



fig. 22
 Cover Chapter Five: My Metaphor(m),
 oil, acrylic and ink on wood,
 2010,
 40 x 27.5 cm / 16 in x 11 in

CHAPTER FIVE

My Metaphor(m), a Painting Installation

I am not sure this or any of [Velázquez's] puzzles are meant to be solved so much as merely felt. The paintings seem to me to have as part of their content the mysteries they transmit.

— Arthur C. Danto¹

Autooptical und Autographical

The paintings, comic sequences and studies accompanying the first two chapters, Prelude and Chapter One, were presented in a small exhibition titled "Prelude" in a gallery in Switzerland. References to them and the visual art additions to other chapters were also included in works in my installation titled *Carried Away*, which appeared in two museums in the US as well. These experiences convinced me that I should tie this dissertation into my always continuing artistic oeuvre and career. As fate would have it, just as I was beginning to consider Chapter Three, I was invited to make a piece in a group show in a converted, closed-down dyeing factory in Switzerland. This venue has a major exhibition once a year, so is something like a summer Kunsthalle. The organizers offered me the largest and most interesting wall of the space. I decided to create an extremely large *Panels* painting-installation, make it my chief work of the year, and conceive of it as a chapter in this dissertation. Moreover, I decided to have it be concerned with my own metaphor(m): not an illustration, but rather a full-fledged embodiment of my thoughts about applying my theory to my own art. The process of working this out is the content of Chapter Three. The resulting exhibition is the work comprising, and discussed in, this chapter.

This chapter, however, was not written in the order its number "five" implies. I resisted working on it until almost the very end. Like many artists, I hate to write about myself. I dread those horrid little paragraphs we are often forced to write for exhibitions called "The

¹ Arthur C. Danto, *Embodied Meanings: Critical Essay and Aesthetic Meditations* (New York: Farrar, Straus and Giroux; The Noonday Press, 1995), p. 48.

Artist's Statement," whether by me or by other artists. I also have genuine anxiety about limiting the understanding of a work by writing about it myself. I feel such commentary implies that my thoughts are the sole correct ones about a work, when I have in fact always struggled very vigorously to make my artworks polysemic, to carry a deliberate diversity of meanings open to interpretation of others. I do even to the point of being playfully, wantonly allusive, for which I coined a term which I have used in several titles, *alluscivial*. It combines *allusive* and *lascivious*, both in form and meaning. This, of course, reflects my personal definition of art and artworks, alluded to in Chapter One. To write it out in the form of a philosophical assertion, I would state it so:

Art is embodied multiple meanings. Artworks are objects of perception (whatever the media) created (formed, presented, chosen, etc.) for multiple interpretations; ones which were furthermore wrought, offered or viewed as falling within the context or history of previous entities called "art." These are creations wherein the form and the content are inextricably interwoven, each mirroring the other in its own terms.

Due to such trepidation, I postponed writing this chapter until I had finished final drafts of most of the rest. Then, on the island of Elba, I began to bemoan my inability to tackle this chapter. I discussed with my fellow guests at the Casa Zia Lina foundation. I realized that the painting-installation itself was the chapter. This would be fine for the art exhibition which I intend to mount in addition to the book as the final dissertation form. However, what would this Chapter Five look like in the book? Simply a series of photographs of the work? That would not satisfy me. The other creators made suggestions: Sonya Sobieski, a New York playwright, recommended a Virginia Woolf-like stream of consciousness account of various unnamed characters reactions to the work. This is an exciting idea, but beyond my literary abilities and would warrant more than a chapter of secondary comment. Viennese Jazz pianist and composer Martin Reiter suggested an improvisational collage, an idea I found very promising. Berlin artist Alexander Johannes Kraut felt that drawings alone would suffice. Rüsslesheim artist Martina Altschäfer meanwhile discovered a book in the library of the villa titled *Es war Einmal* by a deceased caricaturist she had known, Olaf Gulbransson.² In this book published in 1934, the Scandinavian artist relates much of his life in 200 humorous sketches with accompanying, hand-lettered short texts ranging from observational, to humorous and even tragic. The scheme of short anecdotes with images immediately won me over. I decided that the installation itself would indeed be the "official" chapter, but the text

² Olaf Gulbransson, *Es war Einmal* (Munich: R.Piper, 1934). An on-line version of the entire publication exists at the site [www.old-coconino.com](http://www.old-coconino.com/modules/gulbransson/eswar/eswar000.htm), direct link: < <http://www.old-coconino.com/modules/gulbransson/eswar/eswar000.htm> >.

would be an impressionistic, improvisatory series of vignettes deliberating on the work: as if I were standing in front of it, contemplating the various elements, the thoughts I had while creating them as well as the associations they call up as exhibited.

