AN EXAMINATION OF THE ISSUES AND IDEAS
BEHIND MY WORK

A Thesis

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By

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VITA

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The nexus of photography, cinema, and portraiture is the subject of my work. While portraiture may arguably be the oldest and most enduringly interesting form of representation, my commitment to depictions of the human form, its gestures, and implied circumstances speak of my faith in the continuing possibilities of the genre.

I

For my thesis I'm presenting a body of work that celebrates and investigates people: their faces, and their personalities; their hands, gestures, and emotions. The work has significant variations in scale and content. Photography informs the work as both a source for the images and because it sets up a whole way of seeing.

Included are 1) large-scale paintings of faces or hands (80 inches by 72 inches, and larger) done in oil and encaustic on wood panels; 2) paintings on gessoed paper of faces or hands that are of intermediate scale (50 inches by 38 inches, unframed); 3) matted and/or mounted Polaroid photographs and 4) small paintings on paper (21 inches square, oil and encaustic) which are images taken from films or television.
To call many of my paintings "portraits" is to some degree a misnomer, or at least limits their reading and yet I refer to them as such. I even think of my paintings of hands as portraits of a sort. The general thrust of these works is people and the portrayal of people in ways that are intended to point the viewer to gestures, expressions, and to questions about events, circumstances, time, and that which is more "real": the painting, the photo that inspired it, or the person depicted.

II

During the summer of 1993 I spent a substantial amount of time reviewing the small encaustic abstractions that had been the result of my first year of work in the M.F.A. program. The work was satisfying to make, and a parallel body of small, encaustic-covered sculptures that grew out of this whole area of inquiry still interests me, and I continue to make them. However much I enjoyed the process of doing this work, manipulating its formal elements and continuing a long interest in the development of idiosyncratic forms/shapes, I felt a growing sense of urgency about the failure of the work to communicate information other than formalist data. I made a decision to return to the pursuit of the photographically-derived portrait work I had done in the late 1980's.

I've always had a really strong connection to the process of painting, and it's the thread that has run throughout my work over the past 20 years. The incorporation of gestures, the making of marks, and the development of surfaces with rich texture were and are phases of courtship in my love affair
with painting. Yet to a very great degree all of my work is more drawn than painted. I favor the use of oil paintsticks and, recently, encaustic; the latter is brushed on, but often re-heated, trowled, or scraped away in the course of the work's evolution. The paintsticks yield marks that are more familiar to the realm of drawing, yet in some of the works on paper in the body of my thesis paintings, the marks have been smoothed away. Nevertheless, at some basic, personal level a love of marks, of mark-making, and the primacy of gesture informs the way I work and is manifest in the end result.

I have always admired figurative painting in which the artist’s technical ability and self-assurance seem to be somehow apparent in paint that doesn’t appear too laboriously applied. When I think of painters like Rembrandt or Hals, I think of bits of lace around a collar emerging from the dark background which, when studied closely, aren’t rendered in detail but flicked on as a gob of paint, and scratched through with the butt end of the brush. It always just knocked me out that those guys understood paint and light and form well enough to do that. Such paint manipulation represents extraordinary virtuosity, and a kind of expressive freedom that I have long sought to understand as a painter. I have hunted for ways to include this kind of active paint application in my work.

I didn’t return to figurative painting lightly, and feel as though the abstract encaustics I did during the first year of the M.F.A. program will probably call me back at some point. What drove the sudden change, and has been so
gratifying is to have finally realized a focal point for my personal search for meaning in my work. It feels great to make art that comes from people in my life. The realistic depiction of these people gives me a vehicle to demonstrate what skills I have as a draftsman, and also a context for making work that incorporates old-fashioned illusion and beauty. While I'm somewhat abashed to confess that I am making work now that couples a passion for painting with a pursuit of conceptual sophistication and beauty, it is true; I want my work to be beautiful. I want it to present some fundamental celebration of life while it also contains or conveys some of its mystery and magic. But I also wish to pose some questions about the subjects of these works and our relationships as viewers to them. I work to make paintings that are "smart", and which clearly point to the qualities of the people I am painting, but also which refer consciously back to the photography that gave birth to the image being depicted. This dialogue between the initial photographic means by which the images were recorded, their later translation into painting, and what these successive layers of process do to our reading of the work is a key aspect of it. I think artists can be many things, but some are alchemists. The artist who assumes such a role will be the one who cleverly and insightfully transmogrifies the familiar, and who enables us to see familiar things with the clarity of altered or heightened perspective. I seek to make art that does this.

