

**AN
EXERCISE
IN
PERCEPTION**

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A Thesis presented for the Diploma in Fine
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C L A I M O N T . P . A

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F O R W A R D

Our culture is based on an enormous confidence in language - and especially the written language; and belief in its ability to translate and elaborate thought. That appears to me, misapprehension. I have the impression, language is a rough, very rough stenography, a system of algebraic signs, very rudimentary, which impairs thought instead of helping it. Written language seems to me, a bad instrument. As an instrument of expression, it seems to deliver only a dead remnant of thought, more or less as clinkers from the fire. As an instrument of elaboration it seems to overload thought and falsify it.

.....JEAN DUBUFFET.

The Subject chosen for this thesis is the interior of a room and its myriad aspects. When experienced subjectively it can appear as an outer protection or barrier for inner turmoil, providing security, shelter and privacy, or the direct opposite, four walls unnaturally imprisoning that which should be free.

Objectively it provides a startling array of forms shapes and textures, both functional and nonfunctional, rigid and organic. The visual tensions influence and condition the actions and thoughts of the human figure within this environment.

A room contains within its four walls residue of human thoughts, actions and emotions, a visual catalyst of memories and associations ; past and present. A room is in a constant state of evolution expressing itself in movements from light and dark - a place where time and space can be measurable.

I have tried using a variety of means: signs and symbols, dots, dashes, line and tone to capture at once the stationary together with the transitory nature of observed appearances.

I have dwelt on and emphasised those abiguities which have arisen out of the process of creating an image and may reveal something of another reality.... of those submerged realities behind appearances and beyond normal consciousness. The language of an artist is able to cast a glimmer of light on those essential truths.....truths which normally elude civilised man.

This thesis provides for sensory and visual appreciation rather than intellectual gratification (thus the emphasis on visual rather than written work). It comprises of a series of drawings, covering some aspects of one particular interior in this instance, my livingroom - an immediate environment.

The drawings are essentially a visual record of sensory thinking, emotional and free-form imaginative interpretation of commonplace objects. The drawings follow a sequence, both chronologically and in thought development towards painting in which the experience gained of the room, crystallises in paint, size and colour adding dimension. The drawings should perform a dual role, one of providing a direct link with unconscious creative processes, and one of showing a developing awareness of the vital forces and movements that motivate a painting and validate the act of creating it.

A variety of techniques have been used, each in its turn revealing some significant facet of the interior. Mixed media drawings predominate, for this media with its own unique qualities, is capable of providing a bridge an interlocking of concept and technique where image and media are inseparable.

P R O S P E C T S

These drawings are partly conscious and partly unconscious in pointing towards a specific direction. Drawing that attempts to deprive the "ego" of part of ones "own" i.e. personality, in order to reveal something more significant the innate personality of the objects objects that are the influencing factors on our own personalities. The more free art can be from individual personality "hang-ups", the more accessible it will be for others.

The painters importance is now being reduced to a minimum and the conception of talent abolished, bringing about an awareness of true creative freedom and of unconceived potential, not only from the creator, but more important from the creative impulse within the people as a whole. A purposeful, unconditional loss of identity, attempted here may pave the way for unlimited identification, which resolves every isolation of subject and object in the universal rhythm of open existence.

"I have no doubt that by yielding naturally to the business of subduing appearances and upsetting the existing relationships of "realities" it is helping with a smile on its lips to hasten the general crisis of consciousness due in our time."

....."INSPIRATION TO ORDER"

BY MAX ERNST .

LIST OF PLATES.

- a. PHOTOGRAPH.
- b. PHOTOGRAPH.
- 1. BAY WINDOW AREA. no. 1.
- 2. BAY WINDOW AREA. no. 2.
- 3. BAY WINDOW AREA. no. 3.
- 4. BAY WINDOW AREA. no. 4.
- 5. CORNER OF THE INTERIOR.
- 6. CHAIR HEAPED WITH WASHING.
- 7. DOOR WITH COAT.
- 8. CHAIR AND OVERCOAT.
- 9. HANGING CLOTHES.
- 10. THREE CHAIRS IN THE INTERIOR.
- 11. TABLE-TOP.
- 12. WINDOW DRAWING.
- 13. FIREPLACE.