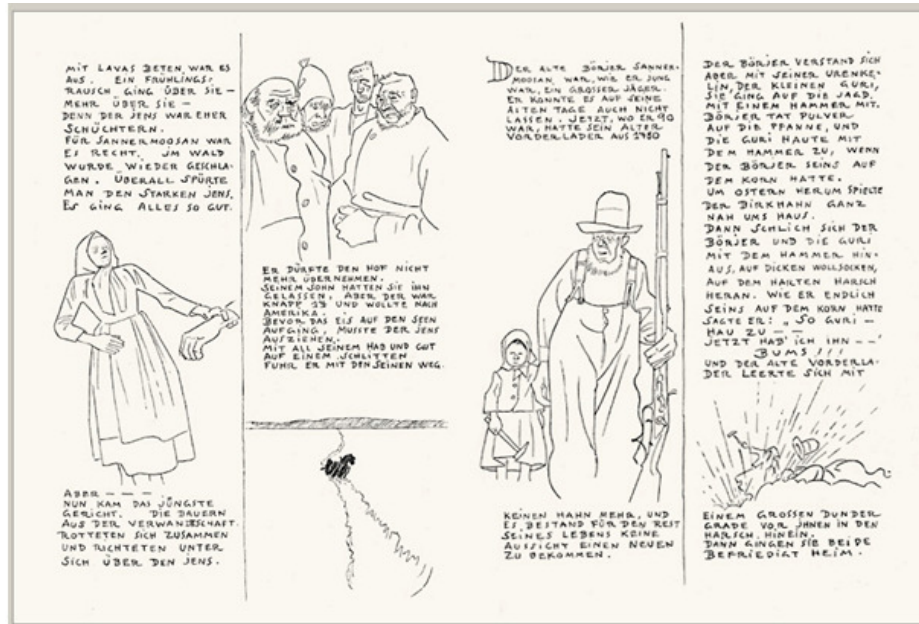


fig. 23
Olaf Gulbransson,
Es war Einmal, p. 22
book publication,
original: ink on paper



fig. 24
 My Metaphor(m), a Panels Painting-Installation,
 Und09 Oberuzwil
 oil and acrylic on canvas and acrylic on wall
 ca. 3.5 x 15 meters / 12 feet x 50 feet
 2009

Metaphor(m)

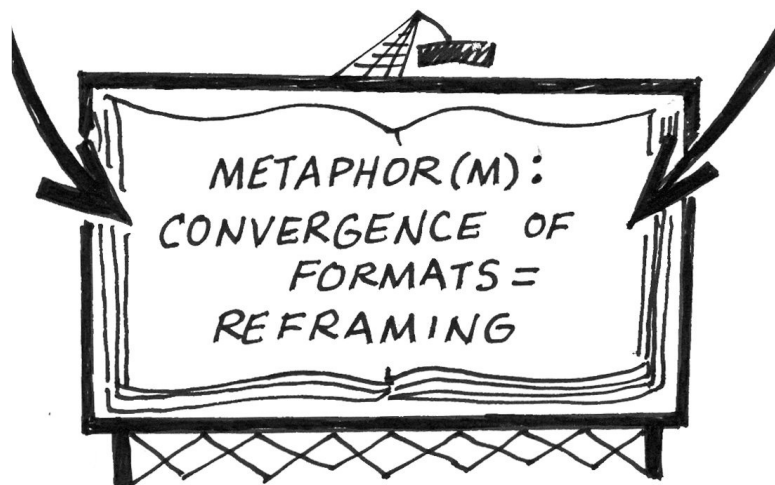


fig. 25

The genesis of my installation began with three visual notions, in addition to the conceptual thoughts already mentioned. First, I knew I wanted to use an adaptation of the image above, which I had created of a merger of a comic book, billboard/sign and frame for the blending diagram of my metaphor(m), (figure 16 in Chapter Three).