The last time I had done a serious body of work dealing with imagery of people was from 1988 through 1991. This body of material consisted of a variety of paintings and works on paper depicting faces and hands overlaid
with written words. Infused with ambiguity because of my deliberate selection of facial expressions that were difficult to decipher, and layered with marks, scratches, and words drawn across the faces themselves, I thought of them as having more in common with short stories than portraits. I also sought to weave questions and dangling circumstances into the message that the work delivered. This body of work culminated in the 1991 publication of a collaborative artist's book I did with writer George Myers, Jr. It is to some of these interests that I've returned. What's new is my deeper understanding of the work's relationship to photography, to the implied presence of time in the work, and a new-found cinematic lexicon.

III

A summary list of sources and interests that inform or drive my new work:
A deep interest in people: their faces, their personalities.
A love of marks, of drawing
Friends; art-making as a means of bonding
Primacy of gesture (gesture of the figure/painting gestures/marks which can lead to gestures)
Long-standing interest in surface and texture
Emotion/emotional quality/emotional content (a kind of Romanticism)
Tension between the image and its surface qualities (seeing through the surface to get to the image)
Marks over the faces as a metaphor for blindness
Beauty
Ambiguity
The captured moment
Presence of photography as the source
Expressive qualities of the gesture captured on film/of the image rendered in paint on the paper
Finally realizing a focal point for my personal search for meaning - drawing on the stuff of my life (not fulfilled in my earlier abstract encaustics)
Scale (in pursuit of the cinematic)
Black color/black background/black space
IV

There are obvious antecedents for large-scale photographically-inspired paintings of faces; Chuck Close's work is a prime example. Close's static, frontal portraits are rooted in photography, are generally large in scale and present the viewer with an almost voyeuristic proximity to the subject; in general terms my work shares all these elements. The foundation of his strategy is predicated in clear self-references to the process of their making including his use of the grid, and his painter's translation of the system of color photo-separation. There is also the interest we have about who the people are, for we've come to know that they are his circle of friends and thus are often celebrities of the art world.

To compare and contrast our work, it seems to me that Close's work is primarily grounded in cognition and while mine is as well, it also possesses stronger emotive or intuitive aspects, borne out of photographs that are composed with an entirely different strategy. My goals include a kind of celebration of the people I'm painting, although some of my work is just as clinical in its attitude towards its subjects as his. He refers back to photography in his paintings by including the loss of focus in the images' depth-of-field and by his references to and use of color separations - a photographic process itself. The very execution of his work is meant to have references to these photo-mechanical aspects. His work is frontal, static, and never presents action. His straight-on portraits might be said to have their earliest antecedents in the stolid, frontal studio portraits made
famous in so many daguerreotypes. He simply moves in close, and magnifies.

Like Close, my system springs from photography but is grounded in a different, more romantic kind of image-making than he employs. Like him I have painted people who represent a particular circle of friends from my life including an architect, a restaurateur, and several artists, as well as my wife and, with the recent "portraits" of hands, my son. Perhaps the most striking difference to me is that the passage of time is somehow present or strongly implicit in my work. The people we see are in the midst of some action or activity that is unfolding, and we can only guess at what is happening outside the picture that is causing their action or reaction. The photographic precursors for the visual organization of my portraits come from the vocabularies of photographers like Gary Winogrand or Larry Fink, who often capture events on the fly in peculiar, curious, or playful frozen tableaux. I'm most interested in images which "capture a moment", a familiar aspect of photography we see often in photojournalism, but present more to my tastes and interests in the work of photographers such as Fink, Winogrand and hosts of other photographers from Cartier-Bresson to Robert Frank. However these photographers usually present us with a whole scene which enables the viewer to determine if the subjects are at a hotel party, at a rodeo, or whatever. I am extremely interested in images that require us to fill in the blanks of the story line. When I'm making photographs I take pictures whose content can be read with multiple possible conclusions. These are pictures that are extremely close to the
Plate I

*Rosenfield*, 1993, oil on paper, 50" X 38"
subject, and crop out all contextual information, so that we see the person or the hands of the person alone. The background is deep space.

