



THE DEVELOPMENT OF A PERSONAL MYTHOLOGY IN
PAINTING RELATED TO MATERIAL AND METAPHYSICAL
ASPECTS OF CHANGE

Mary-Lynne Hallot

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THE DEVELOPMENT OF A PERSONAL MYTHOLOGY IN
PAINTING RELATED TO MATERIAL AND METAPHYSICAL
ASPECTS OF CHANGE.

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ABSTRACT

This dissertation relates certain philosophical, psychological and religious models to a body of practical work. It is centred on a personal investigation into a process of change and development, both within painting and on a personal level.

The practical work shows development from an initial exploration of both materials and concept, to the establishment of a personal mythology.

The Tarot cards, the principles of Alchemy, the Cabbalah and the writings of C.G. Jung, are areas of relevance which inform the paintings and influence the development of the practical work.

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1. INTRODUCTION

This dissertation represents a process of self-examination which is manifest in my particular approach to the painting process.

The three most important aspects of this process are:

- A. The intuitive work process and the manner in which the subject matter develops.
- B. The personally symbolic nature of the subject matter.
- C. That the body of work shows a process of change and development which can be seen against a background of various philosophical, religious and psychological models.

The subject matter that occurs is a result of the intuitive manipulation of materials. Throughout the work I began working without a set programme, responding spontaneously to various associations that I have with changing shape, colour, line, etc. Here it is relevant to refer to C.G. Jung who says:

"The unconscious always manifests itself when the conscious or rational knowledge has reached its limits and mystery sets in, for man tends to fill the inexplicable and mysterious with the contents of his unconscious." 1.

I do not intend to deal explicitly with the personal nature of the subject matter, but the way in which the subject matter develops. Each section of my work shows change both in the development of my technique and the evolution of subject matter. The fact that I began with a series of self-portraits indicates the introspective nature of the body of work. At various stages throughout the work, I have been interested in and influenced by Alchemy, the Tarot, the Cabalah and the writings of C.G. Jung, particularly his concept of an 'Individuation' process. To a lesser extent the writings of Marcel Duchamp and Joseph Beuys supported this interest.

The sketches represent an intuitive exploration on a conceptual level. The concepts become the starting point for further intuitive development in the painting process.

Section One: I began with self-portraits, but felt the need to find other formal and conceptual means to arrive at content in my work. Thus I continued with random photographic images from old magazines and fragments of found objects which I manipulated and combined in an intuitive way. During this process I arrived at certain forms which suggested the egg, larva, pupa and moth cycle. These subjects prompted me to choose materials which were associated with decay e.g. - decayed moth wings, dust, rust, etc. In the same way anthropomorphic forms were created, to which I attached no specific importance at this stage. Some of these images were the 'Hanged Man' forms which evolved in their own particular direction later in the work.

Section Two: In this section I was far more conscious of the way in which I dealt with the emerging subject matter. I confined the moth images to certain works and the anthropomorphic forms to other works. I included certain different materials, which affected the technique. This section includes works which are very different in form, style, materials and subject matter.

Section Three: In these works, I attempted to consolidate patterns and tendencies that emerged in the first two sections. I began to construct my own personal mythology by referring to imagery belonging to certain philosophical models in order to express a personal symbolic journey. I intended to create a body of work in which all aspects of the work demonstrated a process of integration.

2. BACKGROUND

What I personally find most valuable about Alchemy, the Tarot and Jung's writings, is that they all place emphasis on the development of self, through the assimilation of unconscious elements into consciousness. This takes place within a process of continual change. This process reflects the nature of my own particular attempts to understand, as far as possible, my own experience and the nature of my own personal iconography.

Alchemy is concerned with the transmutation of base metal into 'gold'. As Paul Edwards said:

"The essential aim of the alchemist was to transmute matter from the inferior to the superior, from the transitory to the stable." 2.

Viewed against a historical background it should be understood that the obscure and mystical terms which the Alchemists used to disguise their operations, might have been a cover for what was essentially a religio-philosophical belief. In my work, the processing of material may be regarded as a parallel with alchemy in terms of the transmutation of matter, in that the materials I used underwent various chemical and physical changes.

C.G. Jung believed that alchemy was not so much a physical process but a psychological process of change. For example, he says that:

"Paracelsus, knew... that this Nature (Alchemy) was not only a chemical and physical process but also a psychic process... and even if, like all the rest of them he never produced any 'gold', he was yet on the track of a process of psychic transformation that is incomparably more important for the happiness of the individual than the possession of the red tincture." 3.

This ties up with J.E. Cirlot's belief that:

"The age-old concept of the parallel between the physical and the psychic world, (is) an idea which gave rise to the alchemist's postulate that a series of operations upon matter must have repercussions upon the spirit." 4.

Jung defines 'Individuation' as a process of integration in which "The unconscious is assimilated into consciousness." 5.

Jung stated that the term 'individuation' denoted: "The process by which a person becomes a psychological 'individual', that is, a separate, indivisible unity or 'whole'." 6.

I regard the idea of an 'individuation' process as a valid model for examining certain aspects of my work. The subject matter in my work reflects such a process on a symbolic level.

Jung believed in the awareness of all sorts of non-rational forms of perception and knowing, which provide access to unrealized meaning in the collective unconscious.

For this reason Jung regarded very highly all non-rational paths along which man in the past has tried to explore the mystery of life and stimulate his conscious knowledge of the expanding universe around him into new areas of being; and thus his interest in the I Ching, which is closely linked to the Tarot.

The Tarot cards are used to symbolize a process of transformation. In 'Archetypes and the Collective Unconscious' Jung says of the Tarot that, like the I Ching, it is an ancient system out of which meaning can be extracted from a random distribution of cards:

"Its development usually shows an enantiodromian structure like the text of I Ching." 7.

and:

"If a handful of matches is thrown on the floor, they form the pattern characteristic of that moment." 8.

Jung called this phenomenon 'synchronicity', inferring that meaning could validly be deciphered from such an event, because:

"Either there are physical processes which cause happenings, or there is a pre-existent psyche which organizes matter." 9.

Thus I feel that the Tarot is a valid means for focusing on certain aspects of one's experience. Jung refers to the Tarot symbols as:

"The archetypes of transformation. They are not personalities, but are typical situations, places, ways and means, that symbolize the kind of transformation in question." 10.

"It also seems as if the set of pictures in the Tarot cards were descended from the archetypes of transformation." 11.

Jung also states, again referring to the I Ching, that:

"Its beginning is almost invariably characterized by one's getting stuck in a blind alley, or in some impossible situation; and its goal is, broadly speaking, illumination or higher consciousness by means of which the initial situation is overcome on a higher level." 12.

Again this reflects my intention of gaining meaning by focusing attention on the symbols presented to me through the spontaneous generation of unconscious content encouraged by my work process. As Alister Crowley, Eliphas Levy and Jan Woudluisen believe,

"One can almost see the Tarot as a journey into the unconscious with the aim of unifying it with the conscious." 13.

The artists who have most influenced my thought are Marcel Duchamp and Joseph Beuys. According to Ulf Linde:

"The title given to his (Duchamp's) large glass, 'The Bride Stripped Bare by her Bachelors Even', refers amongst other things to the same theme in Alchemy, where the divestment of the Bride is analogous to the loss of colour undergone by the material during 'chemical distillation in the chemical marriage'." 14.

I am conscious of this line of thought in my work process, where the disintegration and dissolving of materials is representative of the 'disintegration' of self. Thus, I regard material as "substance" which is "both carrier and conveyor of meaning." 15.

I believe, like Joseph Beuys that "a work of art is a spiritual and material evolutionary process... everything is in a stage of change." 16.

3. TECHNIQUE

I made extensive use of photographic images found mainly in magazines. The method of operation on these photographic surfaces involved a procedure of 'destruction', the extent of which depended on the amount of binder and diluent used, which would either crack, decay, discolour or blend with the various surfaces.

The following paragraph delineates the various methods of operation. Every piece of work underwent the various stages that are mentioned below.

Mechanical and chemical corrosion

The surface of printed magazine paper was altered by chemical and mechanical ageing/corrosion. Chemical ageing involved the use of acids. These included dilute or concentrated acid or alkaline solutions, which would modify the printed surface as well as rot the material below this surface. The application of dilute acid dyes (benzyl alcohol) results in the blending or seeping of the different colours into one another. The second process was one of abrasion with sand or emery-paper. Steel wool helped to remove unwanted surface layers.

Discoloration

This method involved the use of bleaching to completely or partially remove the paint and create unusual discoloration of the original surface. Dirty oil stains and blemishes on the papered surface were also removed by bleaching. Examples of bleaching agents are:

1. Oxidizing Agents - sodium or calcium hypochloride, hydrogen peroxide, sodium peroxide.
2. Reducing Agents - Sulphur Dioxide. This substance would retard or prevent decay or putrefication. Other substances which would prevent decay are phenol (carbolic acid), boric acid and salicylic acid, formaldehyde and

salts of copper and zinc. The usage of these substances helped to fix various areas which would then not dissolve once a solvent was re-applied. Fibreglass or rubber templates were used to facilitate control over the use of acids.

Marbling was used to create specific effects and cover up the various bleached areas.

Size for Marbling

The size which comprised of 141.5 grams dried carrageen plus 118.28ml preserving fluid and borax was mixed into water. The mixture was heated and took an hour to come to the boil. This procedure was repeated with constant stirring for three minutes. The marbling inks were mixed with controlled amounts of oxgall. This coated the pigment particles and imparted low surface tension characteristics, and controlled the spreading of ink. Oxgall also acted as a fixative. At this stage I used cosmetics which I found worked just as effectively.

Process

1. The carrageen mixture was strained and the seaweed residue was discarded. The straining bag was rinsed and wrung out, the size was strained a second time into a marbling tray and kept out of direct sunlight.
2. Each ink colour was carefully adjusted to control the spreading. Oxgall was added. I also discovered that if honey or salt was dropped amongst the inks, the former caused the dispersal of the inks and the latter, the coagulation.
3. The inks were applied by tapping an ink-laden brush against a stick or by using a medicine dropper to deposit the ink in regular patterns.
4. A stylus was used to draw the colours into various arrangements. A pin was used to make tiny curls and whorls or cross-hatching. Plastic paper shapes were floated on top of the surface. Hair was coated in oil and was dropped onto the surface.
5. Interesting effects were achieved using combs with differently spaced teeth and/or combing in more than one direction.

6. Once the required image was achieved, a sheet of allum-dampened paper was applied to the surface. (Some air bubbles rose to the surface and left a circular impression. I incorporated these by painting minute symbols in these resulting circles.)
7. The sheet was removed, rinsed and laid out flat to dry. After the completion of each pattern, I silk-screened varnish (egg yolk with water) over the surface.

Printing Techniques

Various unorthodox etching techniques were used on copper plates. These plates were immersed into a solution of Nitric acid and water/urine. The solution was made up of one part Nitric acid and two parts water. The combination of acid and urine would bite into the various surfaces, etching deep lines into the plate. These copper plates were buried in the ground. The solutions that were then applied contained cobalt chloride, potassium dichromate, potassium chlorate and potassium permanganate. Prints were taken from these plates.

Painting Process

The other techniques which occur consistently throughout, were integrated through the use of oil paint. This process was a conventional painting technique in that I used a variety of paint brushes, linseed oil, varnish, pure wood turpentine and oil paints. Generally the conventional manipulation of oil paint was the final method of treatment of the image. Resin was used to create particular layers and surfaces. It gave a dimension of depth and helped to unify the surface materials which were uneven.

4. SKETCHES

For the most part the comments that accompany the sketches are loosely descriptive of the ideas and processes and are not intended as explanations.

Sketches were used as a conceptual exploration of spontaneous and recurrent thoughts, symbols and ideas.

The sketches are the medium through which unconscious ideas appear. They are not complete and allow for other ideas to permeate through and facilitate the eventual expression of these ideas in a more conscious way.

FIGURES 1 - 6

Figures 1 - 6 are concerned with image as pattern. although they incorporate various spontaneous symbols and ideas, these are not intended to convey any particular meaning.



