

CHAPTER ONE – INTRODUCTION.

1.1 – Time and Colour as Visual Drivers

It is generally understood that time and colour constitute an integral part of the great trinity of primary terrestrial and cosmic phenomena i.e., the aggregation of time, light (of which “... colour is a manifestation of a particular wavelengths ...” (Collier, 1972: 148)) and space. It is also understood that the perception of one is dependent upon the presence of the other two. The manifestation of time, for instance becomes apparent through the measurement of the distance between objects or points in space. The objects, or points themselves are made visible by the passage of light striking their individual surfaces. How long it takes to get from one object or point to the other provides us with a tangible measure of time. The art historian and sculptor Grahame Collier (1972) reminds us that

... space is the arena in which light manifests and this manifestation permits us to discern the layout of objects. Only by perceiving the layout of objects do we become aware of the multidimensional shape of *space* between them and ultimately the distances involved. Thus we are able to conceive of time...

(Collier, 1972: 121).

The activities of both the visual artist and architect (whatever their theoretical proclivities may be) are, to one extent or another, concerned with the management and manipulation of space, which of course includes the location of two and three-

dimensional forms in space. The artist's concerns with spatial organization may be engaged at any scale though it is generally, as Collier (1972) remarks, at

...a more intimate scale than that of nature; a painting, for example, can become a very personal environment in which even the macro, unarticulated space of sea or sky is transformed into a scale we can apprehend.

(Collier, 1972: 121).

Moreover the actual fabrication of a work of art, as Collier (1972) in fact suggests, is a way of "... fashioning ... a personal space-form world ... which satisfies an artist's conscious or unconscious need to 'possess' or relate to space on human terms." (Collier, 1972: 122). Indeed, in the process or activity of fabricating a work, the artist attests to the importance of the direct experience of space perception in the phenomenal world examining the fluctuating nature of that experience. Indeed, without the benefit of such experience, as Collier (1972: 122) explains, the artist "...would not be stirred by the phenomena of light or speculate on the concept of time."

(Collier, 1972: 122).

Nevertheless the primary relationship between time and colour is through the latter's identification with the phenomenon of light, about which the authority Patricia Sloane (1989) submits that it "...probably cannot be shown to exist as an independent entity separate from colour." (Sloane 1989: 247). To what extent then might it be possible to experiment systematically with the translation of this relationship into visual form?

1.2 – Time and Environment

Earlier research (Preston, 1991) was concerned with the passage of time in relation to aspects of elemental antithesis e.g., of heat and water as being symbols of terrestriocelestial phenomena. Although the work was site specific it was realized in the form of simulated artefacts and, as such, was concerned with coloured objects rather than with two-dimensional forms on a coloured ground. Indeed, as the focus of the work was specifically directed toward the fabrication of objects with the appearance of ancient artefacts decorated with abstract designs and created with a deliberately stressed appearance, elaborate colour experimentation was neither possible nor appropriate. This research will be discussed in greater depth further on (see 2.4).

This research was, in fact, much more closely associated with ideas related to reconstruction, restoration and musicological presentation (such as those employed in the field of archaeology) than with the immediate environment. Indeed it was predicated on distance from the immediate environment from which the artist experienced some sense of dislocation. Both this factor, and the compass of the Masters research, meant that it could not (at least to any great extent) reasonably incorporate time and colour as well as environment. Yet the interplay between the complex drivers of colour and time were central to the next stage. At the same time, there was a concomitant need to confront the issue of environmental dislocation within these overarching contexts.

In the 1991 study, the use of a range of highly chromatic colours would have been at odds with the concept of the work, which focused upon the deleterious effects of time and climate on friable and brittle objects. It was felt therefore that the work to be undertaken in the present research should foreground the notion of colour and approach the idea of temporality from a different perspective.

1.3 – Rationale for and Aims of the Study

The treatment of the subject of time and colour in the visual arts would represent an immense task if any attempt were made to examine it in a comprehensive manner. Needless to say, it is not the purpose of his study to attempt an undertaking of such enormity. Indeed, central to the interests of the current research is the issue of time in consciousness and its relationship to, and interaction with, particular aspects of chromatic sensibility. Furthermore it should be noted that the examination of the issues of time and colour from a specifically scientific perspective or, indeed, from the standpoints of psychology or sociology is not the central purpose of this research although obviously, these, together with other specializations, will be referred to as appropriate within the course of the work.

The study will, however, examine aspects of dislocation from several points of view. The first is concerned with the issues of geographical location and the second with displacement in terms of both visual stimuli and earlier artistic wellsprings. In order to transcend this physical dislocation, other conceptual and practical pathways will be

investigated. There is also the need for alternatives to be found through the transformation and amalgamation of other sources (both from art and the natural world) into a synthesis of visual realization. In essence the research aims

1. To explore visual synergies between time and colour within the ambit of cultural trceries and the contemporary environment and
2. To utilize these visual synergies in order to create private artworks with the potential for translation into the context of public art through a structure initially derived from literature.

1.4 – Organization of the Study

The challenge of this particular research was less to focus upon a schema of work with a single conceptual focus than to attempt a complex synthesis of an artistic lifetime of divergent pathways.

In terms of formative influences, these pathways may be categorized as being (in some cases) eclectic, and informed by a wide variety of sources. Broadly stated they may be understood to include:

- Works of art drawn from a wide spectrum of art historical periods, from ancient to contemporary and near contemporary.
- Artefacts and objects of material culture, perhaps more specifically associated with the disciplines of archaeology and ethnography than with the history of art.
- A general interest in Eastern and Western mytho-religious studies.

- Aspects of metaphysics, particularly those associated with the concepts of cosmo-genesis, sacred geometry and number.
- A variety of visionary literature including both prose and poetry.

The need for a schema with tentacles capable of extension into each of these multifarious areas is addressed in the following sections of Chapter One and Chapter Two.

Hence, in terms of the schema, Chapters One, Two and Three introduce the principal themes, set out the fundamental aims, probe the conceptual underpinnings of the study and provide relevant background material presaging the research.

Chapters Four and Five address the methodological approach adopted and interrogate the technical and creative aspects of the artistic process in relation to two major research projects. Chapters Six and Seven examine the presentation of the creative work within a public exhibition format and provide a survey of the creative work. Chapter Eight concludes the thesis assaying the research in terms of the original aims, whilst at the same time reflecting on research outcomes and potential future developments. The Appendices expand on matters referred to in the main text. In addition reference is made to sketchbooks and other preparatory visual research material underpinning the Exhibition.

1.5 - Towards a Schema of Significant Influences

The careers of artists evolve and are shaped in a myriad of peculiar and diverse ways, some of which involve the rocky and uncertainly charted paths of self-discovery, introduction, instruction, initiation and experience brought about as the result of circumstance. In reality, varying amounts of each generally contribute to the mixture which, when blended, constitutes (as it does with others) an artist's unique *persona*. Upon reaching a certain maturity of development, the possibility may present itself for an artist to take stock of his or her career; indeed this is a point in time at which the artist now confronts a watershed. Before proceeding further, however, it is necessary to ponder the matter of personal history. To this may also be added what can only be described as the doubtful, though seductive, curves of autobiographical minutiae. Although the artist has been (and will continue to be) profoundly interested in the lives and thoughts of those artists whose stature, both great and small, within the history of art is beyond refute, he has never considered his own reputation and *doings*¹ to be substantial enough to warrant either detailed biographical discussion or to justify autobiographical description. However, it is to a great extent those artists who wrote extensively concerning their thoughts, lives and practice with whom the artist most empathizes and whose careers, amongst others, he has at times attempted to emulate.

¹ *doings* is to be understood as the antithesis of *not doings* and is defined by Sanchez (1995) in the following terms:

The ordinary description of the world compels us to behave always according to the terms it indicates; therefore, all actions emanate from said description and tend to revalidate it. These actions are what is known as *doing*; and in combination with the description that nourishes them, they make up a system that is virtually self-sustaining. Any action that is not congruent with the description of the world would constitute a form of *not doing*. (Sanchez, 1995:13)

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Nevertheless upon reaching a certain stage of maturity in his or her creative development, an artist should be in a position to reflect on the stage they have reached. That one may identify a myriad of pathways, some taken and some not taken along the journey of that career, is inevitable. One's reflections on these pathways may, in fact, be

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understood as unrefined artefacts of memory, which, as with one's personality, are possessed of their own surprises and idiosyncrasies. It is thus with many questions in mind that it becomes immediately evident that the complex web of relationships (which, in concert, build and shape an artist's visual experience and creative consciousness) disallow the circumvention of at least some autobiographical material.

From the artist's own point of view distinct highways and many byways can be identified from which branch a very small number of *cul de sacs*. The reason, in fact, that these numbered but a few, stems from a long held belief in an overarching interconnectedness between the potential implicit in ostensibly creative events and an ability to recognize and respond to that potential fairly directly. A focus on the importance of this contextualization nevertheless points to the fact that much of the source material has been severely condensed, unavoidably abridged or, in some instances, excluded. The difficulty arises in fact *not* from what to admit, but what to exclude. What becomes a matter for concern, however, is that enough remains of the paths and tracks, to connect one part of the text sensibly with another, in order that the reader may negotiate the *journey* of the thesis title. In 1.6 and 1.7, which follow, pathways through early and intermediate influences are created in such a way as to foreground the current work.

1.6 - Identifying Early Influences

The artist finds it difficult to remember a time when he did not attempt to translate aspects of both his interior and exterior worlds into visual images. Indeed the practices

of translation, together with that of transcription, have remained life long pursuits. It cannot be overlooked that both the artist's parents (now deceased) played major, though differing, roles in fostering cultural and artistic interests. The artist's father for example, was responsible for encouraging a nascent interest in drawing. This had been one of the very few activities for which, our father as a boy, had displayed, any significant talent. In the 1920s and 30s he had attended a boarding school near the small village of Herne Bay on the South coast of England in Kent, during which time and with little formal training, he developed considerable skill as a draughtsman and illustrator. The subject of father's artistic interests stemmed from his other great passion, pursued during his long summer holidays, which was that of natural history. His enthusiasm for both was passed on not only to the artist, but also to his two younger brothers. Unfortunately his interest in fostering our artistic activities faded exponentially as we gained in years. He not only began to disapprove of, but actively discouraged our artistic endeavours when it became increasingly clear to him that we had little, if any, flair for anything else.

The artist's mother, on the other hand, did not share quite such a narrow view and her influence was both culturally broader and more sophisticated. In her youth she had been an excellent pianist with a considerable (though quite conservative) knowledge of classical music. She was also well read and had aspirations as a writer, particularly in the field of journalism. These abilities were accompanied by (what later turned out to be) a surprisingly sound understanding of many periods of European and English history, of decorative arts and crafts, and architecture. Indeed it is to her that the artist owes his first introduction to the major art galleries, museums and historic buildings of London,

together with many sites of interest elsewhere. It is also from her influence that the artist's lifelong interest in both literature and, much later in his life, classical music derives. Moreover it was she who selflessly encouraged both the artist's brothers (one of whom became an artist and the other a professional musician) and himself to realise artistic as opposed to other ambitions, even though her own aspirations remained unfulfilled. This, however, represented a sacrifice not fully appreciated until the artist had progressed significantly along the path of adult life.

In terms of the artist's career, it may well be asked what effect visits to galleries, museums etc., might have had upon him. In the first place it affected a behavioural pattern (to some extent reinforced during the artist's schooling), which has continued from that time until the present. It inculcated a deep-seated need to renew acquaintance with the cultural remains of the past, of vanished and vanishing humanity and the great art of the past, though the difficulty in articulating coherent reasons for such a need remains. The only things about which the artist is certain is that, in addition to feelings of nostalgia for particular historical periods (e.g., stylistic mannerisms), various aspects of material culture and a sense of being joined to the traditions and community of artists not only from the past, but other cultures, is also evident. Furthermore, the artifacts and artworks, which have forged connecting links between the artist and their makers, however far removed in time and place, still obtain. In short they aroused in him a sense of belonging, somehow shaped and united through the imagined evocation of countless unseen hands working in distant places in other times.