As I shoot the Polaroids I try to crop the subjects' faces, and to catch them in a gesture with hands to the face. Oftentimes the best pictures are ones literally shot-from-the-hip (thank God for autofocus!) because accident and my deliberate relinquishing of control yield peculiar and delightfully unexpected vantage points.

V

All of my work is spawned by photography, the visual signifiers of which include cropping, flash-lit skin (Plate I, entitled Rosenfield, and Plate II, Beth's Hand, #1) and gesture-infused moments of time captured that, at least in such instances as SBF (Plate III) could not possibly be borne out of the customary artist - model relationship of a "sitting". My work is even more specifically borne out of Polaroid photography, which is a wonderful and immediately gratifying technology with its own set of peculiar parameters and distinctive elements. One of these is the unmistakable format of the white border, which is an element that I've chosen to incorporate into the format of some of my works on paper. Another is a kind of odd, heightened (or skewed) color palette, which tends to run "hot"; I have incorporated this heat and embellished upon it in my paintings both for its visual and emotional effects and the associations they conjure up.

I have taken Polaroids for years; have drawn and painted upon them, and
Plate II

*Beth's Hand, # 1, 1994, oil on paper, 50" x 38"*
have returned to them as a vehicle or springboard to the creation of my recent paintings. These contain the nearly palpable presence of the flash on the subjects' faces and hands, the invariably black background indicating deep space behind the figure, and the dark shadows cast by the flash along the topography of the faces, or hands. The composition is defined by the camera's viewfinder, and as I noted above, I make pictures in which the primary source of information is the subject (who becomes the object in my paintings) with most or all of the clues of the subject's environment or circumstances eliminated from view. This strategy strips away visual information that might distract the viewer from examining the person being portrayed. As portraits they have a narrative element in which we are presented with an unfolding situation captured in time, but isolated from their physical and circumstantial context; in this way they share some of the attitude of Robert Longo's *Men in the Cities* series.

**VI**

A person's gesture and facial expression hold the potential to convey a great range of emotions and messages; the gestures they make also refer to a moment captured and so are also about time. People caught in the midst of an action or gesture are the opposite of people who have been *posed* although I do pose subjects as well. As I shoot photographs of people the circumstances are usually in social settings because I’ve found I can get the best or most unexpected images when people are relaxed and un-self-conscious. Some of the gestures and expressions seen in my paintings reveal this.
Part of what drives my selection of images to make into paintings is my own emotional or intellectual connection to the person; the other elements include the composition of the image, its color or lighting, the potential for multiple readings of the image (i.e., anguish/joy, concern/fatigue, etc.). It is at this point that my relationship to the subject changes; I’m willing to use the person to some degree, and by de-contextualizing confess that I don’t mind placing them into an ambiguous psychological realm that makes them subject to readings possibly inconsistent with the way they view themselves.

Thus far, my goal has been to celebrate the people I know whose portraits I have painted, but I have also felt a willingness to in effect use the faces I have derived from film to say other things. For that matter, most of the paintings I have done of my friends were done without their prior knowledge, although they were quite aware of the results of my picture-taking sessions (it is one aspect of Polaroid photography that when the camera spits out the picture the combination of the whir of the camera’s machinery and the natural interest one has in the results make inspection of the photo by all parties present inevitable). Still, there is something in all of my work that has to do with the business of appropriating people’s likenesses, which is tricky, and loaded with the potential for pitfalls, even if they’re only of a social nature. I think that the newest paintings I have done of hands are more neutral with respect to this issue, because they speak in more generalized terms of humankind, and do not explicitly identify an individual for anyone but me. In fact though, people’s hands
Plate III

_SBF_, 1994, oil on paper, 50" x 38"
are remarkably individualistic and recognizable, which is one of the things I like about them.

VII

We learn to read pictures as a kind of text, and we bring the "texts" of our own personal lives and individual experience to the reading. Our responses to the people, to their gestures, to the implied meanings or interpretations of the situation that is being depicted are all layers as well as points of entry to the reading of the works. Robert Scholes, in his book *Textual Power* refers to the "role of the reader"\(^1\) in constructing meaning. Reading a work of any kind must involve scanning the work for content, then interpreting it for meaning. To interpret, we must actively compare the "text" of our lives and experience, our codes and systems to the work in front of us. Scholes refers to the action of interpreting as text-upon-text\(^2\) which layers the information we can read in the work against the tapestry of information (text) we bring to the work. These explanations have helped me to translate some of the formalist cues that exist in mine.