FIGURE 1

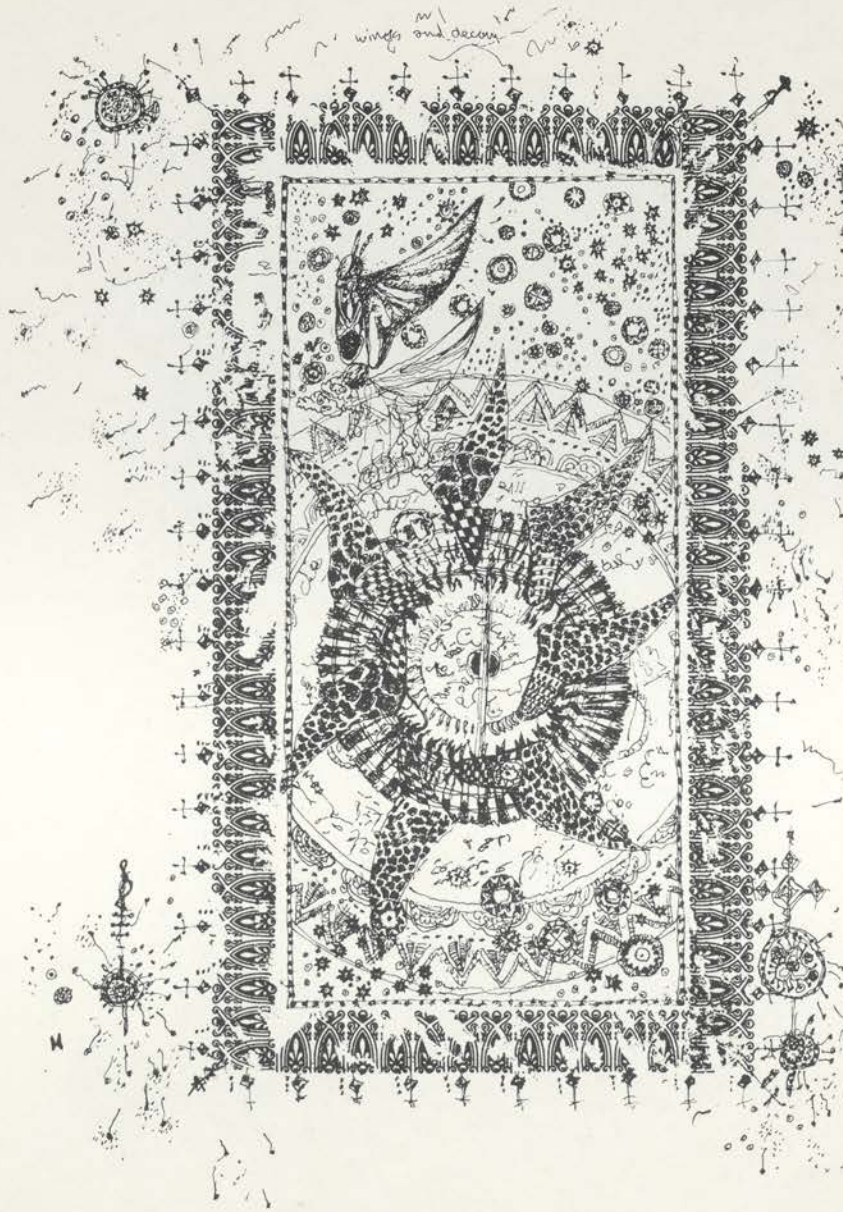


FIGURE 2

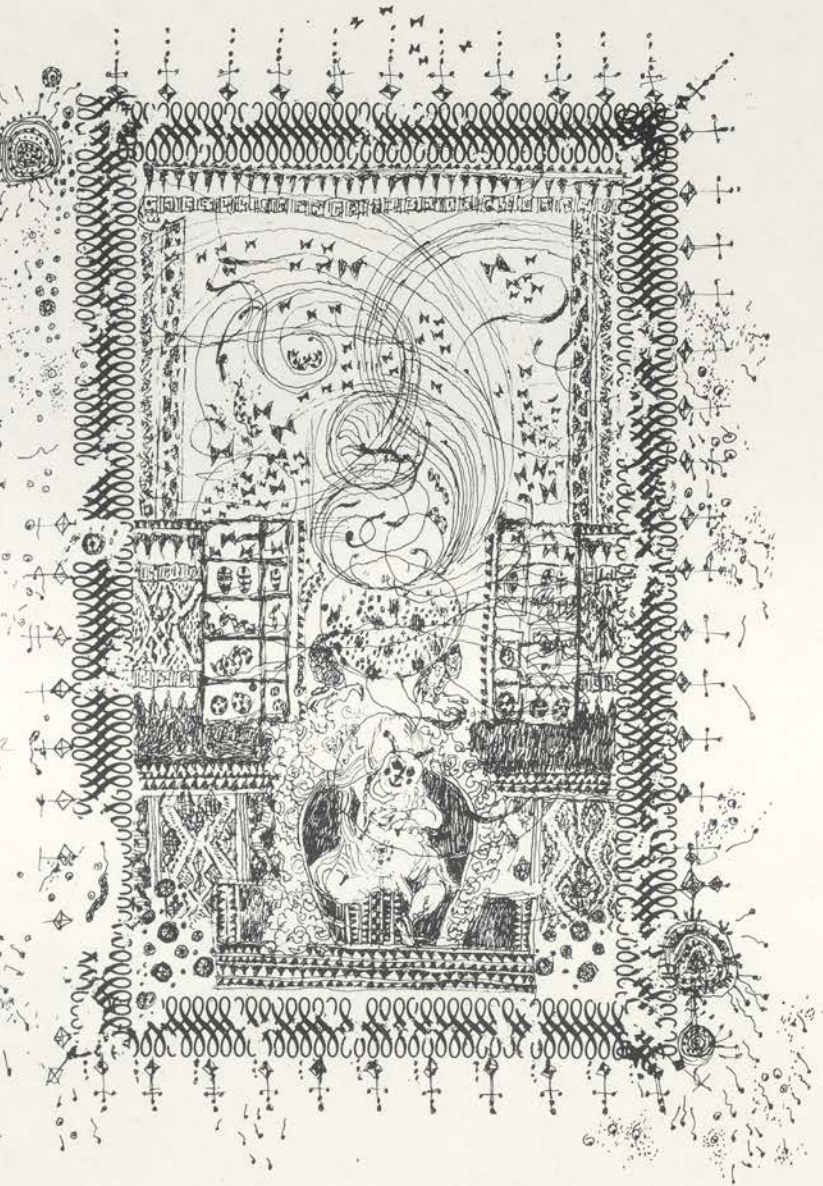


FIGURE 3

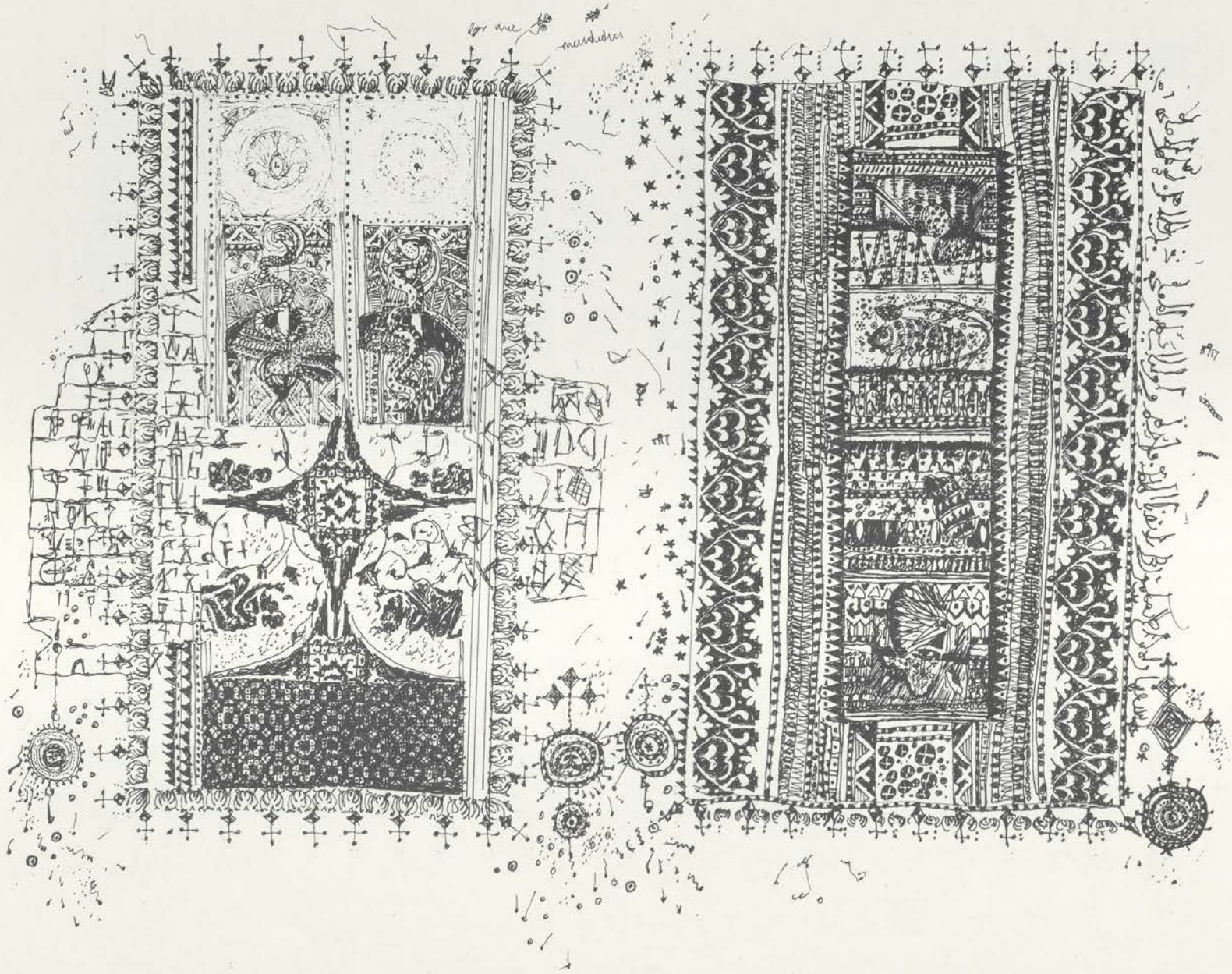


FIGURE 4

FIGURE 5

FIGURES 7 - 9

Sketches are still concerned with image as pattern. Here the evolution of symbolic narrative begins.



FIGURE 7

FIGURES 10 - 12

I continued to use the idea of a symbolic narrative, but this time I applied it to the development of crucified figures.