Of all those early visual experiences which have had an enduring influence, three stand out as more significant than any others. The first of these epiphanic experiences occurred when the artist was eleven years old and arose from seeing the illuminated manuscripts in what is now the British Library but, at the time, was the King's Library in the British Museum (see Plate 1.6.1). To list all the manuscripts pored over would serve little purpose (though the most memorable are cited in Tables 1.7.1) as it was really a distilled or concentrated vision of all, which was formed. At the time, it was difficult to imagine that any human hand could have possibly created any of them. Of all the manuscripts, however, it was the *Lindisfarne Gospels* (c.698) (see Plate 1.6.2) and the miniature *Books of Hours* (Plate 1.6.3) which appeared at the time to be the most astonishing. Nevertheless it was a collective vision, which inspired the artist to attempt what seemed the then impossible task of creating miniature hand-made books of his own.

The second came as the result of a visit to The National Gallery in London, where he first encountered the altarpieces and iconic pictures of the early Italian painters of the fourteenth and fifteenth centuries. Two paintings from the collection which made a great impression at the time, and whose images have remained within memory ever since, were *The Wilton Diptych* (French School c.1395) (see Plate 1.6.4) and a panel painting by Carlo Crivelli (c.1430-95), *The Vision of the Blessed Gabrielle* (Italian, c.1489) (Plate 1.6.5). Interestingly *The Wilton Diptych* (c.1395) is held to be one of the most

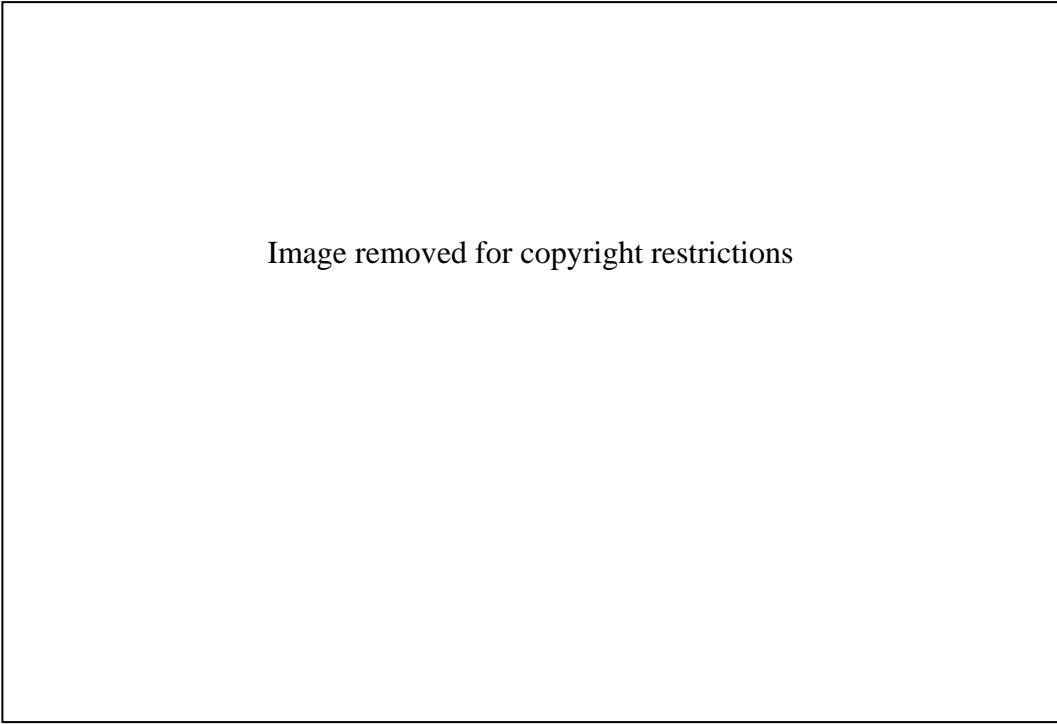


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Plate 1.6.1 *The Kings Library* (1823-60), British Museum, London.

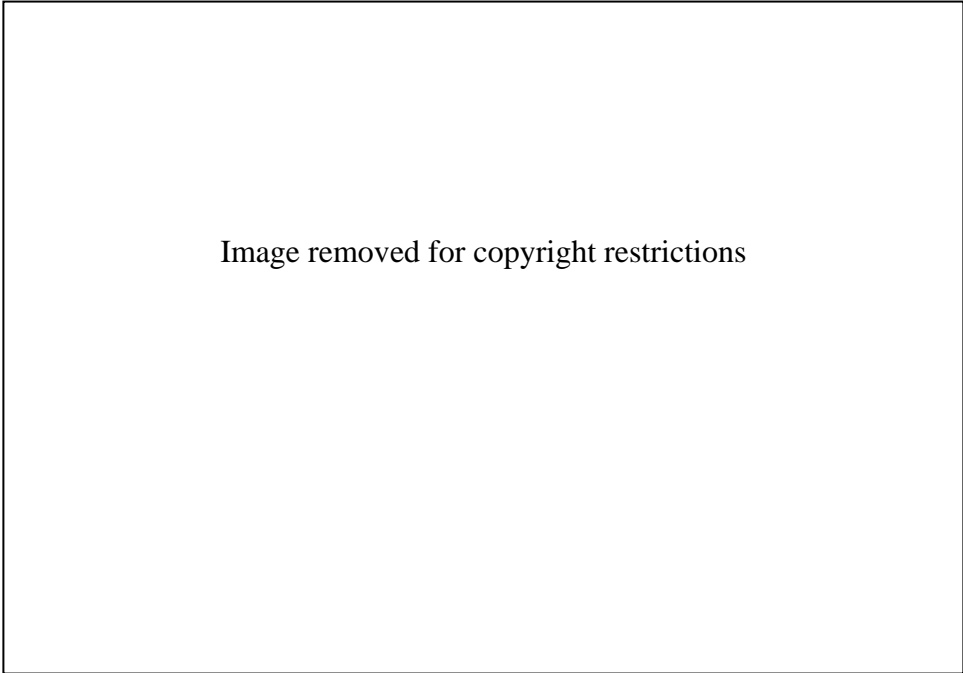


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Plate 1.6.2 *The Lindisfarne Gospels* (c.698), 24.5 x 18cm,
British Library, London.

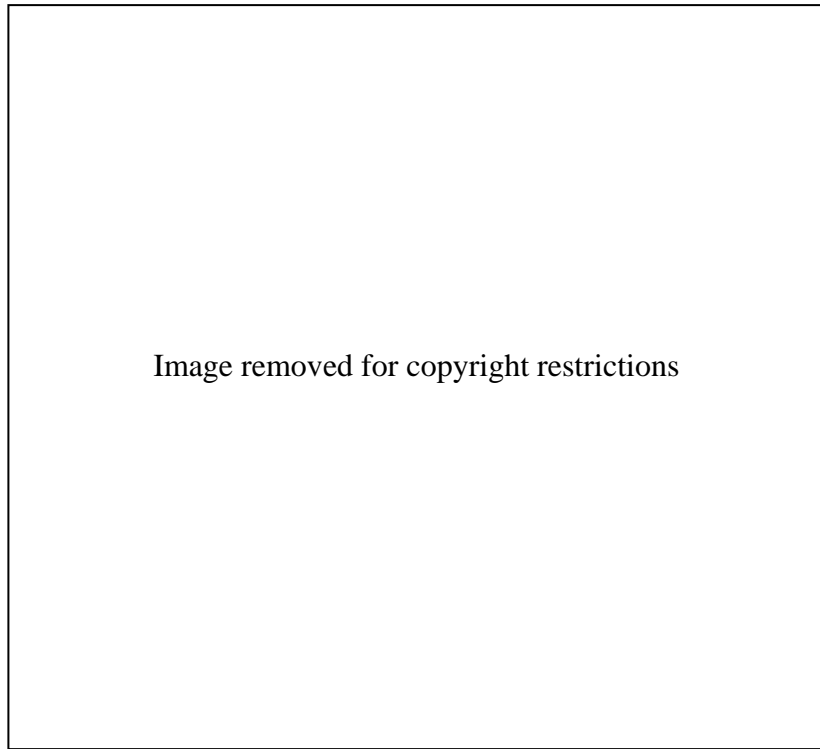


Plate 1.6.3 *The Hastings Hours* (c.1477-8), tempera and gilding on vellum sheets, 89 x 12.7cm, British Library, London.

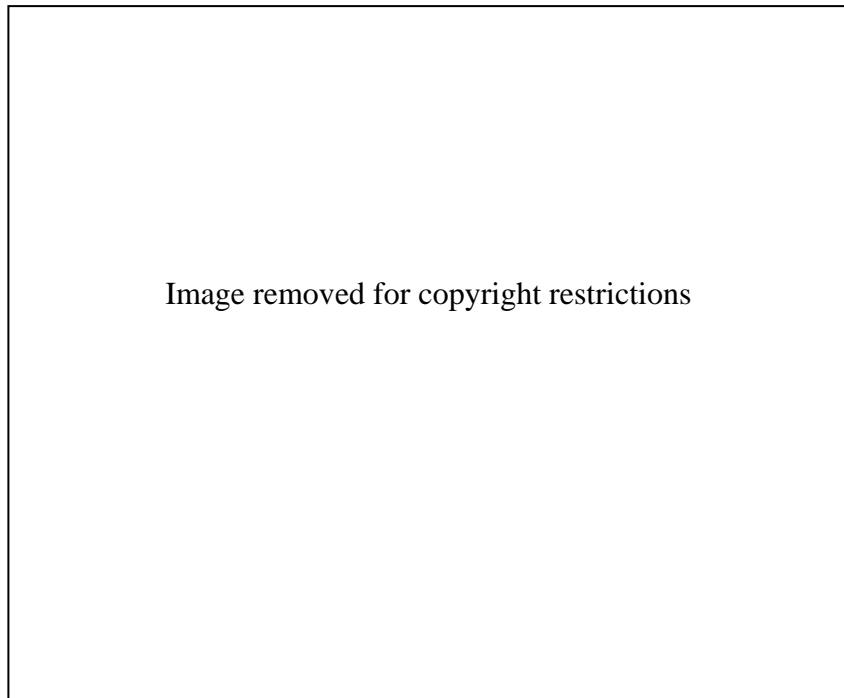


Plate 1.6.4 *The Wilton Diptych*, (1395), French School, tempera and gold leaf on panels, 47.5 x 29.2cm, National Gallery, London.

enigmatic works in the National Gallery's collection. The wealth of incredibly fine gold *sgraffito* patterns on the robes of the figures, and the gold embossed foliate backgrounds in both panels continue to attract the artist's interest today. He was also enraptured by the extremely delicate brushwork and beautifully modulated colour as well as being captivated by the rendering of the flowers in pale pink, yellow and blue. These were arranged on an irregular narrow dark green band of grass, at the foot of the right hand panel, all that is visible of the flowery meadow on which stand the angels and the Virgin with her Child. As a part of its description, the National Gallery's Guide (1991) observes that "...in the refinement of its style and the delicacy of its execution it is unmatched by any surviving painting of this period ..." (Wilson, 1991:38).

Once relegated to a room in the Gallery's basement, it is now housed together with almost the entire collection of early renaissance paintings (one of the finest holdings in the world) in The Sainsbury Wing of The National Gallery, which was opened to the public in 1990. *The Wilton Diptych* (c.1395), recently cleaned and restored, now takes pride of place in its own display case as the centrepiece of Room 53 where it is surrounded by fourteenth century Florentine paintings, the most significant being Jacopo di Cione's (active 1362- died 1398-1400) magnificent altarpiece, *The Coronation of the Virgin* (Italian c.1370 – 71).