Text-upon-text is layering, and I am very interested in layering whether it's literal or figurative. This can pertain to the layering of meanings or the actual tension that is created between the surface/picture plane and the thing (in my case, a person) that is depicted. This exploration is at the core of the series of smaller square-format paintings on paper that utilize images

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\(^1\)Robert Scholes, *Textual Power*, 1985, Yale University Press. p. 65

\(^2\)Ibid. p. 24
Plate IV

_Untitled, from Film, 1994, oil and encaustic on paper, 18" x 18"_
I have taken from films, and to a lesser extent from television and advertisements, (Plate IV, *Untitled, from Film*).

**VIII**

I'd like to further explain about these film-based paintings: the work in this series is monochromatic; to create the image of the face I use only black, white, and the blues that are the result of black-and-white images displayed on a television monitor. Like the larger portraits, these paintings have white borders but they are equal on all sides, and do not have the proportions of the Polaroids as their larger cousins do. Once the initial painting of the image is complete and the layer of paint has dried, I go back over the surface with a gestural application of encaustic-laden pigment; typically these later marks obliterate some of the details of the underpainting, and the marks themselves extend beyond the painted borders to the edges of the paper.

These works function in a very different way than do the "portrait-based" works described earlier. Perhaps because the persons portrayed are unknown to me (they are actors and *look* somehow like actors) I feel less of an allegiance to them. The faces often display emotions reflecting situations of conflict, angst, or uncertainty, although the monochromatic rendering of them lacks the visual heat that some of my portrait-based work has. Although they are drawn with quite gestural markings and fairly juicy paint application, many, curiously, read like actual photographs or Xeroxes.
The encaustic markings that slash and drip across the faces beyond the edges of the image to the borders of the paper began as a deliberate hiding or almost refutation of the image below. This series began in the following way: I had drawn several faces from the Polaroids taken from films. In addition to Carl-Theodor Dreyer's *Jeanne d'Arc* I have photographed images from Jean-Luc Godard's films such as *A Married Woman*, *Vivre sa Vie* (One Life to Live), and *Breathless*; from Ingmar Bergman's *Persona*, and *Through a Glass, Darkly*, among many others. Once I had painted the image I was dissatisfied with the results and decided to block out, or in effect cancel the image with some broad strokes of encaustic. I happened to have some in my heating pan that was a thinned red oxide color, and applied this to one of the images; to my delight the net effect vastly magnified the emotional resonance of the face underneath, and the encaustic which lay beyond the borders of the painted image on the paper amplified the "photographic" illusion of the image, by somehow contrasting its depth and illusion with the insistence of the encaustic graffiti on the surface (Plate V).

I've used this technique on over eighteen paintings. The marks and scrapings charge the picture, not only because we must work to see past the surface to get to the image below, but because the surface is acknowledged by the marks, drips, and scratches. An opposition between surface and image is created. Further, the color and texture of the encaustic and the manner of its application call to mind acts of vandalism, blood, or a photograph damaged by splashed chemical fixer. Because they impede our reading of the image, they can also function as a kind of metaphor for blindness. The
Plate V

*Untitled, from Film*, 1994, oil and encaustic on paper, 18" x 18"
encaustic assumes another role in the painting because of what it does to the image underneath. It both obscures it and charges it with critical importance by making us need to see it more. It creates tension and dialogue between surface and image. It also says, as I indicated in a foregoing section of this thesis, "I was here", meaning that the mark inserts me as the artist between you the viewer and the subject of the painting. You cannot help but look at the image and debate the authorship of the marks on the surface as they relate to the image beneath it. You must try to not only understand the person depicted, but struggle with (or accept) my veiling of the image below the surface. Ultimately, the encaustic sets up a series of possible readings of the image, the circumstances of the person depicted in the painting beneath it, and poses questions about the picture's function which the viewer must seek to resolve. My work from this series is concerned with a strategy of actual, metaphorical, and intellectual layering. I strive to balance the paintings' implicit story lines and emotional content with the formal devices and elements of abstraction that certain kinds of mark-making and gestural application of encaustic paint across the surfaces represent. The function of these paintings are ultimately different in numerous ways from my other portrait-based work.