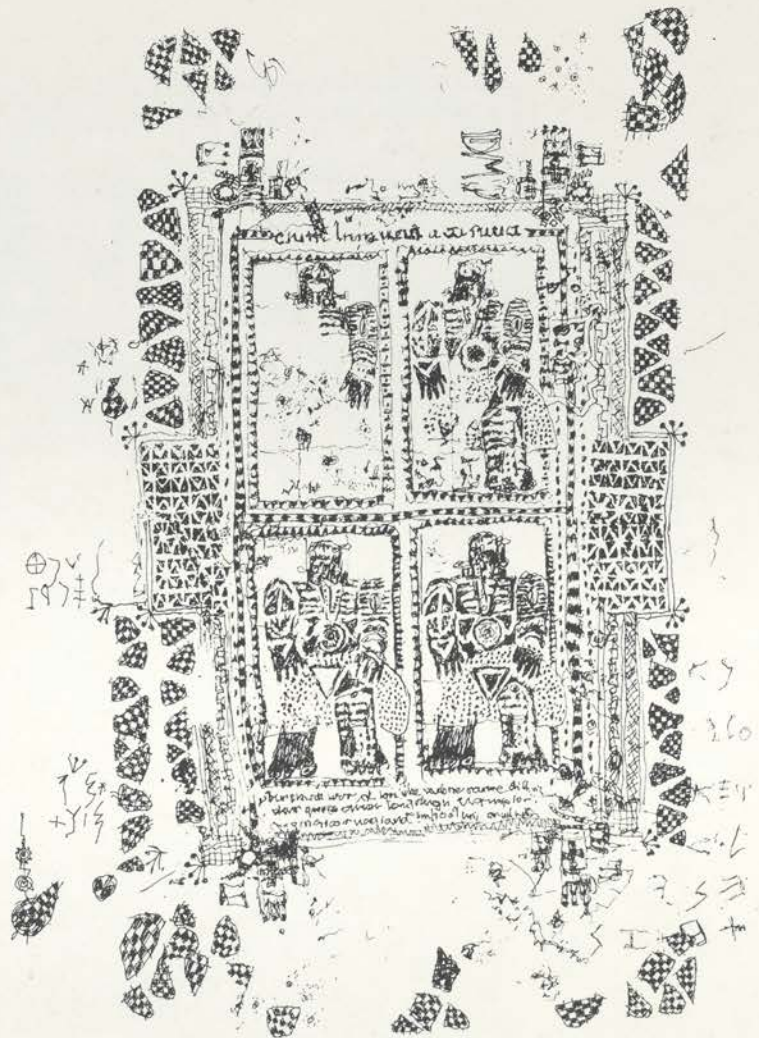


FIGURE 10

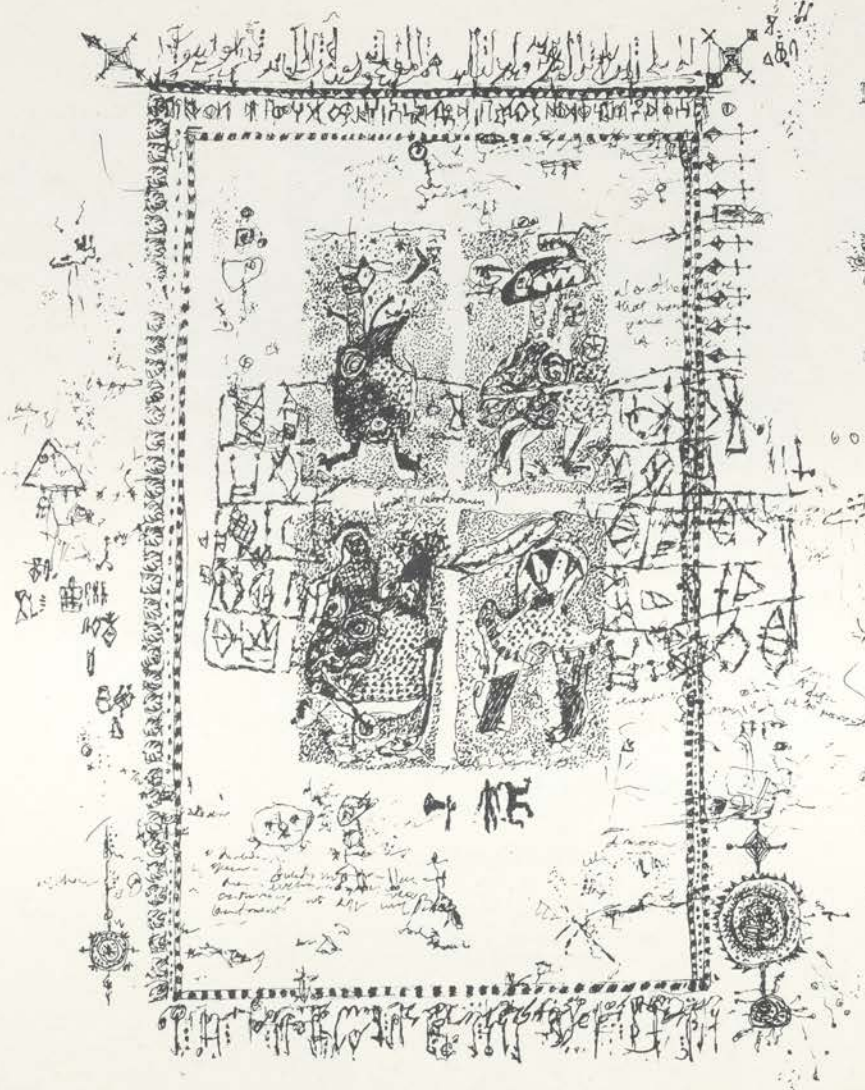


FIGURE 11

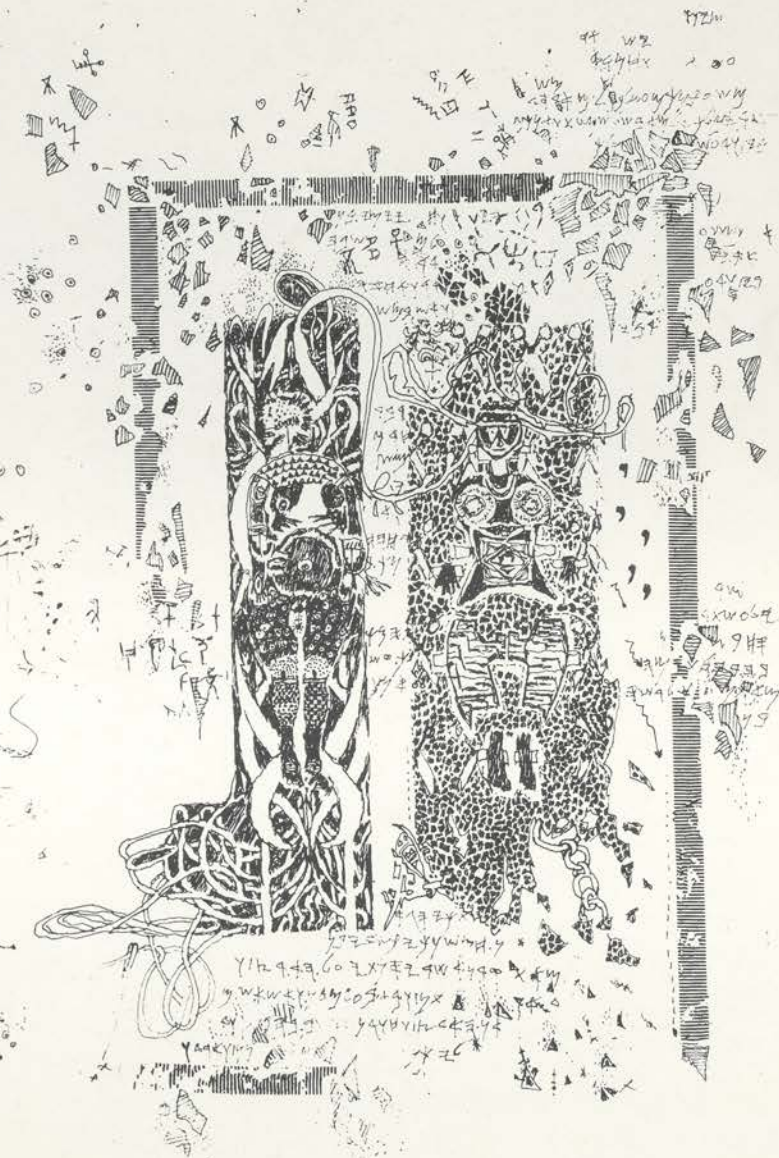


FIGURE 12

FIGURE13

An interest in early Christian Art is apparent in this work. The use of crucified figures in Byzantine Art suggested a way to express pain.

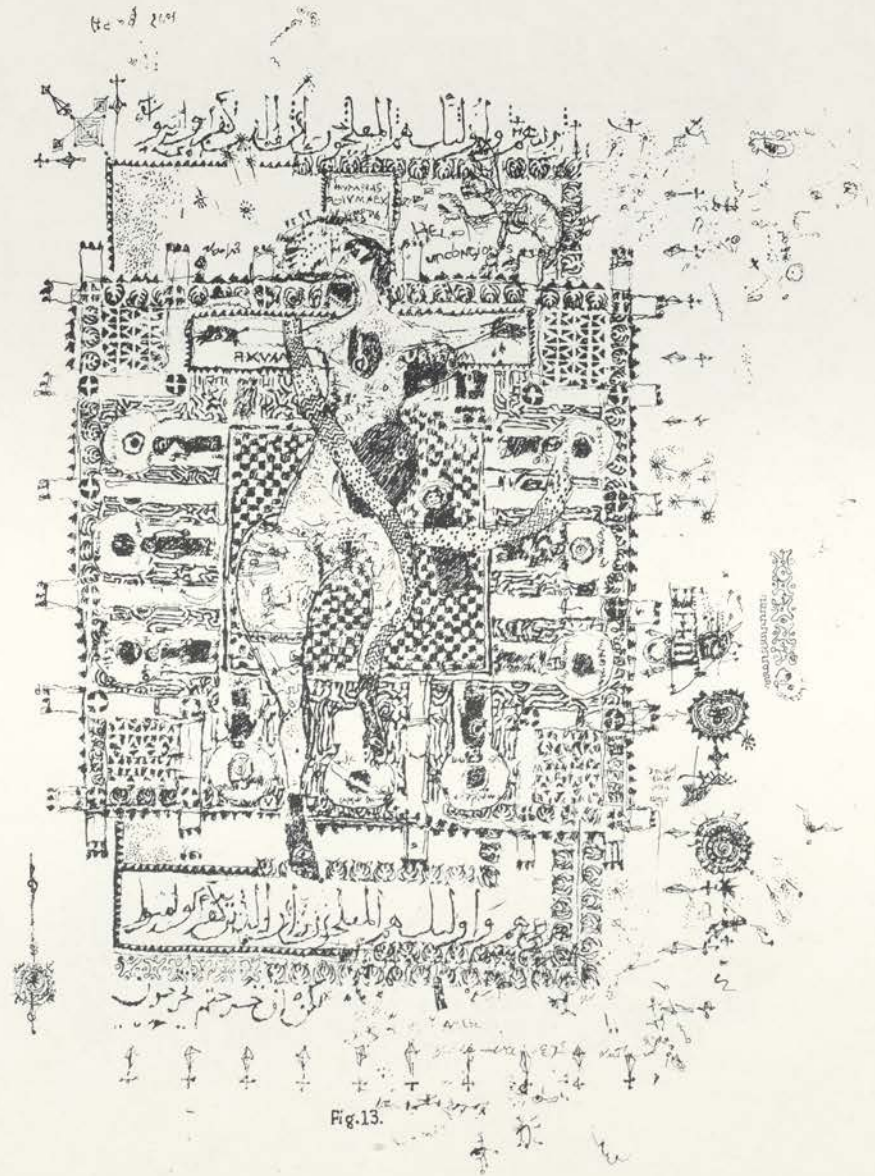


FIGURE 13

FIGURE 14

This sketch is influenced by Buddhist tantric paintings. The major concern was to depict various stages of awareness.

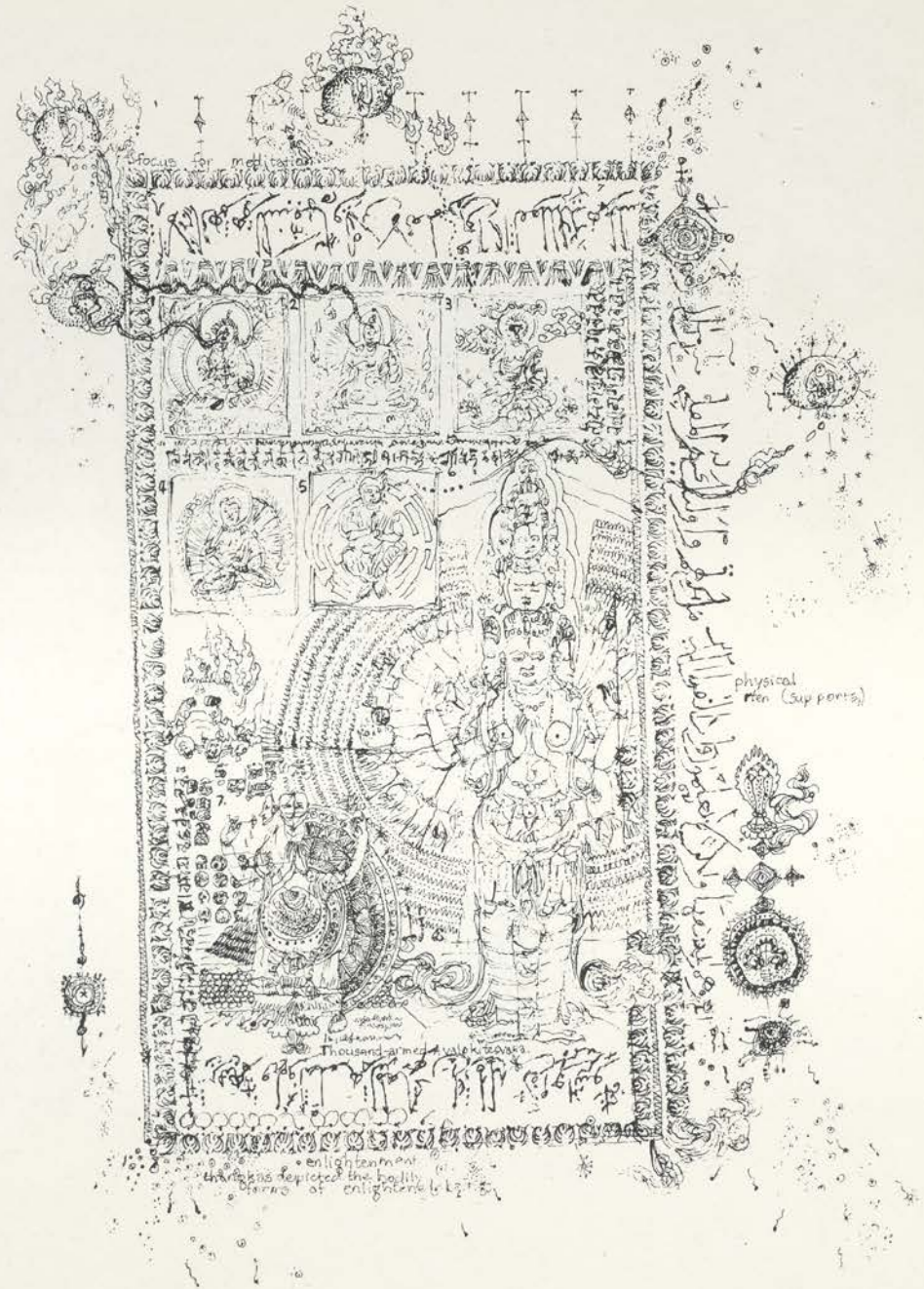


FIGURE 14

FIGURES 15 - 23

It is here that the Tarot becomes a major theme of expression. The style of the drawings refer to ancient Egyptian images.