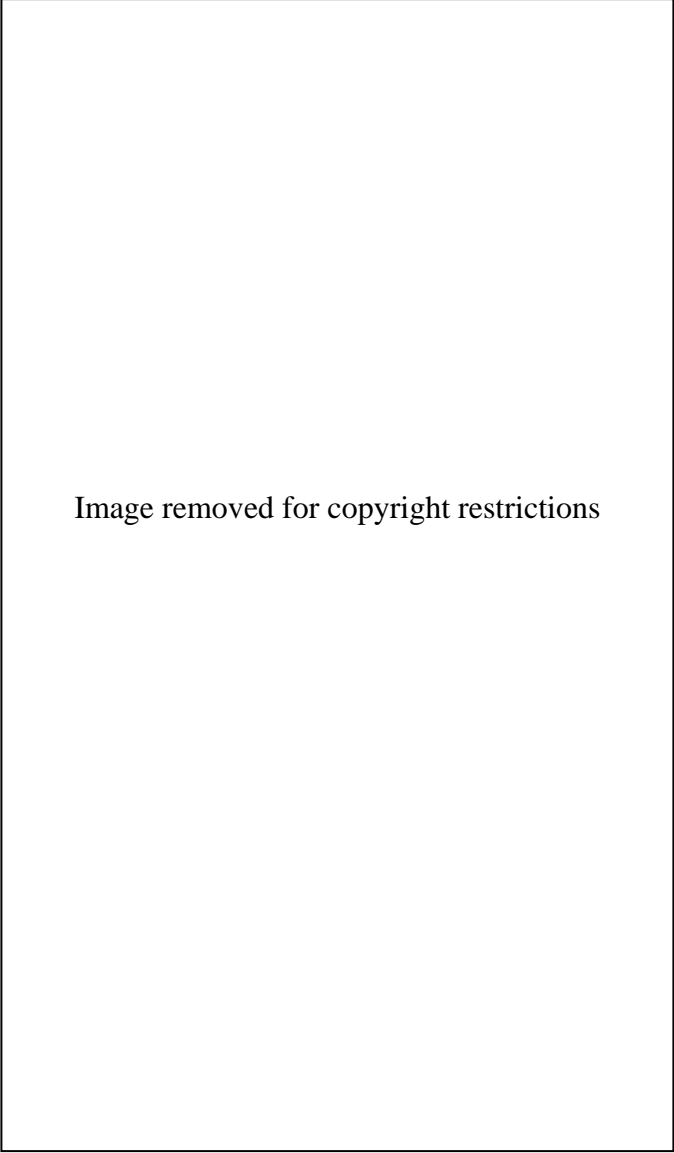


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Plate 1.6.5 Carlo Crivelli, *The Vision of the Blessed Gabrielle* (1489), tempera on panel, 141 x 87 cm, National Gallery.

To describe Crivelli's painting of *The Vision of the Blessed Gabrielle* (c.1489) presents a reasonably straightforward task, but to formulate a description of the feelings it engendered at the time is quite another matter. The artist is only able to direct the reader's attention to those things which caught his attention (and to some extent still do) as far as he remembers them from that time. Initially he was attracted to the work, due to its extreme visual clarity, the precise draughtsmanship and attention to detail. It also contains a number of references to birds, of which the artist has always been most fond, though they do not tend to be commonly represented in many religious pictures of that time. Pressed into the left hand corner of the foreground is a delightfully composed group of a duck with her duckling; in the middle distance, a finch of some kind (probably a Goldfinch, a symbol of air and Christ's destiny) can be seen from behind sitting on a branch above the friar's head and, in the distance against the pale wintry sky, a formation of migrating geese. The artist was captivated by his rendering of small plants, stones, the steeply climbing reddish-brown rocky hillside and the glimpse of distant blue hills rising from the wooded landscape.

Crivelli's astonishing attention to detail is also evident in his detailed study of a book which lies open on the dark ground before the kneeling figure of the friar, in which even the lettering has been carefully simulated on each of its visible pages. However, as far as the artist is concerned, probably the most extraordinary aspect of the work is the tonal modulation and drawing of the friar himself; his ascetic face turned upwards, the eyes with their extraordinary catchlights, full with devotional intensity, gazing aloft toward a *mandorla* containing the Virgin and Child. The angle between his gaze and the

mandorla creating an invisible *vector* countering the diagonal of a pale sienna coloured pathway which wends its way from the right hand corner of the picture, past a group of abbey buildings, before disappearing over the brow of a wooded hill. A unique feature of Crivelli's work, however, is the depiction of *swags of trompe l'oeil* fruit which, in this case, appear as though suspended from the upper edge of the picture creating the illusion of objects projected in front of the picture plane. Nevertheless Crivelli's painting (c.1489), in light of more recent viewing, seems also to be possessed of a strange tension created by the combination of devotional intensity displayed by the friar and his portrayal in a rugged natural setting of great tranquility. Although it is but one of many different and varied strata of influences that have manifested themselves over the years, on those widely separated occasions during which renewed acquaintance with Crivelli's pictures has occurred, the artist is still able to discern in his own work, certain unintentionally derived aspects of Crivelli's paintings, those to which he was drawn and attempted to reproduce nearly four decades earlier.

Unlike the second early influence, the third cannot be confined to any specific works; rather it is connected to a distinctive pictorial genre, which may be found in illustrated children's books produced in the late 1940s and 1950s. This genre may best be described as rural or country idylls, or what the art historian Ian Jeffrey (1984) describes as "...visions of a radiant countryside." (Jeffrey, 1984:17). Although their antecedents may be found in earlier pictorial images which emerged in the mid 1920s with, for example, the etchings of Graham Sutherland (1903-80) and Robin Tanner (1904-88), together with the prints and paintings, of Allan Gwynne-Jones (1892-1982). Another strand of this genre appearing at the same time could be described as *visions of a radiant*

coastline, or seaside idylls, which were magically evoked in the rail poster designs of F. Gregory Brown (1878-1948) and Charles Ginner (1878-1952). Not unnaturally, landscape art in Britain in the decades between the 1920s and 1950s underwent many fundamental changes, particularly between 1940-45. Indeed Jeffery (1984) submits that the changing landscape during “these decades is [one] of constant negotiation between pastoral and modernizing tendencies with the pastoral usually in the ascendant.” (Jeffery, 1984:17)

The first experience of pictures from this tradition still in memory can be located in the early 1950s. They were first encountered in junior natural history books and children’s annuals, which invariably contained illustrated chapters describing the countryside, the seashore, aspects of nature study, the behaviour of the weather and often the cycle of seasons throughout the year. The work generally took one or other of two forms, the first in black and white (either wood engravings, or drawings in pen and ink), recalling the work of Eric Ravillious (1903-42), Gwen Raverat (1885-83), Agnes Miller-Parker (1895-1980), and in particular, Gertrude Hermes (1901-83). The second was in colour (usually watercolour), the most obvious influences being those of Kenneth Rowntree (1915-97), James Bateman (1893-1959), Stanley Spencer (1891-1959), (see Plate 1.6.7) Gilbert Spencer (1892-1979), but probably above all Cedric Morris (1889-1981), Roland Hilder (1905-92) (see Plate 1.6.6) and S. R. Badmin (1906-89) (see Plate 1.6.8) to mention but a few. It is the artist’s belief that the cyclical nature of the seasonal round, an essential underlying theme in much of the work of those artists cited above signalled,

at least in part, the beginning of his relationship with pictorial images concerned with time. Jeffery (1984) employs the phrase “slow time” to describe the mediation between “...a radiant countryside.” (Jeffery, 1984:17) and the passage of time. He further encapsulates this temporal state in the following passage:

In such fluent, continuous spaces as these, artists suggested an alternative to the broken, fretful time of ordinary days. To be assimilated into such graceful vales and moorlands was to be at home in nature.

(Jeffery, 1984:46).

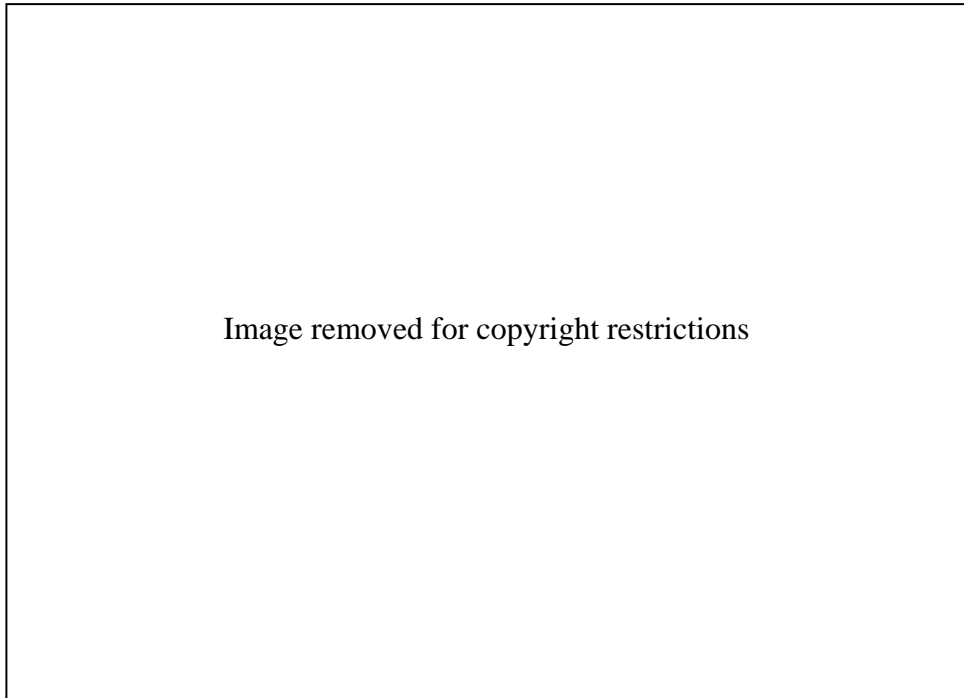


Plate 1.6.6 Rowland Hilder, *The Garden of England* (1945 – 50), watercolour and pencil, 49.5 x 74.9cm.

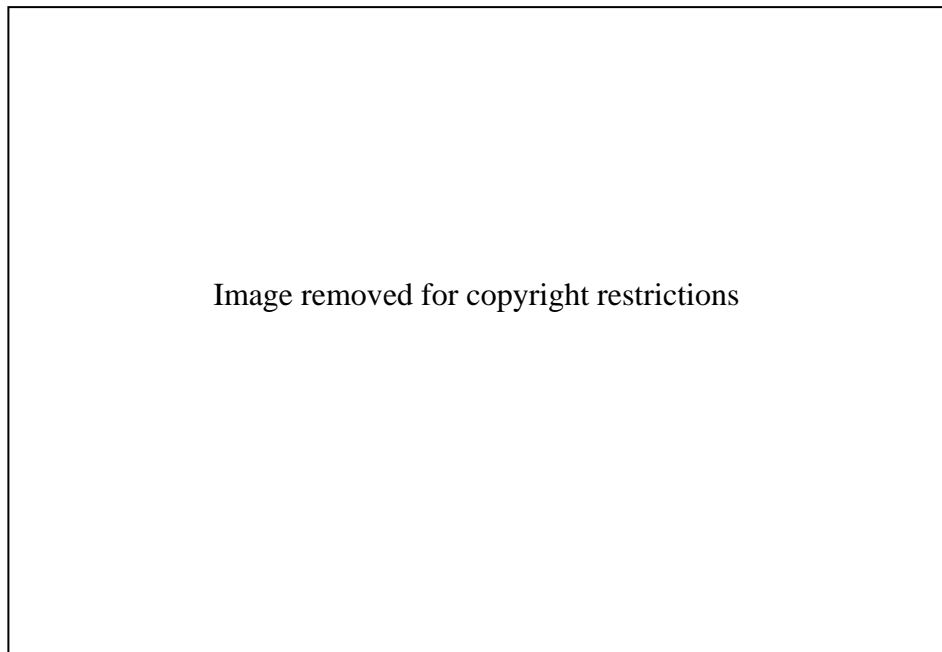


Plate 1.6.7 Stanley Spencer, *Cookham Moor* (1937), oil on canvas 50.9 x 76.3cm, Manchester City Art Gallery.

