe.
List of Images

01. Guy Peppin *Silent Argument in Light of Recent Events I* chromogenic archival print mounted on acrylic (760 × 500 mm)

02. Guy Peppin *Silent Argument in Light of Recent Events II* chromogenic archival print mounted on acrylic (760 × 500 mm)

03. Guy Peppin *Silent Argument in Light of Recent Events III* chromogenic archival print mounted on acrylic (760 × 500 mm)

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