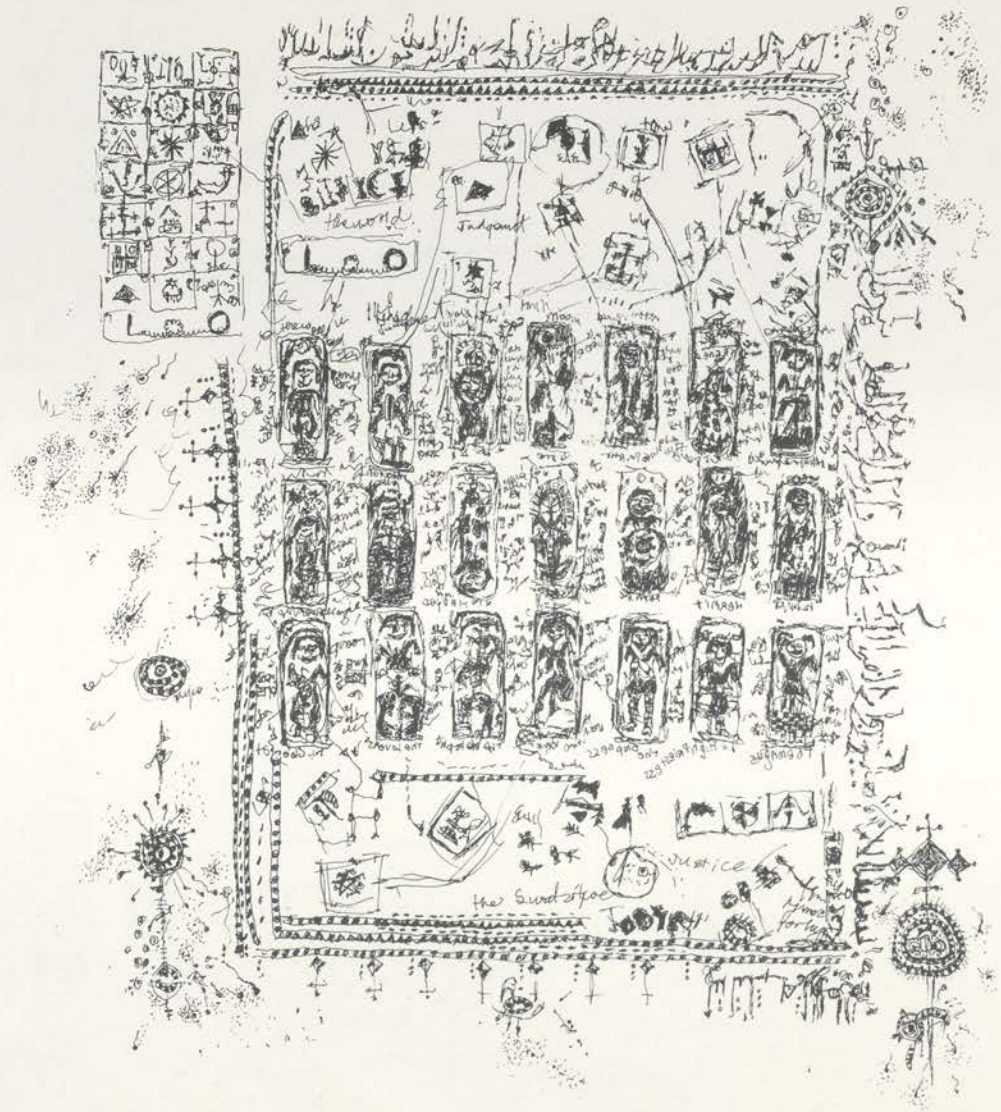


FIGURE 15

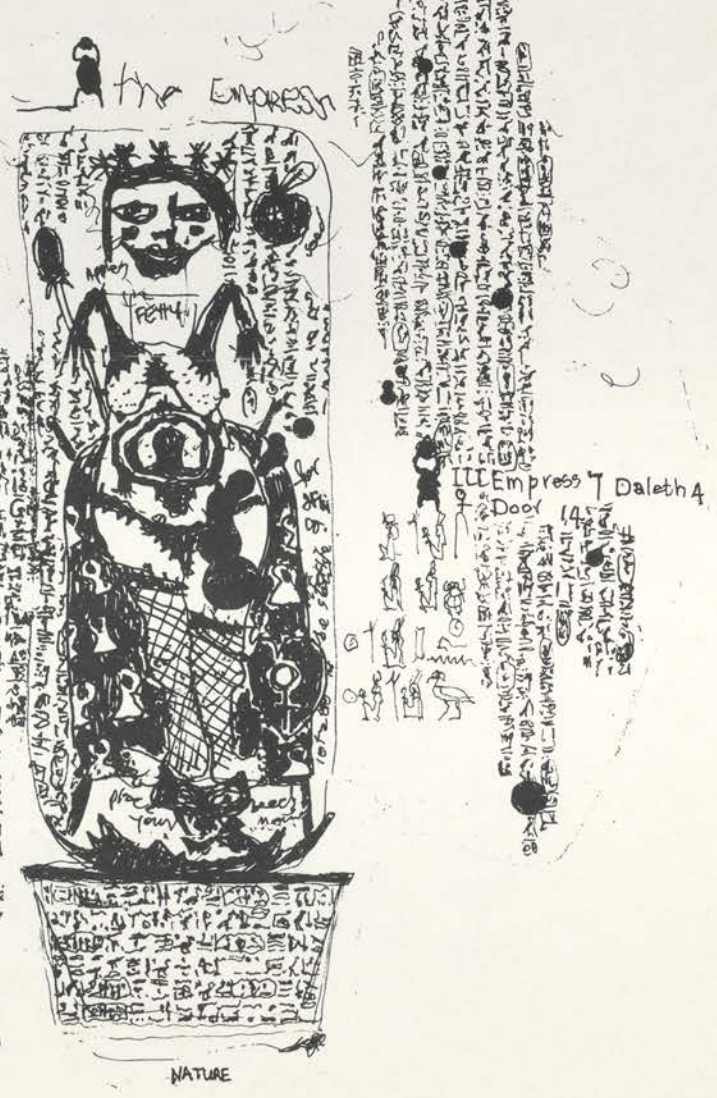
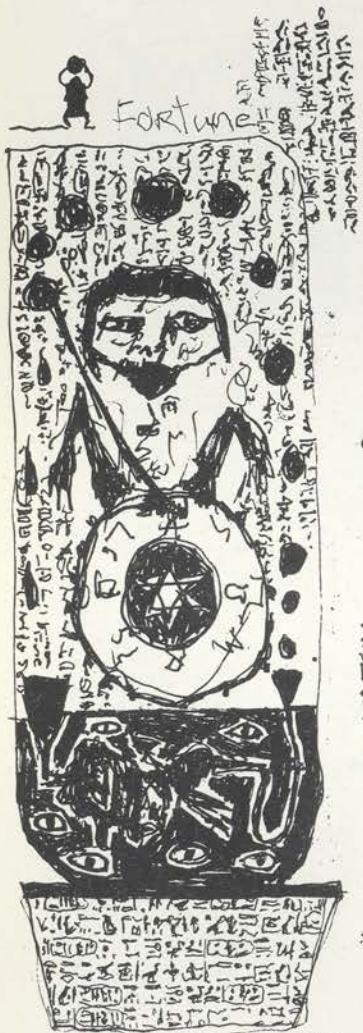


FIGURE 17

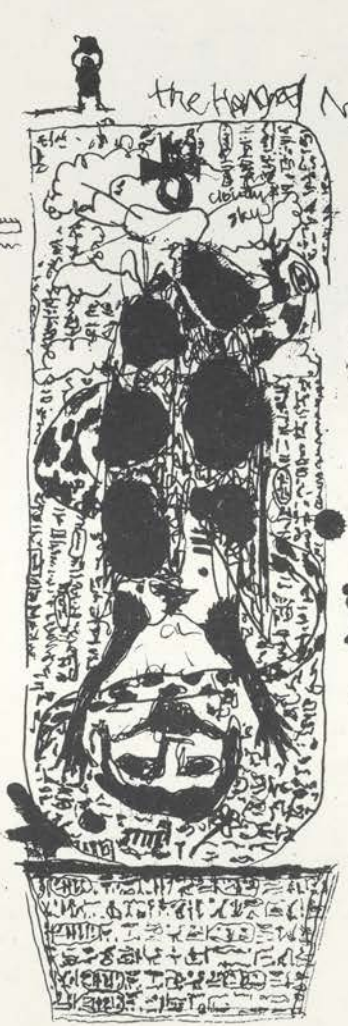
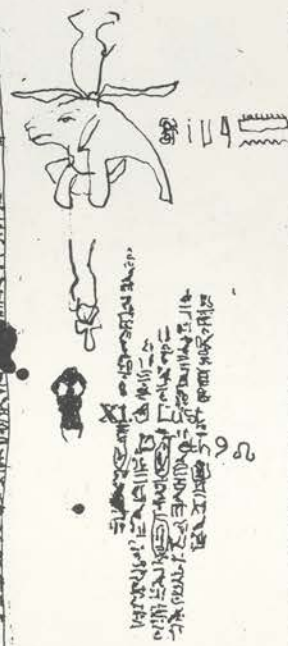


THE SPINNER - Wheel of Fortune

FORTUNA
 The Wheel of Fortune
 The card depicts a woman with a crown spinning a large wheel. The wheel is divided into sections with various symbols, including a six-pointed star. The card is surrounded by dense handwritten text and a small figure of a person on a globe at the top.



STRENGTH



THE SACRIFICE

Hanged Man
 40, 60, 80
 The card depicts a man hanging from a cross. The card is filled with dense handwritten text and a small figure of a person on a globe at the top.

FIGURE 19

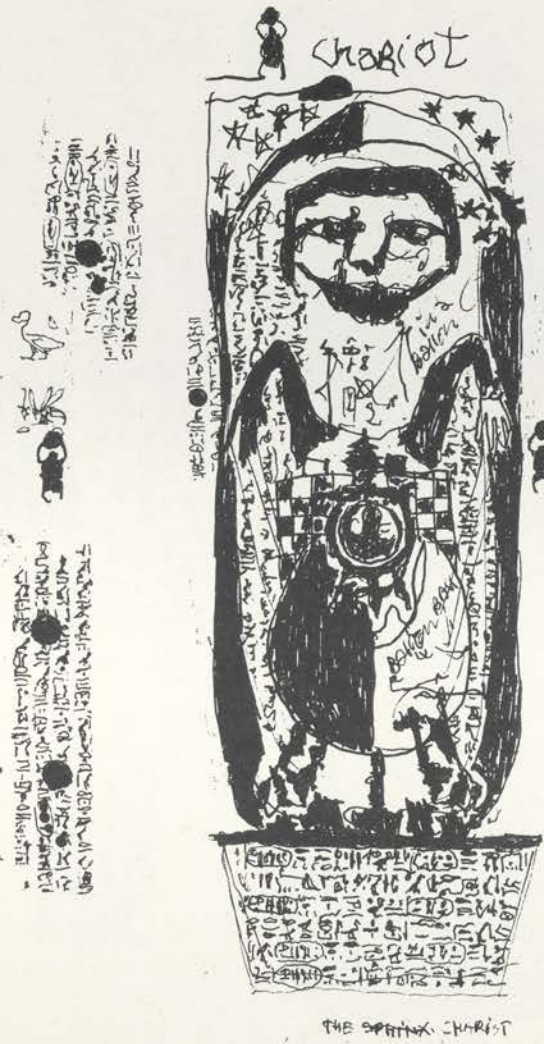


FIGURE 20

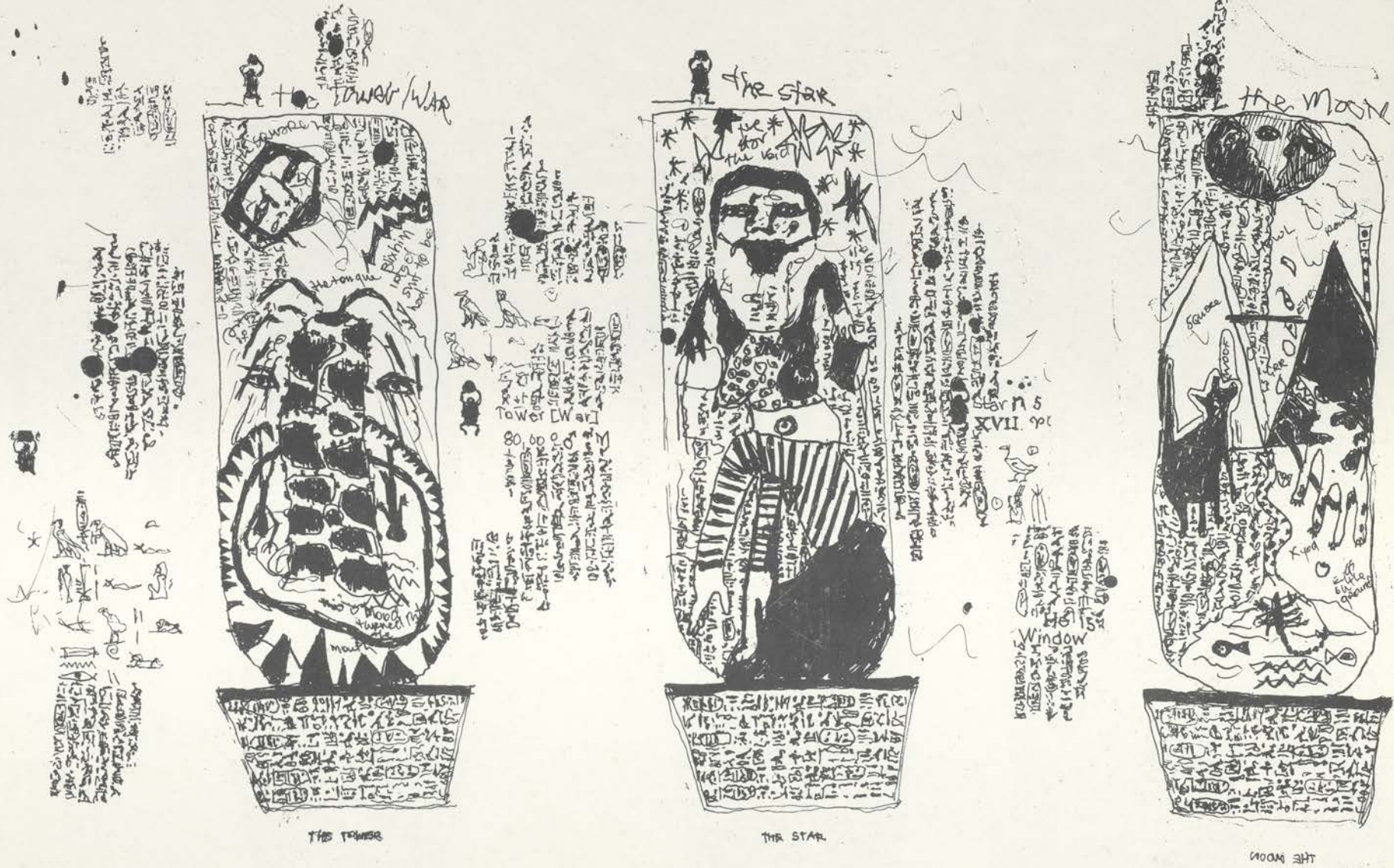
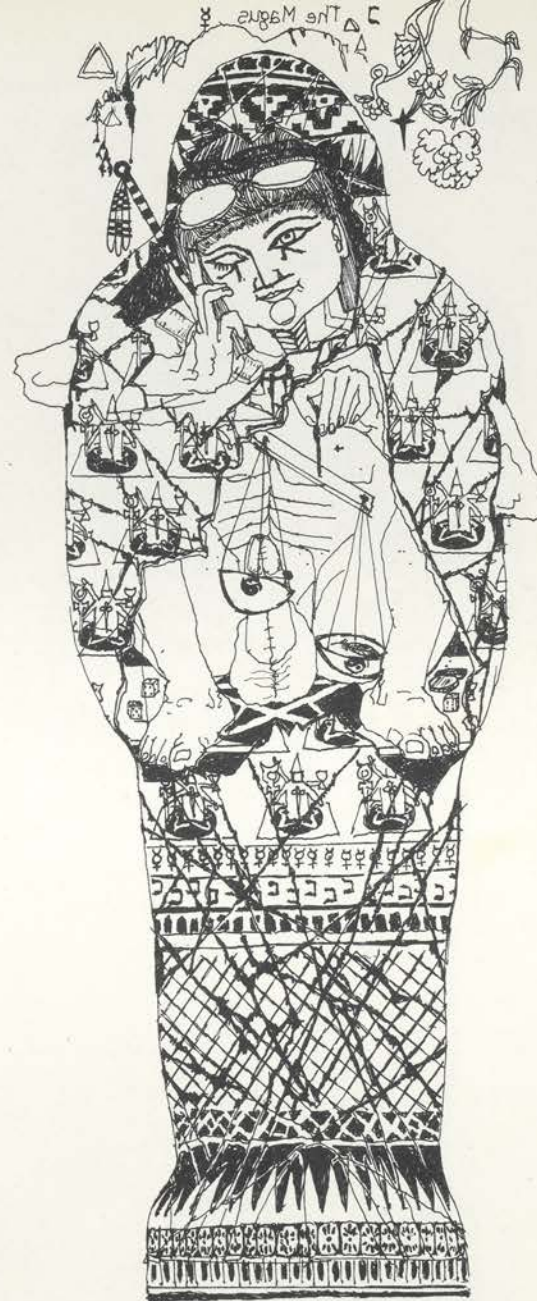