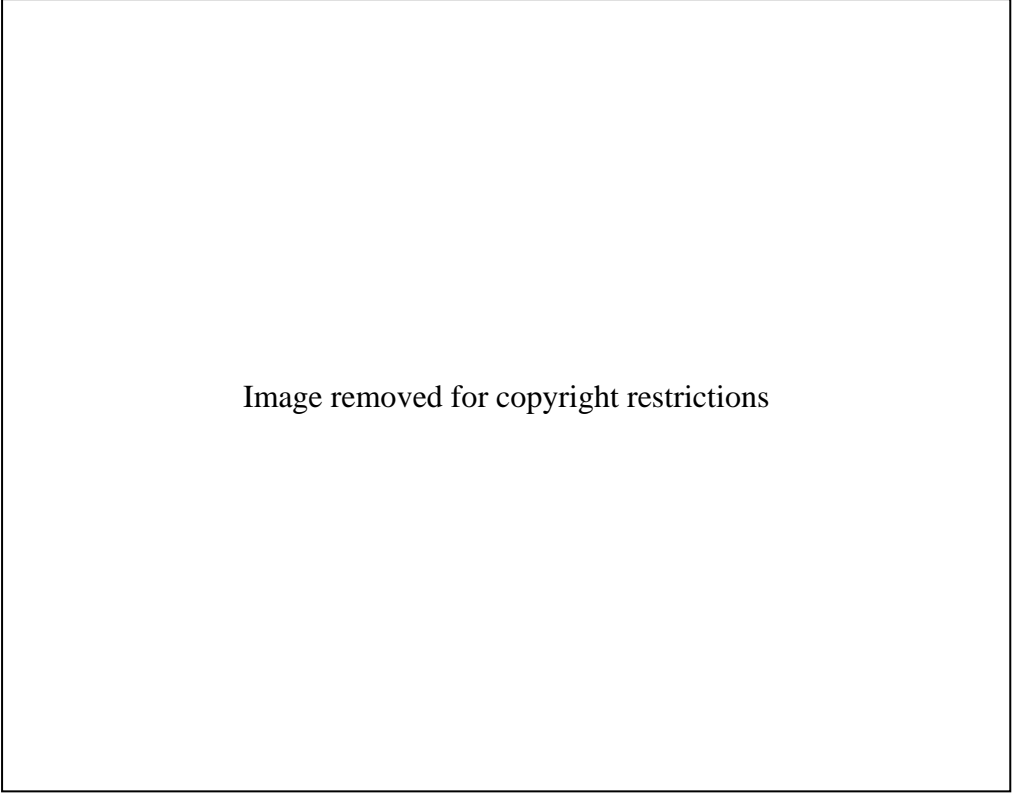


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Plate 1.6.8 S.R.Badmin, *The Beauty of Winter* (1958s), watercolour and pencil, 13.6 x 20cm.

1.7 – Pinpointing Intermediate Influences

As the artist's absorption with the world of art burgeoned, so did the multiplicity of influences and historical periods from which they come. Tables 1.7.1 and 1.7.2 summarize these influences under headings which enable them to be viewed and compared as a totality. Those artists, artefacts and sites, which had a significant impact on the artist's work and thinking, are listed in the order in which they were encountered and not necessarily in terms of their *de facto* chronology. In many instances Tables 1.7.1 and 1.7.2 identify both the artist or author and particular works, book titles and artefacts, which have been, listed either specifically or in groups. However, where more general influences are cited as, for example, in the cases of historical periods, schools or movements, these have been included together with the relevant artistic literary and or cultural genre.

Tables 1.7.1 and 1.7.2, though not definitive, *do* cover in the main, the profoundly uneven experiential terrain between adolescence and early adult life, prior to undertaking formal studies. Table 1.7.1 addresses those influences emanating from visual arts, while Table 1.7.2 focuses upon those influences stemming from other disciplines. In the latter case, the disciplines are ordered in terms of their significance with generic headings changing to meet the shape of the discipline. Tables 1.7.3 and 1.7.4 are devoted to the six years during which formal studies were undertaken, initially at the South London Institute, and subsequently at Camberwell School of Art and Crafts (also in London), Sussex University and, finally, at Bournemouth College of Art. During this period the artist was exposed to an extremely diverse range of

other influences which included not only artists and their work but also authors previously unknown to him and widely separated, both in historical time and geographical location (see Table 1.7.3). It was also during this period that non-fiction and literary works began (in varying degrees) to exert an increasingly strong influence on the subject matter and direction of the artist's creative practice (see Table 1.7.4); this included an examination of the work of others in which literature and poetry has been the principal source of their inspiration.

The following tabular data are in no way intended to be all encompassing but represent an attempt to foreground those artists, writers, works and collections which (as far as the artist is able to recall) had the greatest impact and most enduring influence upon him. An attempt has also been made to identify those influences, which are understood to have been the most dominant, together with a brief explanation of those qualities that made them so significant.

During the period of formal visual arts training at Camberwell School of Art and Crafts (1965 – 1970), the artist was exposed to a wide spectrum of ideas, knowledge, experience and practices, which emanated, in the main, from two opposing camps. At that time Camberwell was a school with a decidedly fine art orientation and tradition, both of which extended equally in attitude towards the practice of *the crafts*. One might even venture to describe them as *fine crafts*, given the fact that an overemphasis was not placed on direct instruction (certainly not at that time) *vis à vis* commercial applications.

Table 1.7.1
Dominant Early Intermediate Artistic Influences

Illuminated Manuscripts	Name of Artist	Date(s)	Title of Work (Artefacts), Group, Movement or Site	Place of Origin	Media	Dominant Works or Areas of Influence
	Scribes from Alexandria or Ceasarea?	C4 th C4 th – 5 th	<i>Codex Sinaiticus</i> and <i>Codex Alexandrinus</i> (Incomplete copies of the Bible)	Egypt? or Caesarea?	Ink on vellum	<ul style="list-style-type: none"> • faded ink and colour • arrangement of text in narrow columns and calligraphy • large page size • history of the books
	Eadfrith	c. 698	<i>Lindisfarne Gospels</i>	England – (Northumbria, Holy Island Monastic scriptorium of Lindisfarne)	Ink and pigment mixed with egg white or fish glue on vellum	<ul style="list-style-type: none"> • luminosity of colour • complexity of design in decoration • combination of plant, bird and animal designs with interlace-patterns • calligraphic style • fineness of execution • history of book
	Unknown scribe	Approx. late C 7 th AD	<i>Stonyhurst Gospel – Gospel of St John</i>	England – (Monastic scriptoria of Jarrow-Wearmouth)	Ink on vellum	<ul style="list-style-type: none"> • small page size • colour of ink and vellum • original binding • calligraphic style • history of book
	Godeman (scribe) ? (illuminator)	c. 980?	<i>Benedictional of St Aethelwold</i>	England – (Winchester School)	Ink and pigments with egg white and gold on vellum	<ul style="list-style-type: none"> • colouring, especially the greens • gilding and decoration • history of book
	By a single unknown hand	c. 1335 – 40	<i>Luteral Psalter</i>	England – (East Anglia)	Ink, colours and gold on vellum	<ul style="list-style-type: none"> • large Gothic <i>box script</i> • colouring of marginal decorations and seasonal miniatures

Illuminated Manuscripts		C 13 th – 15 th	Books of Hours generally	England and Europe	Ink, colours and gold on vellum	<ul style="list-style-type: none"> • small page size • fineness of the painted miniatures • marginal decoration • luminous colouring and gilding
	The Bedford Master	c. 1423	<i>The Bedford Psalter and Hours</i>	France – (Paris)	Ink, pigment and gold on parchment	<ul style="list-style-type: none"> • fineness of painting in miniatures and borders • exquisite colouring • use of gold • page designs
	By an unknown hand	c. 1515 – 20	Book of Hours (<i>Additional MS 35214</i>)	France – (Paris)	Ink, pigments and shell gold	<ul style="list-style-type: none"> • highly rendered plants, butterflies, snails, etc against gold background panels • illusionistic treatment of panels of script over background
	By unknown hand(s)	c. 1415	Hymnal – (<i>Additional MS 30014</i>)	Italy – (Siena)	Ink, pigments and tooled gold on vellum	<ul style="list-style-type: none"> • large decorated letters containing finely painted miniatures • the colouring and script • lavish decorations and use of gold • massive page size

The 'Ancients' and Pastoral Visionaries	William Blake	1795	<i>Nebuchadnezza</i>	England (London)	Colour print and watercolour	<ul style="list-style-type: none"> • iconic composition of figure • technique: use of colour and tone • treatment of subject matter
		1821	<i>Thornton's Virgil "Sure thou in hapless hour was born"</i>	England (London)	Wood engraving	<ul style="list-style-type: none"> • miniature size and technique • use of line and tone • rendering of tree, moon and driving rain
		1821	<i>The Circle of the Life of Man</i>	England (London)	Watercolour on gesso on paper	<ul style="list-style-type: none"> • complexity of composition • interaction of figures
		1824	<i>Buoso Donati attacked by the Serpent</i>	England (London)	Watercolour	<ul style="list-style-type: none"> • light and shadow on figures • inclusion and drawing of serpent
		1825	<i>Illustrations to the Book of Job</i>	England (London)	Line engravings and etchings	<ul style="list-style-type: none"> • figure drawings • use of line and tone • repeated use of sun, moon and stars as motifs
	Samuel Palmer	1825	<i>The Valley Thick with Corn</i>	England – (Kent)	Pen and brush in brown, mixed with gum	<ul style="list-style-type: none"> • mystical quality of landscape • dense composition and detail • technique: use of line and tone • warm colouring and texture
		1825	<i>Early Morning</i>	England - (Shoreham)	Pen and brush in brown, mixed with gum	<ul style="list-style-type: none"> • rich texture and warm colouring • technique: use of the line and tone • drawing of trees with shadows
		1827	<i>Moonlit Scene by a Winding River</i>	England – (Shoreham)	Pen and ink wash Heightened with white	<ul style="list-style-type: none"> • mystical nocturnal wood ect. Landscape with rising moon • dark trees with shadows • technique: use of line and tone
		1829	<i>A Shoreham Garden</i>	England (Shoreham)	Watercolour and pen with body colour	<ul style="list-style-type: none"> • use of intense lighting • treatment of foliage and trees • richness of colour
		1830	<i>Magic Apple Tree</i>	England (Shoreham)	Watercolour and pen with body colour	<ul style="list-style-type: none"> • use of intense lighting of yellow orange hill against dark grey sky • richness of colour
		1833	<i>A Pastoral Scene</i>	England (Devon)	Tepmera and oil on panel	<ul style="list-style-type: none"> • use of light and dark • figures within dark foliage • fading light with rising crescent moon

The 'Ancients' and Pastoral Visionaries	Edward Calvert	1822	<i>The Primitive City</i>	England (Shoreham)	Watercolour	<ul style="list-style-type: none"> • stipple technique • miniature size • twilight scene with rising moon • treatment of female figure
		1827	<i>The Ploughman</i>	England (Shoreham)	Wood engraving	<ul style="list-style-type: none"> • rendering of figures among trees • treatment of light and shadow in trees • descending female figure with coiled serpent
		1828	<i>The Cyder Feast</i>	England (Shoreham)	Wood engraving	<ul style="list-style-type: none"> • rendering of moonlit landscape • drawing of dancing figures • drawing of trees
		1831	<i>Chamber Idyll</i>	England (London)	Wood engraving	<ul style="list-style-type: none"> • minutely rendered inside/outside view • connotations of snug security • erotic composition of figures • starry sky and moonlit window
	George Richmond	1830	<i>The Eve of Seperation</i>	England	Oil mixed with varnish over watercolour on panel	<ul style="list-style-type: none"> • nocturnal landscape • romantic subject matter • embracing figures
	Graham Sutherland	1925	<i>The Village</i>	England (Kent)	Etching	<ul style="list-style-type: none"> • impression of shafts of light falling on a pastoral scene • rendering of light and shade in the trees and hedges • rich linear textures
	Stanley Badmin	1930	<i>New Hops</i>	England (Kent)	Etching	<ul style="list-style-type: none"> • suggestion of lengthening shadows and fading light • high horizon line • drawing landscape elements