IX

In the earliest of my large-scale portraits which are diptychs and triptychs painted on hollow-core wooden panels, I felt - and was told by others - that there were aspects of the work that allied it somehow with film or with a cinematic experience. As I sought to learn more about connections between
my work and the art of film, I was directed to view an extraordinary and powerful film by the renowned film-maker Carl-Theodor Dreyer, whose 1928 silent masterwork La Passion de Jeanne d’Arc was a revelation. The film is a 90-minute feast of mute dialogue consisting of close-ups of facial expressions of Joan of Arc as she undergoes inquisition, incarceration, and ultimately is burned to death at the stake. At first viewing, I was stunned by the peculiar beauty and extraordinary range of emotional effect that the simple device of the film evinced. To try and better understand the film’s functions, and to capture some elements of the faces, I screened it repeatedly. Finally, I set up my Polaroid camera in front of the television, and as the VCR rolled, shot photographs of the film from the screen. The revelation of the film was compounded by the success of this process; the photographs that were the result have mysterious and poetic qualities, for their point-of-origination as video/film is not immediately readable (Plate VI, Untitled Polaroid from Film). I have since gone on to utilize this process to produce dozens of images, a number of which I have used as source material for paintings. Thus, the effect of Dreyer’s film has been the inspiration of a whole series of images which I subsequently captured via Polaroid and rendered as paintings.

I think of these photographs taken from black-and-white films as finished art (more so than the color pictures of people I know) though I also use them as source material for making paintings. Monochromatic Polaroids, rendered in black, white, and blue have a look of artifice and artfulness that the color pictures I have taken from life lack. They are odd: emotionally charged yet visually cool, they have a slick, mechanical look that is more
Plate VI

*Untitled Polaroid from Film*, 1994, 4 1/4" x 3 1/2", unique photograph
than the simple fact that they are Polaroid photographs. I have a series of these mounted on foam-core, and displayed in the studio on temporary wooden shelves. When juxtaposed with the paintings they have a way of enhancing one another: the photographs call out to the paintings, and the latter, with their large white borders which deliberately refer back to the borders on the Polaroids, answer. This relationship is like the "call and response" idiom of jazz composition, and for me enlarges the context and functions of both kinds of work. How it does so is due to the comparisons and contrasts that we inevitably make when we sort through work on a wall. These are the comparisons between individual works and bodies of work; between scale, manner of presentation (cropping, framing, borders), similarities or differences between content, subject, point-of-view, etc. As in jazz, comparisons are made between solo performances and the texture of a piece of music as a whole, which is performed by the ensemble. In jazz we come to understand a melodic line more fully as it is played by one instrument, then embellished, amplified, or dissected by another. An underlying theme unites the music composition, but its textures are improvisationally modified by each performer in the combo. They literally play off one another, and our understanding of the melodic or percussive theme of the musical score is far deeper than when the piece began.

My feeling is that my work functions along a corollary system. For example the Polaroid photographs, when seen in juxtaposition to the encaustic-smeared works on paper make the strategy of the paintings clearer. So too they provide a clear connection to the larger portraits of my friends or
family which have the large white "Polaroid border". Each body of work calls out the other works, and the comparisons and contrasts between them magnifies the reading of the work.

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X
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Some relationships I think my work has to film: I employ a "close-up" strategy through which the viewer is thrust into proximity to the subject, which calls to mind the experience we have in a darkened theater. We are permitted to examine the people closely, and are aided in our study of them by the fact that the subjects' gaze is ever directed "off camera". This strategy also permits my paintings to capture a theoretical or conceptual space that lies outside the picture frame in exactly the same way that films do this. It creates a relationship between the subject depicted in the painting with a person or event to which they are reacting which is outside our view, and therefore outside our knowledge. The viewer is therefore invited to make the effort to construct the "off camera" situation with the reaction of the person in the picture. Since the person is not gazing at us, we are free to observe, but have little responsibility to change the course of things.