FIGURE 22

FIGURES 2 4- 44

The idea of the sarcophagus enabled me to give my images simpler formal cohesion. The sarcophagus reminded me of the tomb through which man ascends to a higher life. This tomb is the physical body which confines and envelops the soul while it develops its powers through the experience of life. I incorporated idiosyncratic personal imagery into the archetypal tarot figures.



☿ The Magus ♀

BETH

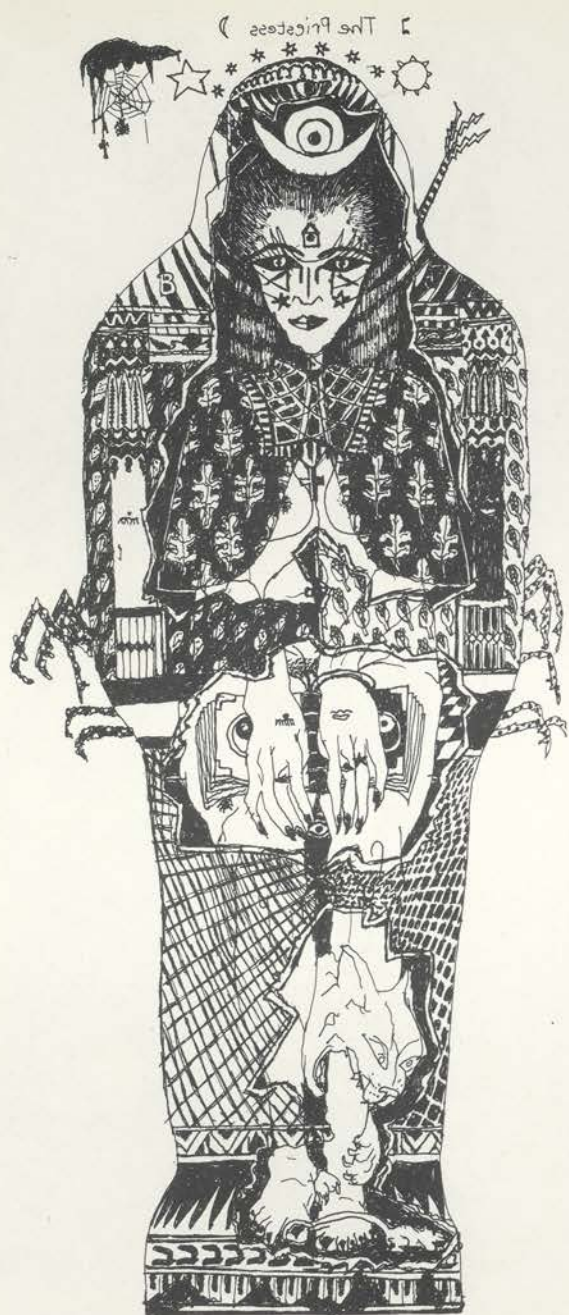
I

Card 1



♀

FIGURE 24



) The Priestess)

GHIMEL

II
Card-2



♁



7 The Empress ♀

DALETH

III
Card 3



FIGURES 25 & 26



IV The Emperor ♀

HEH

IV
Card 4



FIGURE 27 & 28



I The Hierophant ♂

VAV

V
Card 5
The Pope





II The Lovers II

ZAYN

VI

Card 6
The Lovers



Y



II The Chariot II

CHETH

VII

Card 7
The Chariot



Napoleon's Josephine.

FIGURE 29 & 30

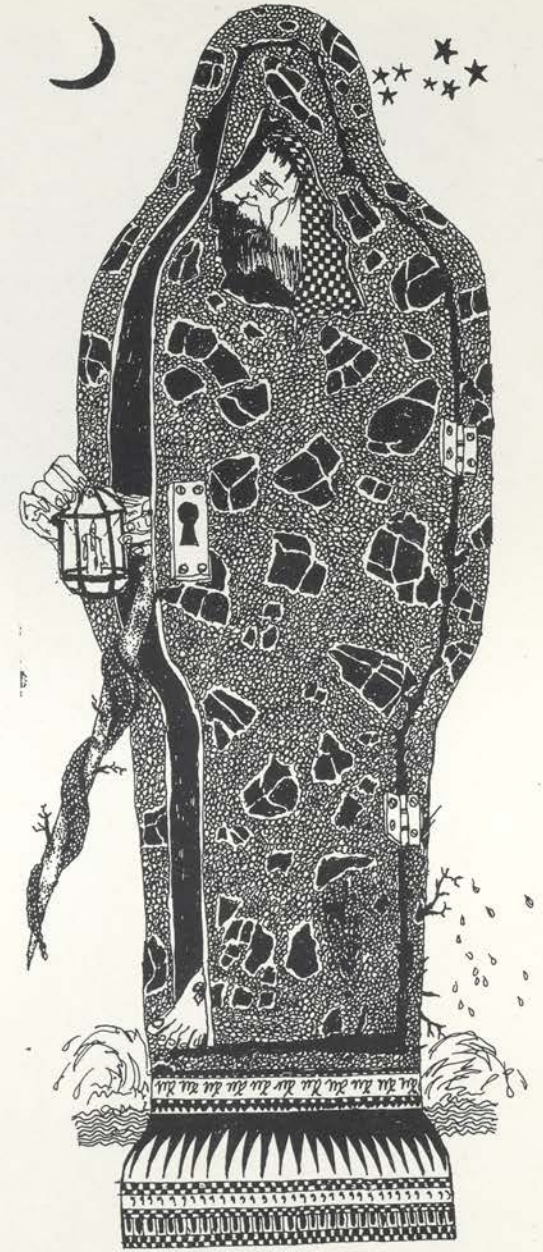


Adjustment ⚖️
LAMED
 viii
 Card 8
 The Justice



FIGURE 31 & 32

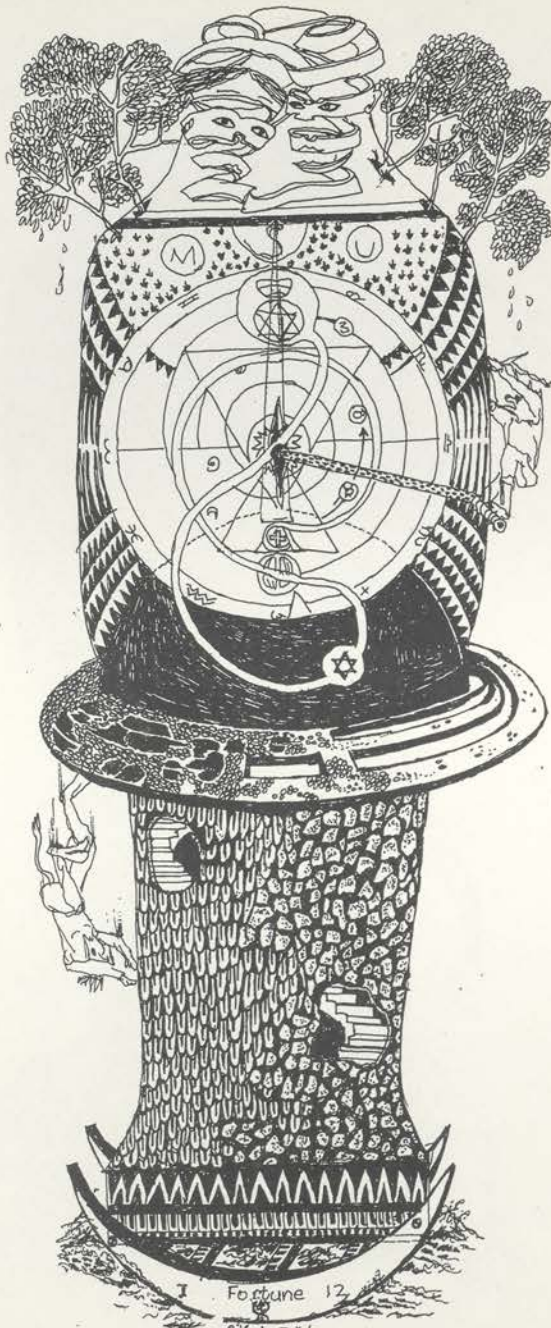
M Jimmie Hart



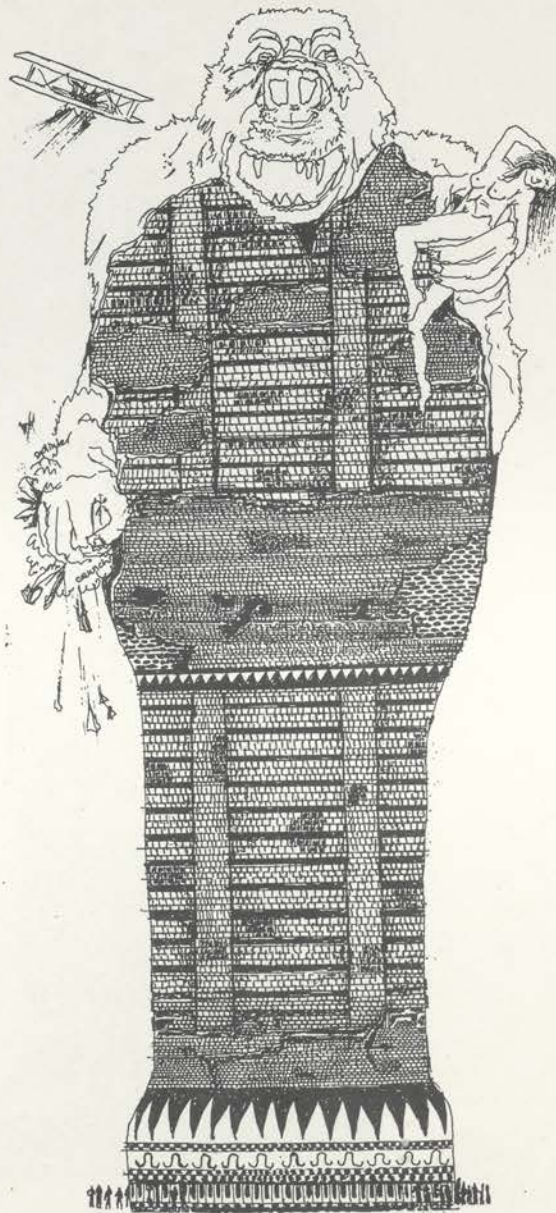
i The Hermit 177
YOD
 ix
 Card 9
 The Hermit