Early Italian and Northern Renaissance Artists	Jacopo di Cione	c. 1370 – 71	<i>Coronation of the Virgin with Adoring Saints</i> (San Maggiore Altarpiece)	Italy – (Florence)	Tempera and tooled gold on wooden panels	<ul style="list-style-type: none"> • large scale • wealth and richness of decoration • lavish use of gold • fineness of painting • clarity of tone • colour quality
	Hans Memlinc	c. 1475	<i>The Donne Triptych – Virgin and Child with Saints and Donors</i>	Flanders – (Bruges)	Oil and egg tempera on oak panel	<ul style="list-style-type: none"> • colouring and quality of painted surface • fine detail • quality of landscape • modelling of faces • attempted to copy St John the evangelist as a miniature
	Filippino Lippi	c. 1485	<i>Virgin and Child with Saints Jerome and Dominic</i>	Italy – (Florence)	Oil and egg tempera on poplar panel	<ul style="list-style-type: none"> • painted landscape and trees • high level of rendering • expressive faces
	Gerard David	c. 1501	<i>Canon Bernardinus de Salviatis and Three Saints</i>	Flanders – (Bruges)	Oil and egg tempera on oak panel	<ul style="list-style-type: none"> • minutely rendered objects and figures • detailed landscape • complex composition • quality of painted surface
		c. 1509	<i>Virgin and Child with Saints and Donors</i>	Flanders – (Bruges)	Oil and egg tempera on oak panel	<ul style="list-style-type: none"> • detail in the garden • soft colouring of buildings in the townscape • minutely rendered objects
The Pre-Raphaelites	Dante Gabriel Rossetti	c. 1857	<i>The Marriage of St George</i>	England	Water colour on paper	<ul style="list-style-type: none"> • detailed composition • intimate romantic subject matter
		c. 1866	<i>The Beloved</i>	England	Oil on canvas	<ul style="list-style-type: none"> • colourings and detail • romantic subject matter
	Edward Burne-Jones	c. 1872 – 80	<i>The Golden Stairs</i>	England	Oil on canvas	<ul style="list-style-type: none"> • figure drawing and colour
		c. 1882	<i>The Mill</i>	England	Oil on canvas	<ul style="list-style-type: none"> • figures and colour

	William Holman-Hunt	c. 1852	<i>Our English Coasts</i>	England – (Sussex)	Oil on canvas	<ul style="list-style-type: none"> minutely rendered coastal landscape and sheep luminous colouring
	Sir John Everett Millais	c. 1851 – 52	<i>Ophelia</i> (The death of)	England	Oil on canvas	<ul style="list-style-type: none"> detailed riverine landscape dramatic figure
	William Dyce	c. 1858	<i>Pegwell Bay</i>	England – (Kent)	Oil on canvas	<ul style="list-style-type: none"> recalled Birchington; place of childhood summer holidays
	P. R. B. As a group	C 19 th	Miscellaneous subject matter – sketch books and drawings	England	Drawing media and water colour	<ul style="list-style-type: none"> detailed studies of natural objects landscape details studies from the figure
Neo Classicists	Fredric Lord Leighton	c. 1853 – 55	<i>Cimabue's Madonna</i>	England	Oil on canvas	<ul style="list-style-type: none"> luminous colouring drawing of figures richness of detail composition and subject large scale
	J.W. Waterhouse	c. 1885	<i>St. Eulalia</i>	England	Oil on canvas	<ul style="list-style-type: none"> unusual composition gesture of the figures moving subject matter colouring of snow
		c. 1888	<i>The Lady of Shallot</i>	England	Oil on canvas	<ul style="list-style-type: none"> early evening light on river and landscape expressive face of the female model painting of water surface indication of a breeze by the candle flame
Post Impressionists	Paul Gauguin	c. 1897	<i>Nevermore</i>	France – Tahiti	Oil on canvas	<ul style="list-style-type: none"> exotic sensuality sense of colour drawing and modeling pattern of brush strokes
		c. 1898	<i>Faa Iheihe</i>	France – Tahiti	Oil on canvas	<ul style="list-style-type: none"> rich gold and red colouring exotic subject matter strangely composed figures

Table 1.7.2
Dominant Early Influences from other Disciplines

	Collections, Museums / other origin	Era / Date	Title / Focus of Collection	Continent(s) / Place of Origin	Materials / Presentation	Focus / Nature of Influence	
Archaeological Collections	British Museum Horniman Museum	Prehistoric	Neolithic and Calcolithic implements and artifacts	Prehistoric Britain and Europe	Stone, shell and bone	<ul style="list-style-type: none"> finely flaked and polished stone carved animals and abstract pattern 	
	British Museum					3200 – 305 BC	Ancient Egyptian art, artefacts, pottery, papyrii, monumental sculpture
	British Museum	Prehistoric – Classical Period	Ancient Greek art, artefacts, pottery and sculpture	Greece and Greek Islands	Pigments on stone, wood, pottery, plaster and papyrus	<ul style="list-style-type: none"> figure drawings on red and black figure-ware 	
	British Museum	C4 th – C10 th AD	Celtic art and artefacts (including jewellery), book arts	Britain, Ireland and Europe	Metals, wood, bone, enamels and stones	<ul style="list-style-type: none"> decorative treatment of birds, animals and figures interlace patterns colour, abstract designs in champlevé enamel illuminated MSS 	
	British Museum	C5 th – C11 th AD	Anglo Saxon art and artefacts (including jewellery), book arts	England	Metals, wood, bone, enamels and stone	<ul style="list-style-type: none"> fret designs human, animal and bird designs in cloisonné enamel and precious stones illuminated MSS 	
	Ethnographic Collections	Horniman Museum	Beginnings to the 21 st Century	Implements, art and artefacts	North America – Indians	Stone, shell, bone, skins, fibre, feather and beads	<ul style="list-style-type: none"> finely flaked and polished stone carving of animals tribal life and history
		British Museum Horniman Museum British Museum			South Africa – Bushmen	Wood, bone, shell, stone, feathers, skins and fibre	<ul style="list-style-type: none"> decorated ostrich egg shell and beadwork tribal life and history
Horniman Museum British Museum		Australia – Aborigines			<ul style="list-style-type: none"> painted and feathered artefacts tribal customs and history 		
Horniman Museum British Museum		Pacific Islanders – Hawaii, Tahiti, Easter Island			<ul style="list-style-type: none"> finely carved and decorated wood, shell and stone artefacts tribal life and history 		

	Horniman Museum		Painting fabrics and sculpture	India and Indian Asia – India, Tibet, Bali	Pigment on palm leaf, paper and cloth, wood, stone & ivory	<ul style="list-style-type: none"> • palm leaf and paper books • Thangka paintings • architectural and domestic sculpture of figures and narrative scenes
	Victoria and Albert Museum					
	British Museum					
Natural History Collections	Natural History Museum	C19 th – C21 st	Butterflies, moths and insects	London – (Kensington)	Set specimens	<ul style="list-style-type: none"> • arrangement of specimens • colour patterns and shape of wings • huge size of collections
	Horniman Museum	C19 th – 20 th		London – (Forest Hill)		
	Natural History Museum	C19 th – C21 st	Shells, marine and terrestrial	London – (Kensington)	Specimens	<ul style="list-style-type: none"> • arrangement of exhibits • variety of forms, size and colour • massive size of collections
	Horniman Museum	C19 th – 20 th		London – (Forest Hill)		
	Kew Gardens	C18 th – 21 st	Pressed plant specimens	London – (Kew)	Herbarium dried specimens	<ul style="list-style-type: none"> • display and arrangement of dried specimens • faded colour of plants • leaf and flower shapes
	Natural History Museum	C19 th – C21 st	Fossil exhibits	London – (Kensington)	Specimens in cases and cabinets	<ul style="list-style-type: none"> • arrangement of specimens in drawers and cases • fossil remains of flora and fauna • massive size of the collections
	Horniman Museum	C19 th – 20 th		London – (Forest Hill)		
	Horniman Museum	Late 1950s to the present	Freshwater creatures and reptiles	London – (Forest Hill)	Live exhibit	<ul style="list-style-type: none"> • illuminated tanks in darkened space • varieties of fish, crustaceans, newts, snakes and lizards etc. • sense of inhabiting another world

Literary Influences	Identified Theoretical or Authorial Influence	Era / Date	Title or Work(s)	Place of Origin	Nature of Work	Focal Area of Influence
	Charles Reade	1903	<i>Cloister and the Hearth</i>	England	Novel based of the life of Erasmus Father	<ul style="list-style-type: none"> detailed description of the life and work of a medieval painter
	Edmund Vale Illustrator John Mansbridge	1953	<i>Abbeys and Priors</i>	England	Survey of mediaeval monastic building and way of life	<ul style="list-style-type: none"> illustrations of buildings and the <i>monastic round</i> pen and wash illustrations
	Dr. Rose Bracher Illustrated by Dorothy Bromby	1948	<i>A Book of Common Flowers</i>	England	Junior field guide to British flora	<ul style="list-style-type: none"> illustrations cover design awarded as a prize for best plant collection 1951
	Eileen Mayo Text and Illustrations	1944	<i>Shells and how they Live</i>	England	Field guide to marine shells	<ul style="list-style-type: none"> beautiful pastel illustrations page design
	Charles A. Hall Illustrated by C. F. Newall	1951	<i>Pocket-Book of British Wild Flowers</i>	England	Junior flora of the British Isles	<ul style="list-style-type: none"> finely painted renderings of flowering plants
	Helen Waddell	1954	<i>The Desert Fathers (Historia Monachorum in Aegypto)</i>	Egypt – (Scetis, Nitria, Cellia, Thebaid and Antinoe)	Accounts of early Egyptian monastic communities and anchorites	<ul style="list-style-type: none"> style of writing stories stories of spiritual devotion kindness and generosity of monks work at crafts as copyists of religious texts in harshest of environments
	Alexander Dumas	1844 – 45	<i>The Count of Monte Cristo</i>	France	Adventure story set against C18 th historical background	<ul style="list-style-type: none"> description of Monte Cristo using a fish bone as a pen, his blood as ink and cotton strips to write on whilst in prison influenced script in first of own handmade books – 1953 -- 54
	J. R. R. Tolkien	1937 – (1956 ed)	<i>The Hobbit</i>	England	A marvellous tale of adventure undertaken by an unlikely company to overcome an ancient evil. Prelude to <i>Lord of the Rings</i>	<ul style="list-style-type: none"> invention of the fictitious country of Wilderland magical quality of the writing Tolkien's own illustrations description of a marvellous journey

Literary Influences	J. R. R. Tolkien	1954 –	<i>Lord of the Rings</i> <i>Part I: The Fellowship of the Ring</i>	England	Three part work of high adventure chronicling the great quest undertaken by the <i>Fellowship of the Ring</i> to reunite the three <i>Elven Rings</i> , and thereby overthrowing the powers of darkness against all odds	<ul style="list-style-type: none"> • great breadth of the work • incredibly detailed descriptions of characters, places and events • the invention of alphabets, scripts and languages • journey full of adventure and magical events • evoked dark feelings of the Blitz in London
		1954 –	<i>Part II: The Two Towers</i>			
		1955 – (1957 ed)	<i>Part III: The Return of the King</i>			
	Sir Arthur Conan Doyle	1928 – (1959 ed)	<i>Sherlock Holmes: Complete Short Stories</i>	England – (Crowborough)	Entire series of stories concerning the adventures and cases of the great detective Sherlock Holmes as recorded by Dr John Watson	<ul style="list-style-type: none"> • character and <i>persona</i> • account of his methods • his life in Victorian London • descriptions of the places he visited • his vast scholarship and amazing memory
	1929 – (1966 ed)	<i>The Complete Sherlock Holmes Long Stories</i>	England	Four long adventures of the <i>only unofficial detective</i> – Sherlock Holmes	<ul style="list-style-type: none"> • his powers of observation and development of the science of deduction • his masterly manner 	