A. BAY WINDOW AREA.



B. CORNER OF THE INTERIOR.

I. B A Y W I N D O W A R E A . N O . I

An attempt to capture and to give a
structure to dust patterns, sunlight
and the changing light of the day.

Drawn during June in bright sunlight.

M E D I A : Pencil on toned paper with
white highlights.



2. B A Y W I N D O W A R E A. N O. 2

A stressing of the suppressed movement
and tension implicit in static objects.
Artificial light alters the characteristics
of objects, casting shadows that
emphasise three-dimensional form and at
the same time distort it.

Drawn at night during July.

M E D I A: Pencil.



(LAWSON & SONS)

London, 1895

3. B A Y W I N D O W A R E A. N O. 3

Drawn in artificial light, that at once
intensifies, mutes and changes, imposing
its own structural illusions.

Drawn during July at night.

M E D I A: Pencil on toned paper with white.



4. B A Y W I N D O W A R E A. N O. 4.

Floating forms in space both advancing
and receding suggestive of an inter-
dimensional and somewhat claustrophobic
marriage of objects.

Drawn during July at night.

M E D I A: Indian Ink wax crayon.

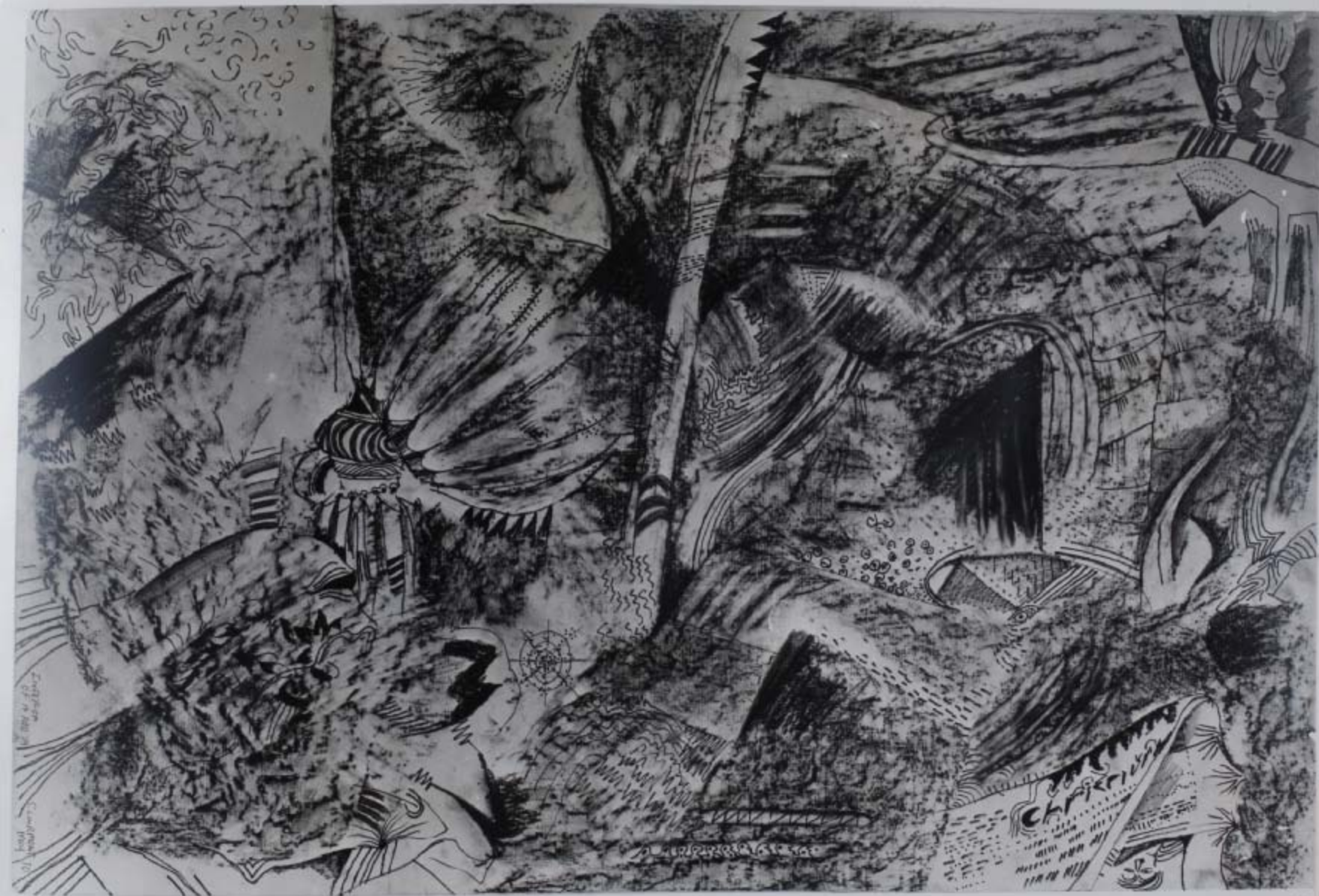


5. CORNER OF THE INTERIOR. ("Laughing Room")

A diffusion of light and shape produced by the alternating light of the day. The emphasis here is on pattern that breaks up the three dimensional structure.

Drawn during June in sunlight.

MEDIA: Graphite and felt pen with erased areas.



6. CHAIR HEAPED WITH WASHING.

A pile of washing thrown casually on a chair. The shapes of the cloth, supported by the chair, creates illusionary structure, suggestive of a human presence.

Drawn in May daylight.

M E D I A: Indian Ink and Graphite.



7. DOOR WITH COAT.

The dream-like morroding feeling
surrounding the objects is intensified
by their floating appearance. They are
related to each other by their organic
shapes, rather than by their physical
positioning.

M E D L A: Sepia on toned paper with
wax crayon.

Drawn at night.....August.



8. CHAIR AND OVERCOAT.

The emphasis on the organic shapes of the man-made materials has both real and surreal associations with the human figure.

MEDIA: Pencil.

Drawn at night.....June.



9. HANGING CLOTHES.

Old clothes have a certain character
of their own. The sagging and twisting
of the material seems to express the
tragedy of age, and human frailty.

MEDIA: White acrylic on black paper
overworked with pencil.

Drawn at night in July.