PAST ←



Fortune 10
 XAPH
 X
 Card 10
 The Wheel of Fortune



♯ Lust 11
 TETH
 XI
 Card 11
 Strength

FIGURE 33 & 34

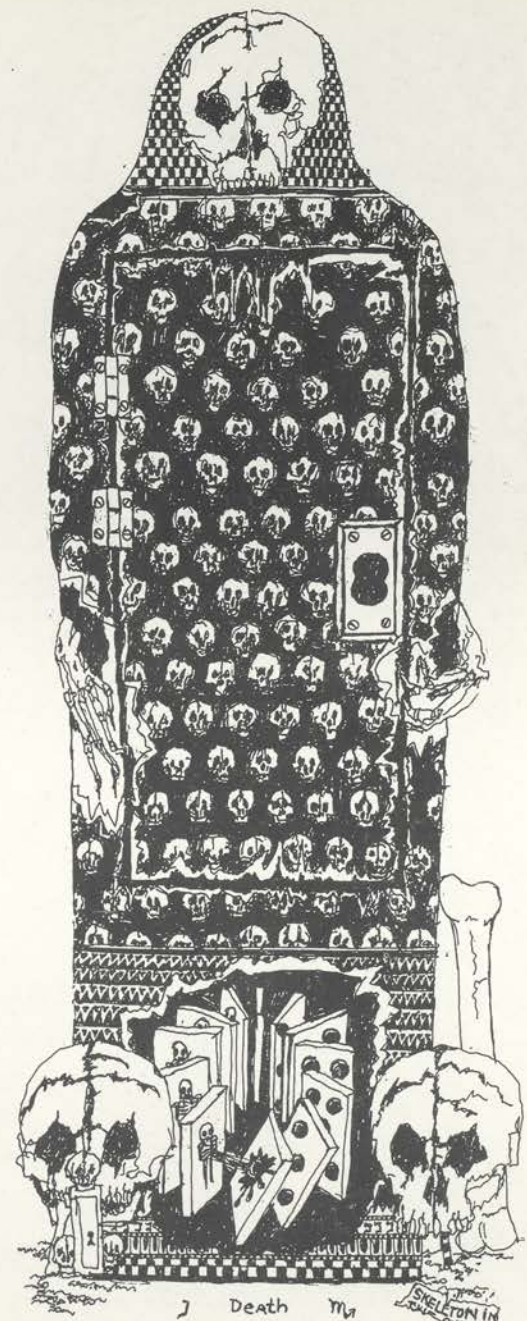


ⲁ The Hanged Man ∇

MEM
xij
Card 12
The Hanging Man



FIGURE 35 & 36



∫ Death ⲙⲓ

NUN
xiii
Card 13
The Death Card



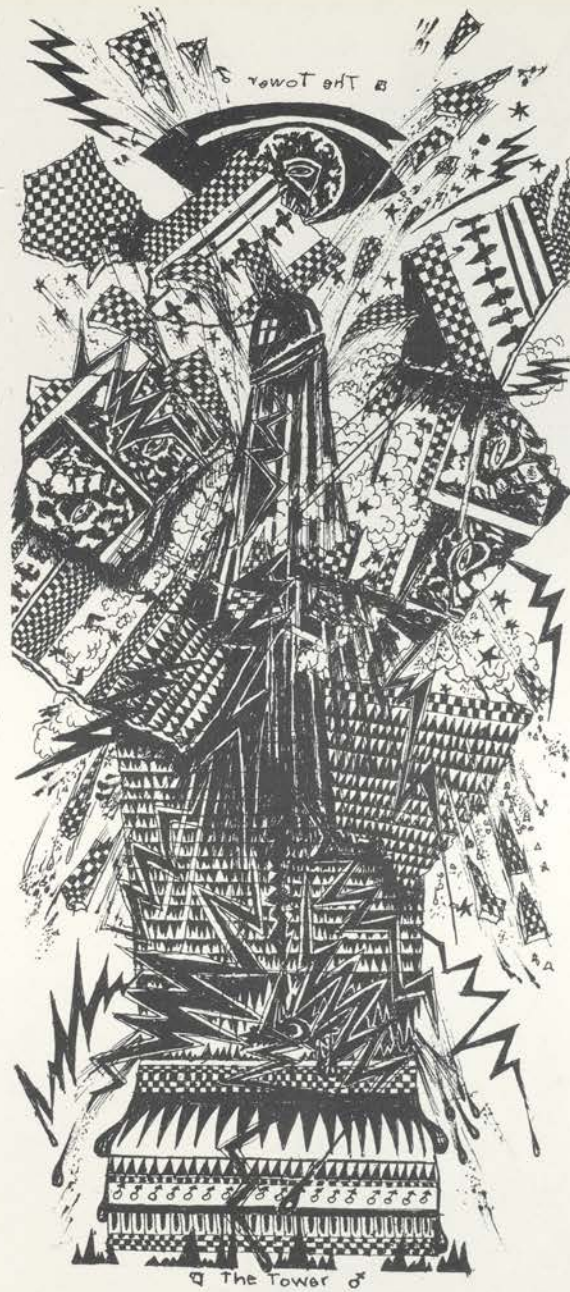


A
 SAMECH
 XIV
 Card 14
 Temperance



Y The Devil
 AYIN
 XV
 Card 15
 the Devil

FIGURE 37 & 38



♁ The Tower ♂

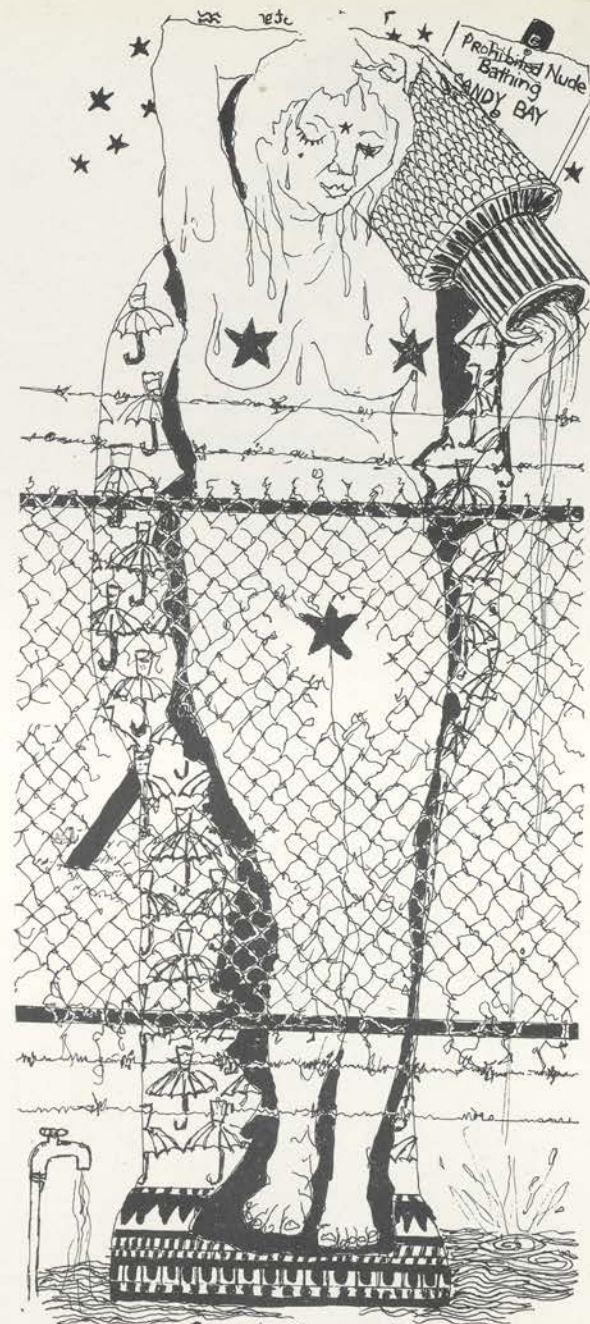
PEH

xvi

Card 16

The House of God

FIGURE 39 & 40



♁ The Star ♃

IZADDI

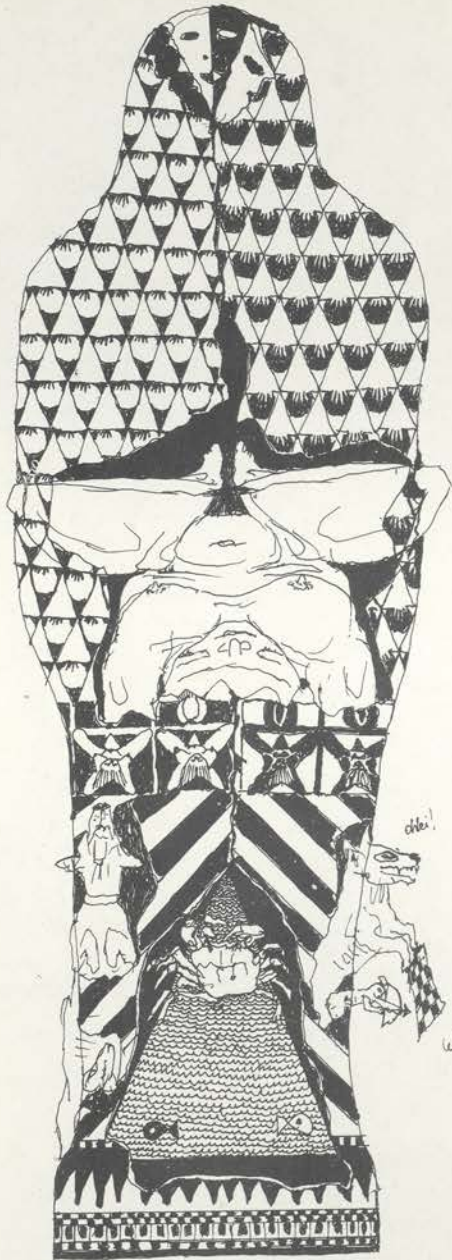
xvii

Card 17

The Star

x

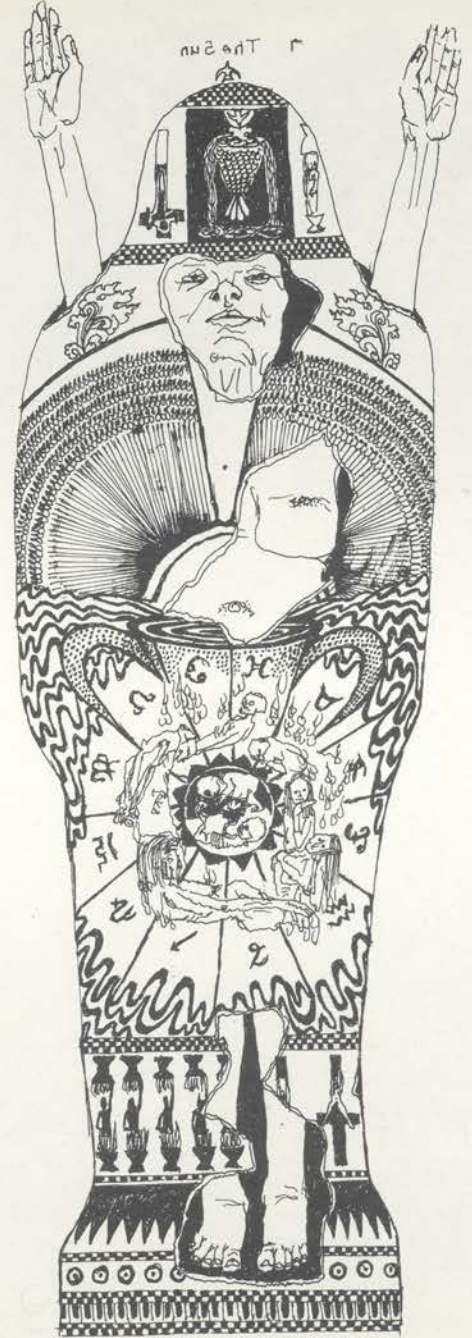
♁ The Moon ♁



♁ The Moon ♁

QUOPH
xviii
Card 18
The Moon

♁ The Sun ♁



♁ The Sun ♁

RESH
xix
Card 19
The Sun

FIGURE 41 & 42



FIGURES 45 - 49

I decided to place the cards within a case or tomb. This idea was prompted by the sarcophagi in the previous sketches. These drawings are an attempt to create a mandala on the box that would house the painted cards.