Table 1.7.3
Dominant Intermediate Artistic Influences

Early to Mid 20 th Century	Name of Artist	Date(s)	Title of Work, (Artefacts) Group, Movement/Site	Place of Origin	Media	Dominant Works/Areas of Influence
	Wassily Kandinsky	1905 – 7	<i>Riding Couple</i>	Germany	Oil on canvas	<ul style="list-style-type: none"> • fairytale quality of subject matter • magical colour and paint application on dark ground
		1906	<i>Song on the Volga</i>	Germany	Tempera on board	<ul style="list-style-type: none"> • magical colouring • fantasy subject matter • paint application of dark ground
		1908 – 14	<i>Sema and Der Blauer Reiter</i>	Germany – (Murnau and Munich)	Oil on canvas and board	<ul style="list-style-type: none"> • brilliant colouring • broad treatment and pattern of brush strokes • townscape subjects
	Paul Klee	1903	<i>Virgin in a Tree</i>	Switzerland– (Berne)	Etching	<ul style="list-style-type: none"> • grotesque subject matter • fineness of drawing
		1904	<i>Comedy I</i>	Switzerland– (Berne)	Etching	<ul style="list-style-type: none"> • grotesque subject matter • fineness of drawing
		1926	<i>Around the Fish</i>	Germany – (Munich)	Oil and tempera on board	<ul style="list-style-type: none"> • colour of objects against a dark ground • surreal subject matter • composition
		1924	<i>Carnival in the Mountains (Blauen Vier Group)</i>	Germany – (Munich)	Water colour on paper	<ul style="list-style-type: none"> • surreal subject matter • finely hatched modelling • drawing and colour
		1934	<i>Botanical Theatre</i>	Switzerland – (Berne)	Water colour on paper	<ul style="list-style-type: none"> • surreal subject matter • finely hatched drawing • colour quality
		1930	<i>Colour Table QU – 1</i>	Germany – (Dessau-Bauhaus)	Tempera on paper	<ul style="list-style-type: none"> • simple use of squares of colour on black paper • similar to a work painted at school
Stanley Spencer	1915 – 19	<i>Swan Upping at Cookham</i>	England – (Berkshire – Cookham)	Oil on canvas	<ul style="list-style-type: none"> • composition and drawing • stylised treatment of figures, water and birds • general intensity of subject 	

Early to Mid 20 th Century	Stanley Spencer	1924 – 26	<i>The Resurrection Cookham</i>	England – (Berkshire – Cookham and London)	Oil on canvas	<ul style="list-style-type: none"> • complexity of composition • detail and rendering of objects and figures • huge dimensions of work • use of tone and colour • view of river at dusk – the feeling it evoked
		1937	<i>Hilda, Unity and Dolls</i>	England – (Berkshire – Cookham Lindworth)	Oil on canvas	<ul style="list-style-type: none"> • treatment of hair, faces and fabric • use of tone and restricted palette • made a water colour copy
		1932	<i>The May Tree</i>	England – (Berkshire – Cookham)	Oil on canvas	<ul style="list-style-type: none"> • scale of tree in the composition and shared vision • colouring and tonality • rendering of blossoms • the feeling the work evoked
		1937	<i>Greenhouse Garden</i>	England – (Berkshire – Cookham Lindworth)	Oil on canvas	<ul style="list-style-type: none"> • detailed still life in foreground with garden behind • treatment of the greenhouse interior
		1929	<i>Country Girl (Portrait of Elsie Munday)</i>	England – (Surrey – Burghclere)	Oil on canvas	<ul style="list-style-type: none"> • monumental quality • painting of planes on face • treatment of patterned dress and the tea caddies and interior
		1937	<i>Cookham Moor</i>	England – (Berkshire – Cookham)	Oil on canvas	<ul style="list-style-type: none"> • sense of bright sunlight • magic of summer afternoon • feeling of a shared vision
		1912 – 59	Drawings	England, Switzerland and Eastern Europe	Pencil, pen, ink and wash	<ul style="list-style-type: none"> • sense of tone and form • brilliant use of the media • variety of marks • keen powers of observation
Impressionists	Edgar Degas	1870	<i>Portrait of Duranty</i>	France – (Paris)	Distemper and pastel on canvas	<ul style="list-style-type: none"> • facility as a draughtsman • use of paint and pastel • modelling of features and hands
		1871 – 72	<i>Study of Woman Against a Window</i>	France – (Paris)	Oil on red paper on canvas	<ul style="list-style-type: none"> • ultimate <i>contre jour</i> work; almost monochromatic • stunning in its simplicity
		1876	<i>Ballet Rehearsal (Adagio)</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • sense of space • handling of dancers • use of musical phrase as a title

Impressionists	Edgar Degas	1880	<i>After the Bath: Woman Drying Herself</i>	France – (Paris)	Pastel on cardboard	<ul style="list-style-type: none"> • wonderful feeling for light • sensuous treatment of figure • use of medium • handling of colour and tone
		1898	<i>After the Bath, Woman Wiping her Neck</i>	France – (Paris)	Pastel and charcoal on paper	<ul style="list-style-type: none"> • orchestration of colour • drawing of the nude • compositional arrangement • application of pastel and mark making to create feeling of light
		1896	<i>Two Dancers</i>	France – (Paris)	Pastel on paper	<ul style="list-style-type: none"> • broad treatment of the figures • compositional organization
			<i>Café Concert at the Ambassadeurs</i>	France – (Paris)	Pastel on paper	<ul style="list-style-type: none"> • assured drawing • joyous feeling • summary treatment of figures • figures illuminated in background, in shadow in foreground
	Camille Pissarro	1870	<i>Lower Norwood</i>	London – (Norwood)	Oil on canvas	<ul style="list-style-type: none"> • that Pissarro lived in South London • all places very close to my home in South East London • visited the locations • an impressionist's view of London
		1871	<i>Crystal Palace</i>			
		1871	<i>Upper Norwood</i>			
		1871	<i>Dulwich College</i>			
		1871	<i>Railway Penge</i>			
		1888	<i>Apple Picking at Eragny-sur-Epte</i>	France	Oil on canvas	<ul style="list-style-type: none"> • a tree as subject • orchestration of colour • treatment of tone and shadow using colour • feeling of timelessness
	Claude Monet	1877	<i>Le Pont de l'Europe – Gare Saint Lazare</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • use of bridge as subject • compositional arrangement • treatment of a complex subject • depiction of steam engines
		1877	<i>Gare Saint Lazare</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • railway station as subject • depiction of steam engine • painting of glass roof seen through smoke and steam
		1899	<i>Water Lilies and Japanese Bridge</i>	France – (Giverny)	Oil on canvas	<ul style="list-style-type: none"> • tranquility of subject • compositional arrangement • orchestration of colour • pattern of brush marks

	Claude Monet	1892 – 94	<i>Rouen Cathedral</i> (Series of 20 works)	France – (Rouen)	Oil on canvas	<ul style="list-style-type: none"> • façade of a building as subject • changing colouration through a series • heavily textured surface resembling masonry
		1904	<i>Houses of Parliament</i>	England – (London)	Oil on canvas	<ul style="list-style-type: none"> • intense overall colouring • silhouetted buildings seen as a single shape • London subject matter
Post Impressionists	Paul Cezanne	1879	<i>The Bridge at Maincy</i>	France	Oil on canvas	<ul style="list-style-type: none"> • reflections of bridge in dark water • pattern of brush strokes used for foliage • composition
		1879 – 82	<i>Self Portrait</i>	France	Oil on canvas	<ul style="list-style-type: none"> • treatment of planes on head • distortion of pattern in background • drawing
		1882 – 85	<i>Seascape of L'Estaque</i>	France – (L'Estaque)	Oil on canvas	<ul style="list-style-type: none"> • complementary colouring of foliage and roof tops • pattern of brush marks • composition of town nestled amongst trees with sea in background
		1883 – 87	<i>The Blue Vase</i>	France	Oil on canvas	<ul style="list-style-type: none"> • chromatic arrangement • drawing of objects • composition • interpretation of subject
		1886 – 90	<i>Mountains in Provence</i>	France – (Provence)	Oil on canvas	<ul style="list-style-type: none"> • composition and drawing • arrangement of colour • interpretation of subject • pattern of brush strokes
		1905	<i>Apples, Bottle and Chairback</i>	France	Watercolour on paper	<ul style="list-style-type: none"> • use of the medium • pattern of brush strokes • drawing and composition • colour and tonality
		1896	<i>Mont Sainte-Victoire</i>	France	Oil on canvas	<ul style="list-style-type: none"> • colour arrangement • degree of abstraction • compositional structure • interpretation of subject

Post Impressionists	Georges Suerat	1884 – 85	<i>Sunday Afternoon on the Island of la Grande Jatte</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> wonderful relaxed feeling application of paint in small dabs immense size of work complexity of compositional arrangement hieratic treatment of figures
		1883 – 84	<i>Bathers at Asnières</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> sense of light on the river and fresh air treatment of figures sense of relaxation and happiness in nature
			Drawings	France – (Paris)	Conté crayon on paper	<ul style="list-style-type: none"> treatment of shape exclusively tonal treatment drawing style
Nabis	Pierre Bonnard	1925	<i>The Window</i>	France – (Le Cannet – Le Bosquet)	Oil on canvas	<ul style="list-style-type: none"> Intimist subject matter tranquil view of distant violet hills over red rooftops treatment of colour particularly white window frame
		1935	<i>Nude Taking a Bath</i>	France – (Le Cannet – Le Bosquet)	Oil on canvas	<ul style="list-style-type: none"> compositional organization colour arrangement and purity sensation of light and reflected colour on white tiles cocoon like bath
Early to Mid 20 th Century	Henri Rousseau	1897	<i>Sleeping Gypsy</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> barren landscape colour arrangement poetic dreamlike quality recalls Blake's images association of human and animal
		1907	<i>The Snake Charmer</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> composition forest scene by a river with spoonbill and snake dreamlike quality treatment of plants

Early to Mid 20 th Century	Henri Rousseau	1910	<i>The Dream</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • clarity of tonal modulation • orchestration of colour • composition • silvery moonlit jungle scene • treatment of unbelievable flowers and fruits • shapes of large scale plants
	Henri Matisse	1903	<i>Carmelina</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • drawing with paint • interpretation of subject • colour harmony and tonality
		1899 -1900	<i>Nude in Blue</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • recurring magnetism of image • fascination with the free handling of paint and expressive drawing • feeling for light and shade
		1900	<i>Male Nude</i>			
		1901	<i>Japanese Lady</i>			
		1911 – 13	<i>Moroccan paintings</i>	Morocco – (Tangiers)	Oil on canvas	<ul style="list-style-type: none"> • use of chromatic dissonance and colour fields • drawing of figures, buildings and landscapes • expressive brush work
		1916 – 17	<i>Pond at Trivaux</i>	France – (Paris)	Oil on canvas	<ul style="list-style-type: none"> • drawing and composition • harmony of colouring • expressive brushwork • feeling of light and space
		1948	<i>Plum Blossoms, Green Background</i>	France	Oil on canvas	<ul style="list-style-type: none"> • chromatic dissonance and arrangement • composition and treatment of vases of flowers • made a copy as a 1st year student at Camberwell
1913	<i>The Blue Window</i>	France	Oil on canvas	<ul style="list-style-type: none"> • chromatic arrangement and colour field • simplification of subject matter 		

Early to Mid 20 th Century	Henri Matisse	1918	<i>Interior with Violin</i>	France – (Nice)	Oil on canvas	<ul style="list-style-type: none"> • composition • use of back for a cool interior on a hot day • treatment of reflections and way windows open into the room • use of blue, red and green • glimpse of seashore and Agaves through louveres
		1918 – 19	<i>Woman with a Parasol</i>	France – (Nice)	Oil on canvas	<ul style="list-style-type: none"> • handling of paint used to correct drawing • feeling of light and shade • relationship of inside and outside with background of sea and sky
		1930	Tahitian drawing	Tahiti – (Papeete)	Pen and ink on paper	<ul style="list-style-type: none"> • economy and delicacy of line • expressive treatment of tropical subject matter
		1947	<i>Jazz</i>	France – (Nice)	Pochoir prints on paper	<ul style="list-style-type: none"> • clear flat colour • decorative quality of cut-out designs
		1900 – 50	Drawings	France, Morocco, Tahiti	Pencil, pen and ink, brush and charcoal	<ul style="list-style-type: none"> • particularly pen drawings in line • charcoal drawings a major influence