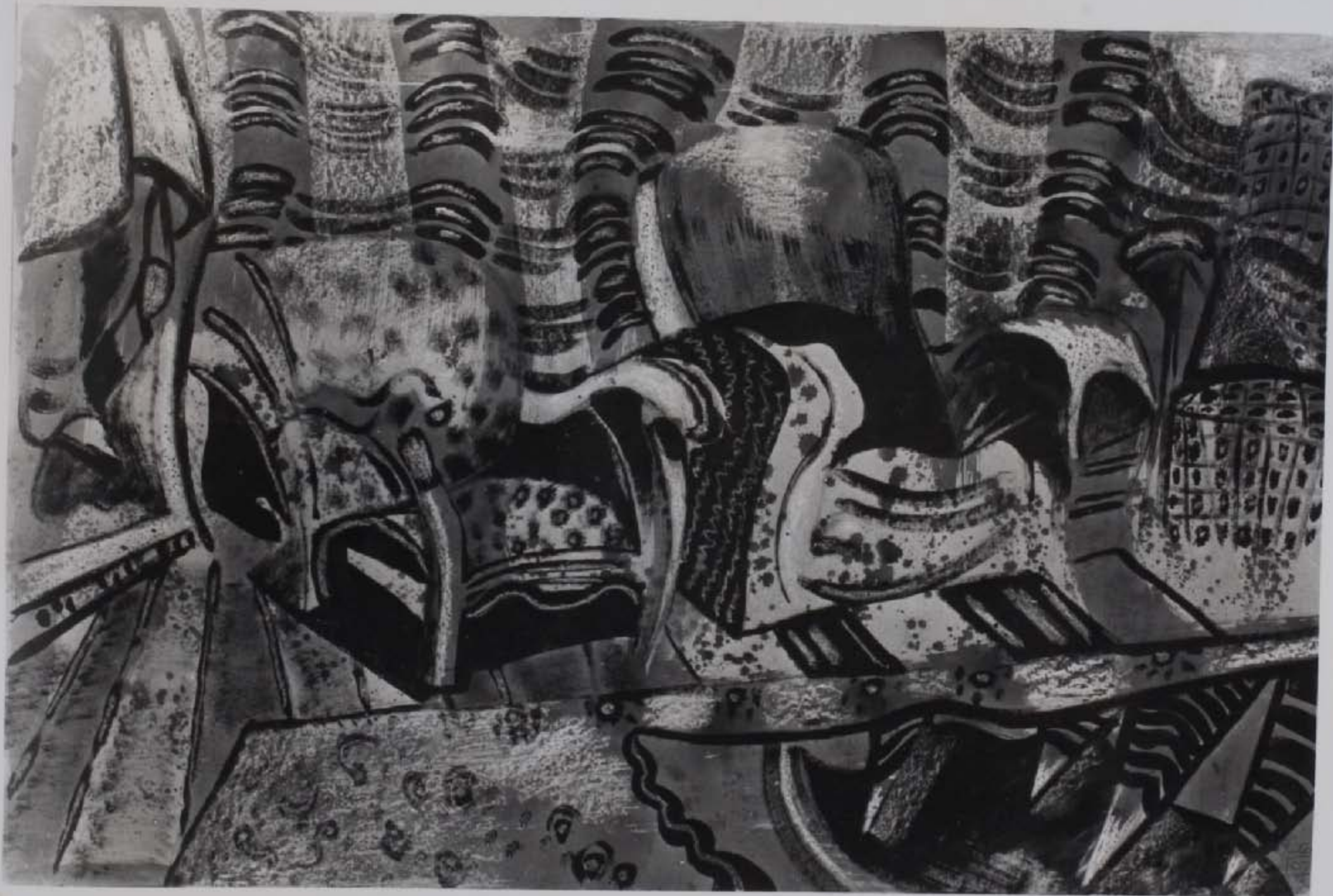


10. THREE CHAIRS IN THE INTERIOR.

A greater stress has been put on the two dimensional foreground and background elements of the drawing, rather than on the forms of the chairs. A sense of movement flows through and contradicts the stability of the three dimensional shapes created by the position of the chairs.

MEDIA: Indian ink on toned paper
highlighted with wax crayon.

Drawn in June.....night.



11. T A B L E - T O P.

By defining the shadows of the various
objects on the table, rather than the
objects themselves; a greater and
more expressive ambiguity prevails....
making for wider interpretation.

M E D I A: Crayon and pencil on toned
paper with white.

Drawn in August.....Day and night.



12. WINDOW DRAWING.

A window is the light source and the focal point of an interior. Like a progression of dreams the window always offers change and the unexpected.

Drawn in daylight during July.

M E D I A: Graphite and charcoal
on toned with white.



15. FIREPLACE.

A fireplace, like a window is another focal point in a room, attracting with its warmth, colour and light.

A fire provides a catalyst for imaginative flights and reflective reverie... an irritant to the minds' hallucinatory faculties.

MEDIA: Charcoal.

Drawn at night.....August.