FIGURE 45

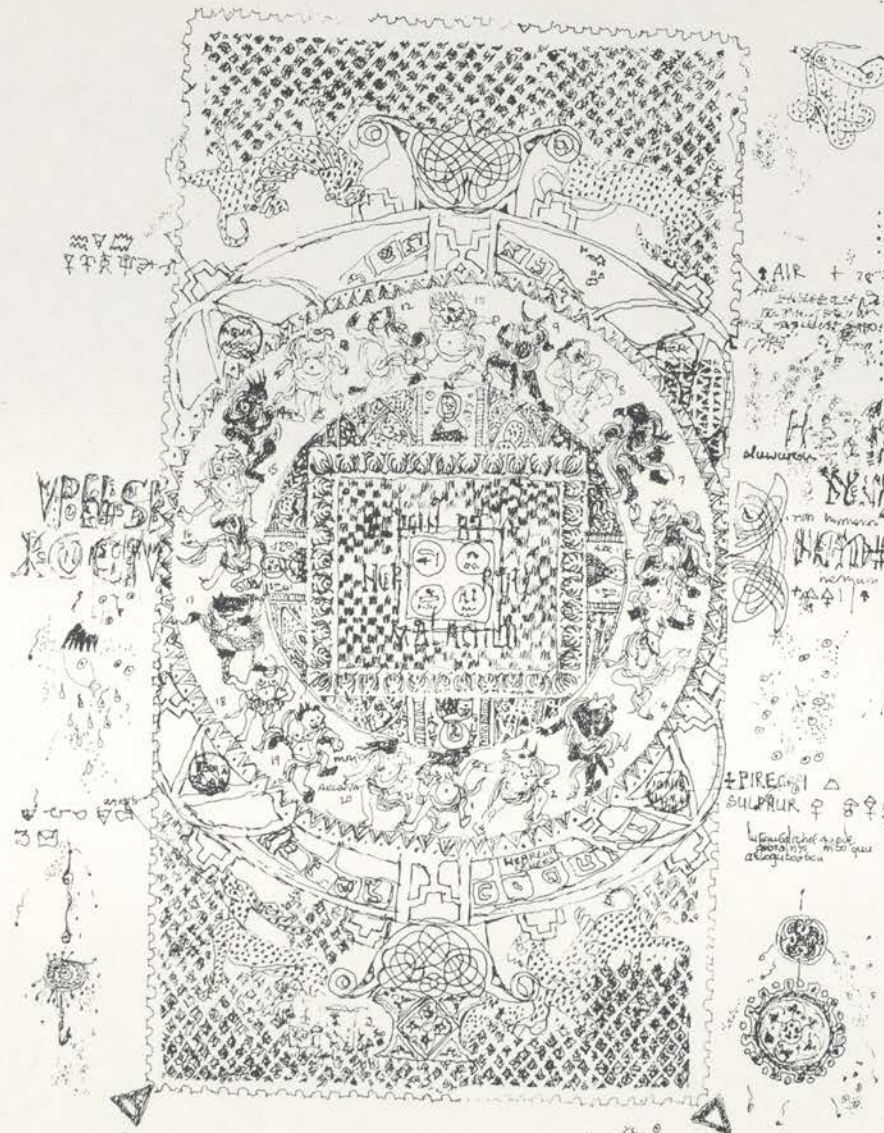


FIGURE 46

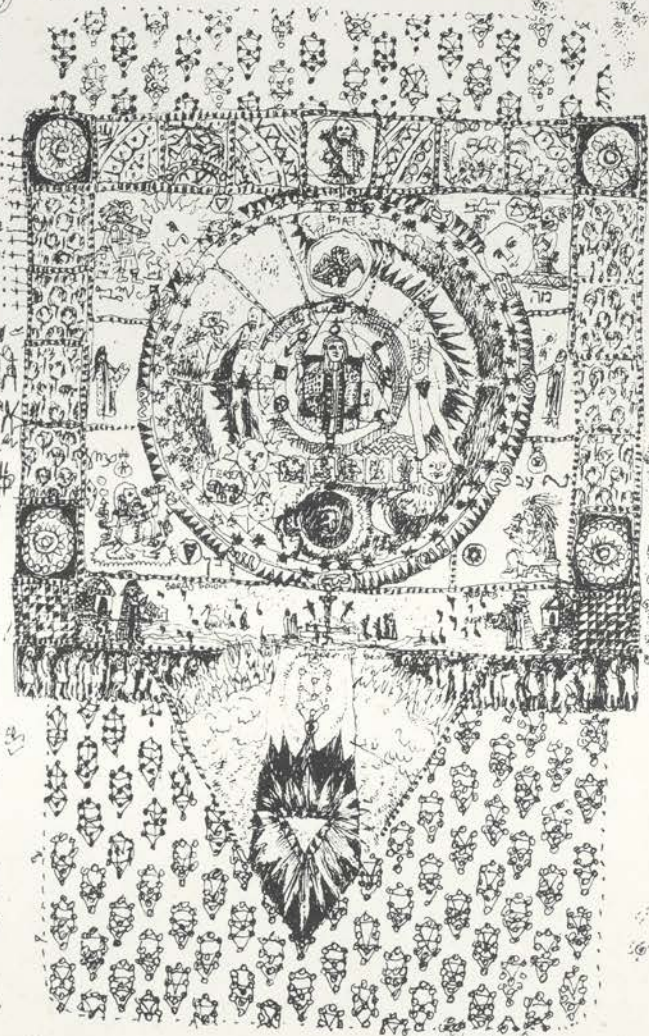


FIGURE 47



FIGURE 48

5. PAINTINGS

The work in this section has been chronologically catalogued. Again, the comments in this section are more poetic than the rest of the text and as such are not 'explanatory' but rather complementary.

SECTION ONE

Introduction

These experimental works reflect the intuitive assimilation of various photographic images and found materials. All these materials e.g. dust, rust, decayed moth wings and burnt and discarded debris, are my metaphors for spirituality and movement from one state to another.

Paintings 1 - 6

I began by drawing self-portraits and experimenting with various materials and techniques that took my interest.

Paintings 7 - 17

The anthropomorphic figures occurred spontaneously within the intuitive working process. At this stage no specific importance was attached to them.

Painting 18

The Hanged Man series is an indirect reference to the 'human condition', which I see as painful. It was for this reason that I used crucified figures.

Paintings 19 - 26

These works occurred through the intuitive assimilation of specific materials.

SECTION TWO

Introduction

The method of operation involves the changes that occur as matter, in this case paint on paper, becomes transmuted. Paint is in itself a transmutable substance. It is a metaphor for change (or metamorphosis). It is a solid material thing invested with energy of a spiritual nature. The paper used, while being a natural material, is also representative of a membrane or filter. It is porous and osmotic, suggesting the purification and refining of all that passes through it. Thus paint on paper represents a process, not merely a fixed action. The metaphor of alchemy transforms it into 'something rich and strange' so that it can become anything.

Paintings 27 - 32

By focusing on the various stages of development from birth to death or decay, I wish to introduce a cyclical conception of time. These works are 'fragments' of a titanic effort to understand various aspects of change within the material. By showing various stages of decay I allude to an awareness of natural change.

Paintings 33 - 35

In these works images of fragmentation and distortion were thrown up unconsciously. The technique I applied echoed the images. The materials were torn up, broken, distorted and reconstituted. This process recurred both initially and periodically. As the idea and images crystallised, visual synthesis and clarity were sought through the means of paint.

The notion of change in this work consisted of consecutive images in which no single image was complete and without reference to the preceding or following one. The work therefore forms a continuous strip which, although static, communicates in its continuity a sense of the cinema.

Painting 36

At this point an idea of a 'figure of pain' crystallized. I realized this had been a hidden concern throughout. I tried to liken it to the processes which a moth undergoes - a kind of metamorphosis. I used an idea of tearing away paper - this is shown in the second figure whose centre is unravelled. This I hoped would convey the expression of anger which I associate with a feeling of being trapped. This would coincide with the alchemical process of stripping the paper of its coloured images. In other words a derobing in more than

one sense. These figures hint at a crucified image - undergoing a degree of pain and culminating in them seeking death within the chrysalis.

Painting 37

This piece relates to the themes of unity and separation. The image refers to the violent dismembering of the human body.

SECTION THREE

Painting 38 & 39 (The Past)

It was this hidden territory of the unconscious that I tried to explore. I worked instinctively and tried to depict some of the anxious feelings and traumas of my childhood. It was the repression of childhood memories that I wished to depict, the aim being that by 'cleaning out my attic' i.e. the 'unconscious', I could come to a better realization of self. I became able to decipher coded messages from the unconscious which had appeared in the painting process, in slips of the tongue, in jokes, and above all, in dreams.

The archetypes and symbols through which I sought to express myself, took the form of a dolls house, a ladder, a thread, etc.

Painting 40 (The Present)

The intention of this work, which is based on the Ace of Cups, is to show a process of access into the Tarot cards through the depths of the collective unconscious. Also, I intended to demonstrate a journey from conscious to unconscious, while showing how they are bound together.

The work is made up of ten pieces, which can be read in any direction from left to right or vice versa. It shows a process of change incorporating different levels of matter and spirit.

I have used a spiral in order to refer to the link between the worlds of the conscious and the unconscious. The spiral depicted is the key which opens the door to the next world. It is a ball of thread which guides one through the labyrinth.

The archetype of the journey is the pilgrimage to the centre of the holy land. This is seen by the Buddha, a lotus like figure sitting within the pearl. The lotus represents the past, present and future since the same plant bears buds, flowers and seeds.

Sometimes I used words as drawing tools. The verbal hint provides an added meaning that the eye, trained to give words priority, is unable to resist. The fragmented word is meant to provide a feeling of movement, and also add another dimension to the work.

Paintings 41 - 63 (The Future)

The following depicts the major arcana. The pictures represented on the 21 trumps tell of symbolic journeys. It is a journey into the unconscious with the aim of unifying it with the conscious, thereby fully interpreting the archetype of the mind represented by each card.

This piece represents the culmination of the work process, both materially and metaphorically. Each separate archetype is contained within a Mandala of unity and harmony, which is made up of several different aspects.

The Box refers to the unconscious and the material body itself. It is also representative of 'Pandora's Box', which contains the complete human experience. The box is at the same time a sarcophagus (the resting place of the Tarot), a vessel of transmutation, in alchemy.

Gold represents the perfection and wholeness striven for during the journey through the Tarot, as well as being the final produce of the alchemical transmutation process. Because the alchemists never achieved the manufacture of gold and because 'each journey's end is but another's beginning', the 'gold' in this work is never fully attained.

The Mandala/circle enclosing the square on the inside of the box - represents the enclosure of a sacred space (in which are the Tarot cards) and the penetration of the sacred centre of totality. Within the Mandala lies a paradox as it is only complete once the box is closed. The cards 1 - 22 represent a full cycle of evolution, and viewed on different levels reflect physical, spiritual and divine aspects of the Alchemical process.



PAINTING 37 — Constricted Figure



PAINTING 38— The Past



PAINTING 38 — Detail of the Past



PAINTING 40 — The Future — Outside



PAINTING 40 The Future—Inside



PAINTING 401—The Magus



PAINTING 40:2- High Priestess



PAINTING40'3 - The Empress



PAINTING 40-4 - The Emperor



PAINTING 40·5 — The Lovers



PAINTING 40·6 -The Hierophant



PAINTING 40·7 — The Chariot



PAINTING 40-8 — Justice



PAINTING 40-9 - Hermit



PAINTING 40-10 - Wheel of Fortune



PAINTING 40.11 — Strength



PAINTING 40 · 12 — Hanged Man



PAINTING 40·13 — Death



PAINTING 40·14 - Temperance



PAINTING 40-15 - Devil



PAINTING 40 · 16—Tower



PAINTING 40-17 - Star



PAINTING 40-18 - Moon



PAINTING 40-19 - Sun



PAINTING 40·20 — Judgement



PAINTING 40-21 - World

6. CONCLUSION

I have regarded Alchemy, the Tarot and the writing of C.G. Jung as ways of showing what is happening within my work process. These areas in various ways propose a developmental process, involving the assimilation into consciousness of unconscious content which is manifested in particular ways. My work embodies a personal striving to emulate this process.

It is important to stress the intuitive manner in which subject matter was generated. Initially, this happened purely through a response to the shape, line, colour, etc. as they occurred in an experimental investigation of the materials. To repeat Jung's assertion:

"The unconscious always manifests itself when the conscious or rational knowledge has reached its limits and the mystery sets in, for man tends to fill the inexplicable and mysterious with the contents of the unconscious." 18.

Subject matter that arose through this process are personal symbols that reflect a variety of experiences which are intensely private and personal. Many of these refer to those painful or unpleasant areas that are not easily dealt with consciously. The work as a whole shows a process whereby these contents are expressed and assimilated into consciousness. I believe that the very occurrence of these images is the first step towards personally integrating this kind of experience. As in Alchemy the materials I use undergo chemical and physical change, referring to parallel spiritual change. At a certain stage in my work I looked for meaning and direction through Tarot references. The Tarot is a matrix within which my own personal cosmology is formulated.

This process began by choosing to use the Tarot symbols as a starting point for further exploration. This happened much in the same intuitive manner as in the early work, in the sense that the Tarot images are a starting point much like the initial random photographic material and found objects used in Section One and Two. The difference is that the level of association has become to some extent conceptual and less visual.

The final section of my work, Section Three - which includes three pieces called The Past, The Present and The Future - indicates a point at which it became necessary for me to construct a visual system which symbolizes integration. This occurs in the following way:

1. The Past: Refers to a state of unconsciousness and non-awareness. In this work various personal symbolic references can be seen.
2. The Present: The subject matter is drawn from a particular myth, called "The Ten Steps to Enlightenment", which was in turn drawn from a Zen Buddhist sequence of ten pictures relating to a process of enlightenment. This symbolically shows a process of development.
3. The Future: In the final work I chose to use the Tarot to represent a method of ongoing development. It acts as a guide for the future. The Tarot purports to construct one's spiritual growth on a basis of maintaining a right and ordered path. This work was preceded by a series of sketches. I incorporated these images within my Tarot, as well as adding my own personal subjective interpretation of the material contained in the Tarot. The fact that this Tarot takes the form of an Altar Piece shows its religious significance and the extent to which I believe in the role it can play in clarifying and guiding the future. It represents an ongoing process, which is symbolically represented when the doors of the work are opened and the mandala broken. 'The Future' represents a well structured system for the search for 'enlightenment'.

- | | | | |
|-----|-------------------|--|----------|
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| 11. | Jung, Carl G | <u>The Archetypes & The Collective Unconscious</u>
Routledge & Kegan Paul 1960 | Pg 38-39 |
| 12. | Jung, Carl G | <u>The Archetypes & The Collective Unconscious</u>
Routledge & Kegan Paul 1960 | Pg 38-39 |
| 13. | Woudluisen, Jan | <u>Tarot Mania</u>
Wildhouse 138;3424 wou | Pg 78 |
| 14. | Nemser, Cindy | <u>The Alchemist and the Phenomenologists</u>
Art in America '99 March/April '71 | Pg 106 |
| 15. | Tisdall, Caroline | <u>Joseph Beuys</u>
Thomas Hudson | Pg 9-10 |
| 16. | Tisdall, Caroline | <u>Joseph Beuys</u>
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9. LIST OF WORKS

I SKETCHES

Sketches in this catalogue have been documented in the following order:
Title, date, dimensions (length & breadth), medium and page number.