Table 1.7.4
Dominant Later Intermediate Influences From Other Disciplines

Literary Influences	Identified Theoretical or Authorial Influence	Era / Date	Title of Work(s)	Place of Origin	Nature of Work	Focal Area of Influence
	Hermann Hesse	1920 – (1970 ed.)	<i>Klingsor's Last Summer</i>	Germany	Story of a painter living out his last months with intensity	<ul style="list-style-type: none"> • painter's thoughts on his past life experience • descriptions of nature and everyday life • expression of thoughts • description of romance
		1927 – (1969 ed.)	<i>Steppenwolf</i>	Germany	Political work indicating bourgeoisie society	<ul style="list-style-type: none"> • description of <i>Magic Theatre</i> • expression of feelings • animal aspect of human nature
		1960 – (1968 ed.)	<i>Demian</i>	Germany	Growth from youth to maturity of an artistic, questing spirit	<ul style="list-style-type: none"> • chronicle of private dreams • description of phosphoric forms • references to the effect a young artist's pictures had on his developing vision
		(1970 ed.)	<i>Siddhartha</i>	Germany	Description of the life of Guatama Buddha leading up to his enlightenment	<ul style="list-style-type: none"> • his writing style • chronicle of a spiritual quest • the life and spiritual journey of the Buddha • its timeless quality • description of incidents
		1959 – (1969 ed.)	<i>Narziss and Golmund</i>	Germany	Conjectural autobiography, but set in a medieval monastery. Contrasts the life of an ascetic scholar against that of an artist	<ul style="list-style-type: none"> • an understanding of the difference between the Apollonian Scholar and Dionysian vagrant artist • description of Golmund chasing a fugitive artistic vision • passing of the seasons • Golmund's observations of women
		1943 – (1970 ed.)	<i>The Glass Bead Game</i>	Germany	A work of philosophic literature considered to be Hesse's greatest novel	<ul style="list-style-type: none"> • Strange Kafkaesque quality • Incredibly detailed fictional history • Knecht's posthumous writings
		1914 – (1971 ed.)	<i>Rosshalde</i>	Germany	Life of a famous painter and his wife and son who live on a beautiful country estate	<ul style="list-style-type: none"> • desolation of the creative artist • account of the painter's work • visual descriptions of painters subjects

Literary Influences	Jorge Luis Borges	1964 – (1970 ed.)	<i>Labyrinths</i>	Argentina – (Buenos Aires)	A collection of twenty-three stories including ten essays and seven parables	<ul style="list-style-type: none"> • <i>The Garden of Forking Paths</i> • descriptions of a Labyrinth, of symbols and time • <i>The Circular Ruins</i> • materializing the object of a dream • the making of a magician's son • <i>The Library of Babel</i> • library as a model of the universe
		1967 – (1969 ed.)	<i>Book on Imaginary Beings</i>	Argentina – (Buenos Aires)	An A – Z inventory of curious and fabulous creatures	<ul style="list-style-type: none"> • reminder that going to the zoo is one of childhood's pleasures • the zoo is the zoo of mythologies where wondrous creatures may be found • descriptions of these imaginary creatures
	Franz Kafka	1916 - 31 – (1970 ed.)	<i>Metamorphosis and other stories</i>	Czechoslovakia – (Prague) Germany	Title work plus five other short stories	<ul style="list-style-type: none"> • surreal nature of all stories • dream-like qualities • detail and composition of stories
		1926 – (1971 ed.)	<i>The Castle</i>	Czechoslovakia – (Prague)	Novel concerning an individual's struggle against an elusive and cynical power	<ul style="list-style-type: none"> • oppressive, surreal atmosphere • quest for freedom • description of the religious spirit
		1925 – (1971 ed.)	<i>The Trial</i>	Czechoslovakia – (Prague)	The story of a man arrested on an unspecified charge	<ul style="list-style-type: none"> • dream-like quality of narrative • interweaving of imagination & reality • description of frustration
		1948 – (1964 ed.)	<i>The Diaries 1910 – 23</i>	Czechoslovakia, Germany, Austria, Italy, France, Denmark, Russia	Personal journal of the writer's life up to the year before he died	<ul style="list-style-type: none"> • amazing descriptions of Kafka's inner and outer worlds • accounts of isolation and loneliness • sense of being Jewish and an outcast
	Carlos Castenada	1968 – (1970 ed.)	<i>The Teachings of Don Juan: A Yaqui way of Knowledge</i>	America – (Southwest)	First volume of an account of an anthropologist's study of power plants with a <i>Yaqui</i> Indian <i>Brujo</i> and the beginning of his own apprenticeship as a <i>Man of Knowledge</i>	<ul style="list-style-type: none"> • marvellous record of his conversations with Don Juan • amazing descriptions of spirits and visions • encounters whilst under the influence of hallucinogenic plant substances • surreal quality of the events written in a matter of fact style

Literary Influences	Carlos Castenada	1971 – (1971 ed.)	<i>A Separate Reality: Further Conversations with Don Juan</i>	America – (Southwest)	Second volume of Castenada’s apprenticeship with Don Juan taken up three years after his first extraordinary encounter	<ul style="list-style-type: none"> • conversations dealing with attempts to see beyond ordinary reality • recounting of beautiful and frightening experiences • descriptions of landscape and incidents
	Jürg Spiller (editor)	1956 –(1964 ed.)	<i>Paul Klee: The Thinking Eye</i>	Germany – (Weimar and Dessau)	First of two volumes of Klee’s teaching notes and theories of pictorial form and form production developed at the Bauhaus	<ul style="list-style-type: none"> • fascinated by his methods of studying form • poetic approach to geometric structures • interest in demonstration and application of visual and musical form
		1970 –(1973 ed.)	<i>Paul Klee Notebooks Volume 2: The Nature of Nature</i>	Germany – (Weimar and Dessau)	Second volume of Klee’s teaching notes and theory of form developed at the Bauhaus	<ul style="list-style-type: none"> • made studies from Klee’s tonal and chromatic exercises • admired the way in which he made meaningful and complex images from the simplest structural and formal ideas • his love of plants and natural forms
	Werner Haftmann	1958 –(1967 ed.)	<i>The Mind and Work of Paul Klee</i>	Germany	Detailed study of Klee’s theories of forming and his use of many other disciplines to inform them	<ul style="list-style-type: none"> • wonderfully poetic picture analyses • description of Klee’s working methods • biographical details
	Wassily Kandinsky	1926 –(1967 ed.)	<i>Point and Line to Plane</i>	Germany – (Weimar and Dessau)	Kandinsky’s theories of visual form	<ul style="list-style-type: none"> • his discussion of musical and graphic notation • step by step development of ideas particularly his theories of angles in relation to colour, line and shape
		1912 –(1966 ed.)	<i>Concerning the Spiritual in Art</i>	Germany – (Weimar and Dessau)	Explanation of his theory of painting and aesthetics	<ul style="list-style-type: none"> • particularly his musical references • the psychology, language and form of colour. • his discussion of theory
	Salvador Dali	1964 –(1966 ed.)	<i>Diary of a Genius</i>	Spain – (Cadaques Port Lligatt)	The diaries of Salvador Dali from May 1952 – Sept 1963	<ul style="list-style-type: none"> • his dark humour • description of incidents and state of mind • surreal views of objects and situations
		1942 –(1968 ed.)	<i>The Secret Life of Salvador Dali</i>	Spain – (Cadaques Port Lligatt)	Autobiographical writings of Salvador Dali	<ul style="list-style-type: none"> • writing style • photographs • unusual anecdotes with extraordinary interpretations • descriptions of methods of making images and sculpture

		1970	<i>Dali by Dali</i>	Spain – (Cadaques Port Lligatt)	Selection of images, parts of images and minimal texts by Dali on his own work	<ul style="list-style-type: none"> • his choice of details from his own images • nature of comments accompanying them
Maurice Collis		1962	<i>Stanley Spencer: A Biography</i>	England	A biographic account of Spencer through his own writings by a writer who knew him quite well	<ul style="list-style-type: none"> • style of writing and interpreting Spencer's own writings • insights into Spencer's life and work by one who knew him • attempts to answer awkward questions concerning Spencer's behaviour
Eric Newton		1947	<i>Stanley Spencer: Penguin Modern Painters</i>	England	Short biographic profile accompanied by a number of plates of Spencer's work	<ul style="list-style-type: none"> • explanation of the difference between an illustrator and a narrative painter • discussion of Spencer's landscape as opposed to imaginative compositions

Indeed commercial applications were regarded as the business of others and something not to be stressed, perhaps for fear of some form of aesthetic contamination. Certainly during the first two years at the school it would not be an exaggeration to relate that, if one wished to eat alone in the college refectory, this could quite easily be effected by simply including in a conversation the words "...in the Industry, of course, they do it like...".

Although this attitude began to change radically against the background of violent student unrest, which became so much a hallmark of the time (the late 1960s and early 1970s), Camberwell continued to take its *crafts* very seriously. The general attitude amongst the staff was that, whatever the form of art one engaged in and regardless of the level of a student's innate creative abilities, *the craft* could always be taught and learnt. The sincere belief was that, on the one hand, great talent would shine through regardless and, in fact, be enhanced by the acquisition of sound craftsmanship and, on the other, even dull work would look all the better for being well crafted. This approach applied equally to all disciplines within the school (painting, sculpture, printmaking, lettering etc.) and the value accorded a student's performance (certainly in the formative years) was as much based on his or her understanding and application of the craft as it was upon originality or relative creative ability.

From the large number of eminent artists who constituted the staff at Camberwell, those whose own work and teaching had at that time, and in some cases continues to have, a significant influence (in one form or another) were Euan Uglow (1932-2000), Jerry Hunt (b.1937 -), and Mario Dubsky (1939-85), particularly in the areas of painting and

drawing. Significant in the related fields of calligraphy, illumination and lettering were Donald Jackson (b.1938-) “ Scribe to Her Majesty’s Crown Office...” (Wilson, 1994:156) and Ieun Rees (b.1944-) who had previously been both a student of and studio assistant to Donald Jackson (b.1938-). The significance of this observation is that, though their work (Rees “...is both calligrapher and letter cutter...” (Wilson, 1994:112-169)) and ages are markedly different; the instruction was remarkable in terms of its coherence, continuity and breadth.

Both Jackson and Rees, alone and in concert, had the remarkable ability to convince most students who came under their collective influence that there was nothing more important than the work in which they were engaged. They lived and breathed what they did, and both are now recognized internationally as two of the most outstanding figures in their field. In terms of approach and craftsmanship, their combined influences lie at the foundation of the artist’s own work over three decades later. Two other members of staff whose entire beings were apparently consumed by their work were the painters Euan Uglow and Mario Dubsky. The influences of Uglow and Dubsky, like those of Jackson and Rees, have been both profound and enduring. The more significant of the two in terms of clearly definable influences was (and has continued to be) that of Euan Uglow. He was, along with others, the progeny of Sir William Coldstream (1908-87) and a torchbearer for the second generation of (*post*) Euston Road School (1937-39) teachings.

The significance of Coldstream’s presence at Camberwell (and later at the Slade) and the enduring impression he left on many of his students is a matter of historical fact. Indeed, they themselves subsequently taught on the staff at both Schools (and, in the

case of particular individuals, were involved in the artist's own instruction); thus it would seem to be an appropriate place to provide some account of Coldstream's attitudes and methods. Briefly stated, Coldstream's ideas were founded upon his reservations regarding the general evolution and direction of *avant-garde* art as he understood it at the time. Moreover he was extremely apprehensive about his own position and future as a painter. His apprehension was twofold as, in the first place, he could see no evidence of any serious investigation being undertaken in representational painting (e.g., *surrealism*) or, indeed, a way forward and, in the second, he had, in spite of a few unsuccessful attempts, little faith in and even less of a desire to participate in the unfolding developments of abstraction. Furthermore he could see little evidence of any social consciousness displayed in either approach.