If the viewer gets involved with the picture on these levels, then clues that exist such as clothing, facial expression, gesture, cropping, the presence of light (and contrary to this the deep, often black space behind the figure) take on significance. One begins to wonder who are these people? What is the artist's relationship to them? What is my relationship, as the viewer, to these people? Such discourse is a basic aim of my work.
The people are caught in moments where they are turning away from us, speaking to someone out of our view, or captured in a moment of introspection or possibly pain, their hands pressed to their faces. The emotional impact of these works is in their ambiguity; expressions are laden with a variety of possible meanings, and are often tantalizingly elusive. In scale and in attitude these works are cinematic. What makes them so are the functional differences between photography and cinema. Photography focuses on a "decisive moment" which is a term used in relationship to the work of photographer Cartier-Bresson; films can just run and permit the presence of more ordinary visual information because the role of time in cinema is different than it is for photography. Cinema verite' records real time events in which things just happen, less arranged for the camera than caught or documented by it. While the film director or editor looks later for images that capture critical events (these could be the "decisive moments" of photography), cinematic process gathers it all in. I am interested and even fascinated by the beauty of the instant but also of the space between things; arrested gestures that aren't the decisive moment, but catch or basically record life on the run. As this kind of film does, I seek to record and illuminate basic human gestures and expressions. This is in part what makes my work cinematic. On the other hand, when I make selections of images to paint I do in fact seek a decisive moment to re-present in the painted image. The argument of whether my work has stronger or more overt cinematic or photographic antecedents may turn out to be circular, and I'm not certain that it matters. What has been very beneficial though, has been the exploration of film and my coming to better understand
schemes or strategies of seeing that are derived from photographic and/or cinematic processes. Because my work comes out of the mid-1990's, it points to the ways we have of viewing the world which are defined by television, magazine photos, cinema, and increasingly MTV. I have been working to create a kind of portraiture that uses and acknowledges these ways of seeing.

XI

In film, actors seldom look directly out at the camera; the averted gaze is part of the strategy that results in "suturing" us as viewers into the cinematic experience. Because their gaze never meets ours, we are free to watch and eventually our consciousness is so fully enfolded in their actions that it is said we are sutured into the movie.

In my subsequent selection of images to paint I choose those in which the subject's gaze is averted. This emotionally severs the subject from us, in that the subject seems unaware that we are viewing him or her; this in turn gives us the opportunity for voyeurism. Since we are completely apart from the subject we can indulge our fascination with the subject's face (its tone, characteristics, beauty or imperfections). We can also objectively scrutinize the emotional condition of the subject without fear of being personally involved with their situation. My foray into film criticism revealed to me that the strategy I've just described is a common one for film-makers, thus I found another connection to that medium.
In the anthology *Film Theory and Criticism*, I discovered an essay by Bela Balazs entitled "The Close-up" which is excerpted from *Theory of the Film*. In this essay is an examination of some issues that create a bridge between the nature, content and thrust of my work, and some basic conclusions about the role of film:

Every art deals with human beings, it is a human manifestation and presents human beings. To paraphrase Marx: "The root of all art is man." When the film close-up strips the veil of imperceptiveness and insensitivity from the hidden little things and show us the face of objects, it still shows us man, for what makes objects expressive are human expressions projected on to them.³

Also:

Facial expression is the most subjective manifestation of man, more subjective even than speech, for vocabulary and grammar are subject to more or less universally valid rules and conventions, while the play of features, as has already been said, is a manifestation not governed by objective canons, even though it is largely a matter of imitation. This most subjective and individual of human manifestations is rendered objective in the close-up.⁴

These statements resonate on multiple levels for me. My search for a focal point for my work and the decision to develop meaning through an examination of people is resoundingly ratified by Marx's statement (as paraphrased by Belazs). His explanations of the function of the close-up, while grounded in an analysis of film, ring true to me because they can be so aptly applied to my paintings.

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⁴ Ibid.
XIII

As a subject of formal inquiry my interest in close-up views of faces and hands of people I know well began this body of work. It was as I noted above driven by my desire to infuse my work with some means of making it more relevant not only to me, but to others who view it. It was my conviction - and still is - that we have almost infinite capacity for sustained interest in other people; they are certainly the source of nearly endless fascination for me. I have crossed the boundary from simple portraiture as representation to manipulation and questioning. I indulge certain aspects of my own fascination with people and human form and seek to bend it to the task of questioning how we see, how we connect with other human beings, and what roles metaphor, intimacy, emotion, mystery, ambiguity and representations of time can play in portraiture today. I want these pictures to haunt, mystify, and engage; finally, I want them to have beauty.
LIST OF REFERENCES