SECTION TWO

	<u>TITLE</u>	<u>DATE</u>	<u>DIMENSIONS</u>	<u>MEDIUM</u>	<u>PAGE</u>
1.	FIGURE 1	MAY 1983	130mm x 83mm	Pen and Ink on Tracing Paper	16
2.	FIGURE 2	JUN 1983	132mm x 70mm	" " " "	17
3.	FIGURE 3	JUL 1983	125mm x 78mm	" " " "	17
4.	FIGURE 4	AUG 1983	123mm x 92mm	" " " "	18
5.	FIGURE 5	SEP 1983	124mm x 73mm	" " " "	18
6.	FIGURE 6	OCT 1983	113mm x 170mm	" " " "	19
7.	FIGURE 7	NOV 1983	116mm x 140mm	" " " "	20
8.	FIGURE 8	DEC 1983	129mm x 145mm	" " " "	21
9.	FIGURE 9	JAN 1984	115mm x 115mm	" " " "	21
10.	FIGURE 10	FEB 1984	130mm x 79mm	" " " "	22
11.	FIGURE 11	MAR 1984	135mm x 103mm	" " " "	23
12.	FIGURE 12	APR 1984	123mm x 74mm	" " " "	23

SECTION THREE

13.	FIGURE 13	MAY 1984	128mm x 98mm	" " " "	24
14.	FIGURE 14	JUN 1984	132mm x 79mm	" " " "	25
15.	FIGURE 15	JUL 1984	127mm x 96mm	" " " "	26
16.	FIGURE 16	AUG 1984	110mm x 156mm	" " " "	27
17.	FIGURE 17	SEP 1984	145mm x 250mm	" " " "	28
	(The Magus, the Priestess and the Empress)				
18.	FIGURE 18	OCT 1984	138mm x 240mm	" " " "	29
	(The Emperor, the Hierophant and the Lovers)				
19.	FIGURE 19	NOV 1984	133mm x 253mm	" " " "	30
	(Wheel of Fortune, Lust and the Hanged Man)				
20.	FIGURE 20	DEC 1984	138mm x 231mm	" " " "	31
	(The Chariot, Justice and The Hermit)				
21.	FIGURE 21	JAN 1985	130mm x 240mm	" " " "	32
	(Death, Temperance, the Devil)				

22.	FIGURE 22	FEB 1985	138mm x 233mm	Pen and Ink on Tracing Paper	33
	(The Tower, the Star and the Moon)				
23.	FIGURE 23	MAR 1985	133mm x 243mm	" " " "	34
	(The Sun, Judgement, the World)				
24.	FIGURE 24	APR 1985	235mm x 103mm	" " " "	35
	(The Magus)				
25.	FIGURE 25	MAY 1985	235mm x 103mm	" " " "	36
	(The High Priestess)				
26.	FIGURE 26	JUN 1985	230mm x 90mm	" " " "	36
	(The Empress)				
27.	FIGURE 27	JUL 1985	235mm x 97mm	" " " "	37
	(The Emperor)				
28.	FIGURE 28	AUG 1985	233mm x 73mm	" " " "	37
	(The Hierophant)				
29.	FIGURE 29	SEP 1985	232mm x 76mm	" " " "	38
	(The Lovers)				
30.	FIGURE 30	OCT 1985	233mm x 95mm	" " " "	38
	(The Chariot)				
31.	FIGURE 31	NOV 1985	250mm x 79mm	" " " "	39
	(Justice)				
32.	FIGURE 32	DEC 1985	230mm c 89mm	" " " "	39
	(The Hermit)				
33.	FIGURE 33	JAN 1986	245mm x 95mm	" " " "	40
	(Wheel of Fortune)				
34.	FIGURE 34	FEB 1986	225mm x 87mm	" " " "	40
	(Strength)				
35.	FIGURE 35	MAR 1986	234mm x 77mm	" " " "	41
	(Hanged Man)				
36.	FIGURE 36	APR 1986	237mm x 81mm	" " " "	41
	(Death)				
37.	FIGURE 37	MAY 1986	241mm x 102mm	" " " "	42
	(Temperance)				
38.	FIGURE 38	JUN 1986	240mm x 95mm	" " " "	42
	(The Devil)				
39.	FIGURE 39	JUL 1986	219mm x 105mm	" " " "	43
	(The Tower)				
40.	FIGURE 40	AUG 1986	240mm x 107mm	" " " "	43
	(The Star)				
41.	FIGURE 41	SEP 1986	232mm x 83mm	" " " "	44
	(The Moon)				

42.	FIGURE 42 (The Sun)	OCT 1986	232mm x 77mm	"	"	"	"	44
43.	FIGURE 43 (Judgement)	NOV 1986	233mm x 104mm	"	"	"	"	45
44.	FIGURE 44 (The World)	DEC 1986	230mm x 77mm	"	"	"	"	45
45.	FIGURE 45	JAN 1987	131mm x 94mm	"	"	"	"	46
46.	FIGURE 46	FEB 1987	132mm x 83mm	"	"	"	"	47
47.	FIGURE 47	MAR 1987	128mm x 83mm	"	"	"	"	47
48.	FIGURE 48 (Geriatric Tarot)	APR 1987	140mm x 123mm	"	"	"	"	48
49.	FIGURE 49 (Geriatric Tarot)	MAY 1987	183mm x 238mm	"	"	"	"	49

II SLIDES

The slides have been catalogued according to the chronological sequence of the development of the paintings.

SECTION ONE

Numbers 1 - 27 show various experiments that were taken out of my sketch books.

1.	PAINTING 1	JAN - MAY 1983	153mm x 102mm	Pencil Crayon
	(4 Self portraits)			
2.	PAINTING 2	JAN - MAY 1983	153mm x 102mm	" "
	(2 Self portraits)			
3.	PAINTING 3	JAN - MAY 1983	38mm x 37mm	Mixed Media
	(18 Stamp Development)			
4.	PAINTING 4	JAN - MAY 1983	60mm x 46mm	" "
	(9 Different Stamps)			
5.	PAINTING 5	JAN - MAY 1983	186mm x 60mm	" "
	(2 Small Moth Wing Spreads plus 1 Large Moth Wing Spread)			
6.	PAINTING 6	JAN - MAY 1983	95mm x 147mm	" "
	(2 Moth Wings)			
7.	PAINTING 7	JAN - MAY 1983	105mm x 95mm	Collage & Mixed Media
	(1 Half Moth plus half Anthropomorphic figure)			
8.	PAINTING 8	JAN - MAY 1983	89mm x 117mm	" " "
	(4 Half Moth plus Half Anthropomorphic figures)			
9.	PAINTING 9	JAN - MAY 1983	150mm x 170mm	" " "
	(Anthropomorphic figure)			
10.	PAINTING 10	JAN - MAY 1983	150mm x 170mm	" " "
	(3 Anthropomorphic figures)			
11.	PAINTING 11	JAN - MAY 1983	150mm x 170mm	Mixed Media & Gold
	(1 Anthropomorphic figure with Golden Backdrop)			
12.	PAINTING 12	JAN - MAY 1983	240mm x 10mm	" " "
	(4 Golden Experiments)			
13.	PAINTING 13	JAN - MAY 1983	220mm x 150mm	" "
	(Hiroshima - Moth - Metamorphosis)			
14.	PAINTING 14	JAN - MAY 1983	166mm x 110mm	" "
	(Moth Metamorphosis)			

15.	PAINTING 15 (One Moth Combination)	JAN - MAY 1983	220mm x 175mm	"	"	"
16.	PAINTING 16 (One Moth Combination)	JAN - MAY 1983	220mm x 175mm	"	"	"
17.	PAINTING 17 (One Moth Combination)	JAN - MAY 1983	220mm x 175mm	"	"	"
18.	PAINTING 18 (3 Crucified figures)	JAN - MAY 1983	155mm x 80mm	"	"	"
19.	PAINTING 19 (Gold organic material)	APR - MAY 1983	140mm x 90mm	"	"	"
20.	PAINTING 20 (Gold organic material)	APR - MAY 1983	138mm x 98mm	"	"	"
21.	PAINTING 21 (Gold organic material)	APR - MAY 1983	137mm x 92mm	"	"	"
22.	PAINTING 22 (Gold organic material)	APR - MAY 1983	142mm x 72mm	"	"	"
23.	PAINTING 23 (Blue organic material)	APR - MAY 1983	139mm x 64mm	"	"	"
24.	PAINTING 24 (Blue organic material)	APR - MAY 1983	126mm x 73mm	"	"	"
25.	PAINTING 25 (Blue organic material)	APR - MAY 1983	132mm x 109mm	"	"	"
26.	PAINTING 26 (Pink organic material)	APR - MAY 1983	140mm x 107mm	"	"	"

SECTION TWO

27.	PAINTING 27 (Eight orange - 'child birth')	MAY 1983	93mm x 65mm	Mixed Media		
28.	PAINTING 28 (Eight Amber - 'imagination')	JUN 1983	78mm x 95mm	"	"	
29.	PAINTING 29 (Eight moth development - 'rainbow')	JUL 1983	55mm x 90mm	"	"	
30.	PAINTING 30 (Four red - moth)	AUG 1983	75mm x 92mm	"	"	
31.	PAINTING 31 (Four blue - moth)	SEP 1983	110mm x 110mm	"	"	
32.	PAINTING 32 (Four orange - moth)	OCT 1983	205mm x 46mm	"	"	
33.	PAINTING 33 (Nine Butcher - red)	NOV 1983	67mm x 90mm	"	"	

- | | | | | | |
|-----|----------------------------|--------------|---------------|---|---|
| 34. | PAINTING 34 | DEC 1983 | 64mm x 82mm | " | " |
| | (Eight maverick - blue) | | | | |
| 35. | PAINTING 35 | JAN 1984 | 134mm x 160mm | " | " |
| | (One Gold serial) | | | | |
| 36. | PAINTING 36 | FEB-APR 1984 | 255mm x 150mm | " | " |
| | (Eight Developing figures) | | | | |
| 37. | PAINTING 39 | JUN 1984 | 240mm x 54mm | " | " |
| | (The Present - five works) | | | | |
| 38. | PAINTING 39 | JUN 1984 | 240mm x 54mm | " | " |
| | (The Present - five works) | | | | |

III PAINTINGS

The photographs have been listed according to the chronological development of the working process.

SECTION TWO

- | | | | | | |
|----|-------------------------------------|----------------|---------|-------------|-------|
| 1. | PAINTING 37
(Constricted Figure) | APR - DEC 1984 | 1m x 5m | Mixed Media | Pg 54 |
|----|-------------------------------------|----------------|---------|-------------|-------|

SECTION THREE

- | | | | | | |
|-----|---|-----------------|---------------|-----|----|
| 2. | PAINTING 38
(The Past - Full) | MAY 84 - DEC 85 | 1.5m x 1.5m | " " | 55 |
| 3. | PAINTING 38
(Detail of the Past) | JUN 1984 | | " " | 56 |
| 4. | PAINTING 40
(The Future - The Altar Piece outside) | JUL 84 - JUL 86 | 1m x 1m | " " | 57 |
| 5. | PAINTING 40
(The Future - The Altar Piece inside) | JUL 84 - JUL 86 | 1m x 1m | " " | 58 |
| 6. | PAINTING 40.1
(The Magus) | APR 1985 | 360mm x 220mm | | 59 |
| 7. | PAINTING 40.2
(The High Priestess) | MAY 1985 | 360mm x 219mm | " " | 60 |
| 8. | PAINTING 40.3
(The Empress) | JUN 1985 | 360mm x 218mm | " " | 61 |
| 9. | PAINTING 40.4
(The Emperor) | JUL 1985 | 360mm x 217mm | " " | 62 |
| 10. | PAINTING 40.5
(The Lovers) | AUG 1985 | 350mm x 216mm | " " | 63 |
| 11. | PAINTING 40.6
(The Hierophant) | SEP 1985 | 360mm x 215mm | " " | 64 |
| 12. | PAINTING 40.7
(The Chariot) | OCT 1985 | 360mm x 214mm | " " | 65 |
| 13. | PAINTING 40.8
(Justice) | NOV 1985 | 360mm x 213mm | " " | 66 |
| 14. | PAINTING 40.9
(The Hermit) | DEC 1985 | 360mm x 212mm | " " | 67 |

15.	PAINTING 40.10	JAN 1986	360mm x 211mm	Mixed Media	68
	(The Wheel of Fortune)				
16.	PAINTING 40.11	FEB 1986	360mm x 210mm	" "	69
	(Strength)				
17.	PAINTING 40.12	MAR 1986	360mm x 209mm	" "	70
	(The Hanged Man)				
18.	PAINTING 40.13	APR 1986	360mm x 208mm	" "	71
	(Death)				
19.	PAINTING 40.14	MAY 1986	360mm x 207mm	" "	72
	(Temperance)				
20.	PAINTING 40.15	JUN 1986	360mm x 206mm	" "	73
	(The Devil)				
21.	PAINTING 40.16	JUL 1986	360mm x 205mm	" "	74
	(The Tower)				
22.	PAINTING 40.17	AUG 1986	360mm x 204mm	" "	75
	(The Star)				
23.	PAINTING 40.18	SEP 1986	360mm x 203mm	" "	76
	(The Moon)				
24.	PAINTING 40.19	OCT 1986	360mm x 202mm	" "	77
	(The Sun)				
25.	PAINTING 40.20	NOV 1986	360mm x 201mm	" "	78
	(Judgement)				
26.	PAINTING 40.21	DEC 1986	360mm x 200mm	" "	79
	(The World)				