It appears that Coldstream eventually came to the conclusion (having stopped painting to make documentary films for two and a half years (1934-37)) that what was important to him above all else (apart from his absolute commitment to representation) was, "... what do we really see?" (Laughton, 1986:3) and how can what is seen be translated into two dimensions? In the process of attempting to answer these questions he developed a procedure for mapping and recording what he called *visual facts*, through the development of a system of relative measurement. The point of his system was that the verity of the image during the process of its fabrication could be continually checked and rechecked against the subject. Writing retrospectively, the American artist and Slade School lecturer Ron Bowen (1992), in his discussion of the processes of *mapping and measurement*, remarks that

...[the] application of measurement can release the most surprising observations of placement, shape and scale, but it is at root ... a rigorous activity. Those who adopt the strict limits of the procedure, do so to find a method for isolating questions of visual paradox and, in its arrested image, a connection to permanence. For them, method has become subject.

(Bowen, 1992: 56).

Indeed it is the idea of *visual paradox* and related issues which, though variously treated, became the cardinal preoccupation not only of Coldstream and his colleagues Claude Rogers (1907-79), Clive Bell (1910-43) and, for a time, Victor Pasmore (1910-98), but also his progeny e.g., Euan Uglow, Patrick George (b.1923-), and Laurence Gowing (b.1918-) to mention but a few. Interesting though it may be, the history of the Euston Road School and its founders nevertheless, extends beyond the scope of the present study. However the reader is directed to the detailed and carefully researched account to be found in the art historian Bruce Laughton's (1986) important and scholarly survey, wherein he examines the school, its founders, its revival at Camberwell in 1945, and the relocation of Coldstream in 1949 as Director of Painting to The Slade School of Fine Art (University College, London). An epilogue is also included introducing the next generation of artists (including Uglow and others) who continued somewhat in the Euston Road tradition (see Plate 1.7.1). In his epilogue, for example, Laughton (1986) in describing Euan Uglow's career, submits that he represented

...an extreme example of the next generation... who pursued the enquiry 'what do we really see?' to new frontiers and to different conclusions about what he wanted in his own art.

(Laughton, 1986:3).

With regard to issues of mapping and measurement and their practical applications in relation to the issues of representation, a fuller account will be provided in 4.2.1.

Although Mario Dubsky's (Plate 1.7.2) influence was also profound, particularly within the discipline of drawing, his background and approach were quite different from those initiated by Coldstream et al. Nevertheless elements of a rigorous approach to representation and working from life, already well established at Camberwell, played a significant role in the development of his own practice. Having gradually moved away from a phase of abstraction by the mid 1960s, Dubsky had returned once more to a form of representation, which gave way to an almost exclusive focus on the human figure, in particular the male, and to a lesser extent on the female nude. In the artist's statement in the catalogue for his exhibition entitled *Tom Pilgrim's Progress Among the Consequences of Christianity and Other Drawings*, Dubsky (1981) observed that

The maker of art is human, hopefully, and his/her audience is equally so. The attempt to bring art back into some sort of meaningful discourse would need to

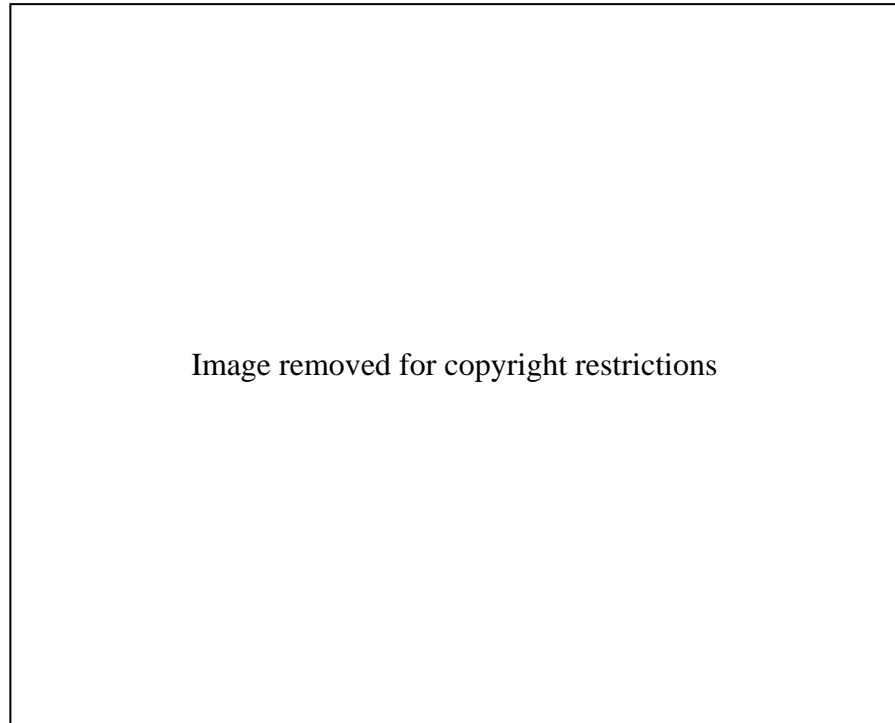


Plate 1.7.1 Euan Uglow, *Zoe* (1987-93), oil on canvas laid on panel, 35 x 45cm.

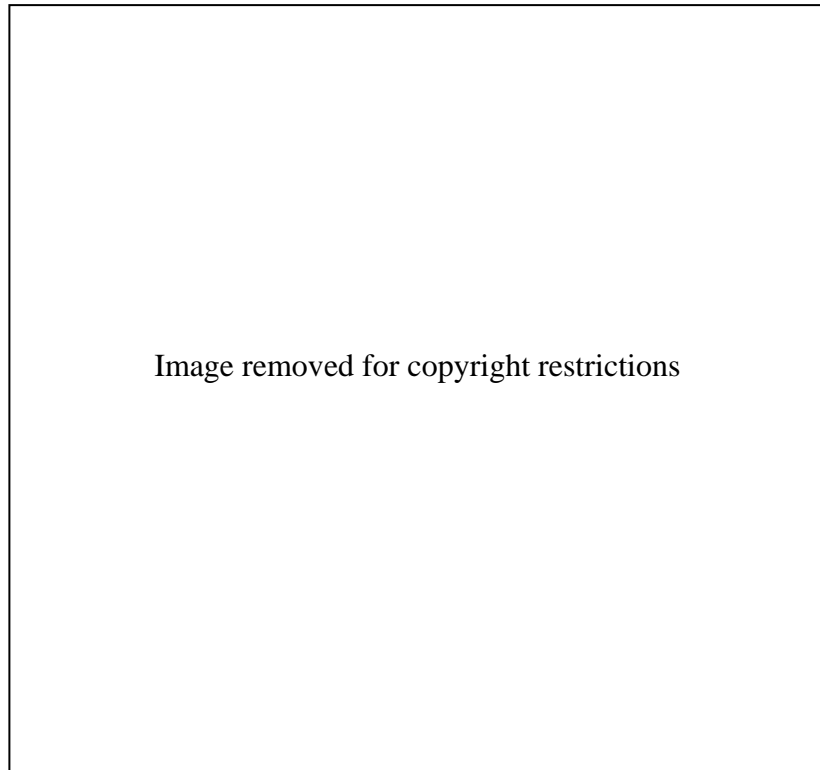


Plate 1.7.2 Mario Dubsky, *The Last Disciple* (1977-78), pencil on paper, 57 x 79cm.

address itself, primarily to the human figure – still the principal actor on the cosmic stage – without whom allied formal props gather dust as fashions fade.

(Lucie-Smith, 1981:14).

Dubsky's public demonstration of a visual dialectic, *vis à vis* his mythologizing and homo-erotic approach to the nude (particularly the male)(see Plate 1.7.2), in opposition to the almost exclusively abstract trends of *modernism*, caught the attention of many of us at Camberwell. The energy and dramatic power of his work was recognized on both sides of the Atlantic as being both unique and technically brilliant.

Other artists whose work and ideas were influential at the time, although not necessarily directly associated with Camberwell, included the compositional arrangements and sophisticated drawing style of R. B. Kitaj (b.1932-), David Hockney's (b.1937-) whimsical drawings, etchings for *Six Fairytales from The Brothers Grimm* (1969), and double portraits, particularly those of *Don Bachardy and Christopher Isherwood* (1968) and *Mr. and Mrs. Clarke and Percy (the cat)* (1970-71); as well as Richard Hamilton's (b.1922-) work with its influences from Paul Klee (1879-1940) and Marcel Duchamp (1887-1968). Hamilton's copy (1965-66) of Duchamp's *Large Glass* (1915-23) now exhibited in the Tate Modern, and constructed in 1965-66 (with additions), was of singular interest both as homage and meticulous reconstruction. The artist was also deeply interested in the large-scale *comic-book* genre of images created by Roy Lichtenstein (b.1923-), the black and white works of Patrick Caulfield (b.1936-), the

paintings and prints of Peter Blake (b.1932-) and the paintings, drawings and Artist's Books of Tom Phillips (b.1937-). Phillips was in fact an ex-Camberwell student whose work and ideas have continued to provide examples of thought-provoking creative endeavour and artistic inspiration.

In the field of abstraction, the so called *pin striped* paintings of Frank Stella (b.1935-), the banded works of Kenneth Noland (b.1923-), and the monochromatic, shaped *colour-field* canvases of Elsworth Kelly (b.1923-) were all great sources of visual and conceptual sustenance. Of all the *post-painterly abstractionists*, however, Bridget Riley (b.1931-) cast the longest shadow in terms of significant influence. Nevertheless, it should be mentioned that Camberwell (due to its bias toward particular species of creative objectivity) was not fertile ground for any form of art remotely associated with *Surrealist* or *neo-surrealist* tendencies (also popular at the time), which were regarded with a considerable degree of suspicion. The issues attending *Surrealism* and *neo-surrealism* will be discussed in greater depth in 2.2.

During this period a variety of literary influences became an increasingly important adjunct to the artist's creative activity, though their direct relationship to his creative work is difficult to ascertain. Nevertheless, in spite of the fact that much of it appeared to be unrelated, it is somehow still perceived as an essential pursuit whilst also providing an alternative backdrop to his visual practice. Although considerably more literary and written works were read, in addition to the titles which appear in Table 1.7.4, much of the latter included autobiographical, visionary, theoretical and biographical writings by

and about a large number of artists. It was also during this time that the artist undertook a more serious study of music, which became a significant part of his creative activity. Apart from broadening his classical repertoire together with the development of an earlier though brief classical guitar training, he also became more deeply involved with the haunting melodies and hypnotic driving rhythms of *Country Blues* and *Ragtime* guitar music. Of particular interest in this regard were the unusual and idiosyncratic playing styles of the great twelve stringed guitar virtuoso, Huddie Leadbeater (1889-1949), of Blind Lemon Jefferson (1897-1930), Son House (1902-79) (arguably one of the finest of the *bottle-neck* players of the 1920s and 30s), Mance Lipscombe (1895-1976), Robert Johnson (1911-38), *Mississippi* Fred McDowell (1905-72) and John Lee Hooker (1918-2001), the last of the great *Blues* players who died in 2001 at the age of 83. Apart from the music and sound of the instrument, the artist's passion for playing the guitar also derives from the fact that it engages the use of both hands in unison, whereas the activities of painting and drawing generally do not.

Aesthetically and structurally however, the direct influence of music on the artist's visual work did not occur until much later in the mid 1980s. Nevertheless it was not until the early 1990s that he had any real comprehension of the manner in which musical ideas and structures could be translated into visual arrangements and compositions. This was largely due to studying and later working with the contemporary English composer Professor Edward Cowie (Southampton University), then director of the Australian Arts Fusion Centre (1990-95), which commenced in 1991. A more detailed discussion of the relationship between musical form and the artist's own work, particularly its influence

on structural, chromatic and tonal organization is undertaken in 4.3.1.1. The purpose of this chapter has been to introduce the study from the perspectives of its major themes, its central aims and organization and to take stock of the artist's earlier influences. The chapter, which follows, however, considers those aspects of the artist's journey which involved his translation from one continent to another, and the inevitable experience of dislocation, which occurred. Moreover it explores the resultant impact of such dislocation on the artist's practice and assays the manner in which it was addressed.