Secondly, although I was offered the most impressive wall for my work, there was a door in the left third, which would have to be covered over or incorporated into the work.

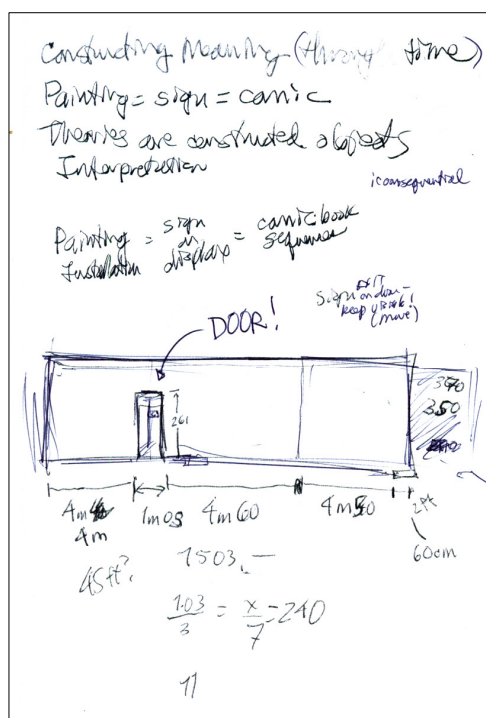


fig. 26
First sketchbook notes about wall for installation, 2009

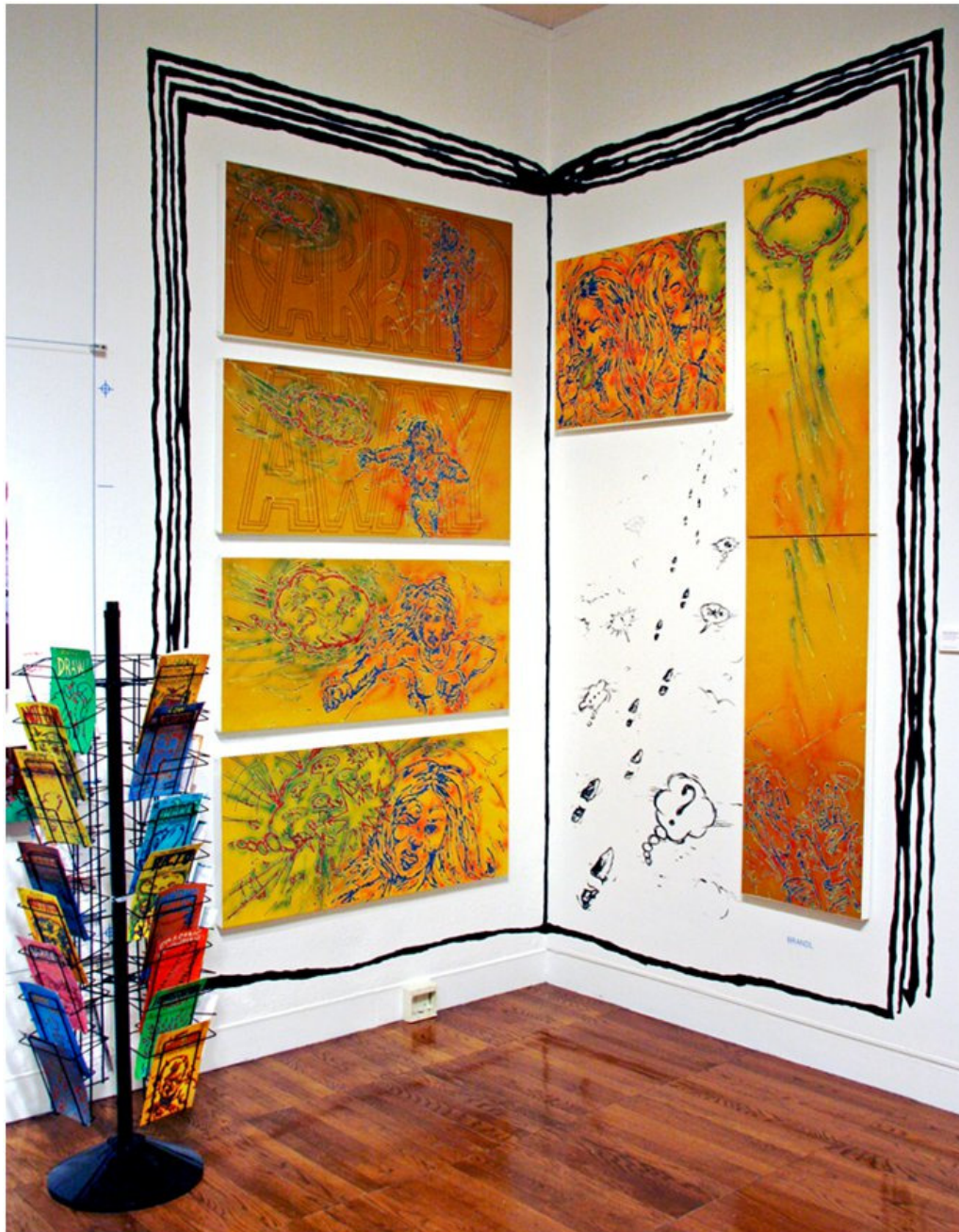


fig. 27
Carried Away, Panels and Covers Installation
 oil, enamel and acrylic on canvas, acrylic on wall,
 oil and acrylic on rag paper, comic magazine rack
 c. 426 x 426 cm / c. 14 ft x 14 ft.
 2008-2009

Third, I knew that I wanted to continue my exploration of narrative loops, with which I had worked in the last few painting-installations, such as *Carried Away*, shown in the image above in the Krannert Art Museum in Champaign, Illinois, USA.

Las Meninas

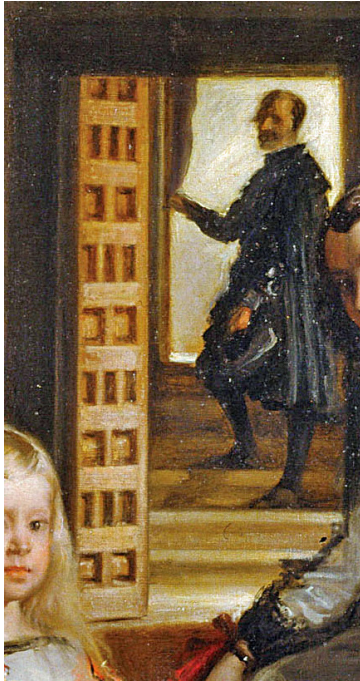


fig. 28
Diego Velázquez
Detail of *Las Meninas*
oil on canvas,
318 x 276 cm / 125 in x 109 in
1656

While doing sketches and studies of the wall, brainstorming ideas for the work which I had quite early nicknamed *My Metaphor(m)*, I recalled the beautiful image of José Nieto Velázquez in Diego Velázquez's amazing painting now called *Las Meninas*. I remembered that it has been disputed if the figure represented was related to the painter or not, but that it seemed to be agreed that he was the Queen's *Aposentador* (Chamberlain), the officer in charge of household duties. This meant he was most probably depicted as calling the King and Queen to an appointment, away from either posing for Velázquez, or dropping in for a visit as the Infanta posed for him. I have always loved the virtuosic economy with which this figure is painted, the white of the background bleeding into the room, yet defining the contours of Nieto.

The work as a whole is one of my favorite paintings from art history. When I visited the Museo del Prado with my wife a few years ago, I drank in Goya's *Black Paintings*, the Peter Paul Rubens works and much else. However, like many a painter before me I was utterly transfixed for hours by *Las Meninas*.³ I further recollected that Luca Giordano had famously said of the painting that it a "theology of painting."⁴ I agree with this bit of justified hyperbole. *Las Meninas* also inspired Giordano to paint what I believe is his greatest work, the *Portrait of the Conde de Santisteban (A Homage to Velázquez)*. Giordano's assessment of Velázquez's painting struck me anew: in my painting-installation I was aiming at an embodied work of philosophy, or at least art theory. The analogy I would use would not be theology, the study of divine things or religious truth, but rather, perhaps, an epistemology of painting; or a hermeneutics of paintings; even a pragmatics of embodied cognition. Yet my approach's descent from Velázquez's sentiment is unmistakable, albeit not it's source.



fig. 29
The author posing.

³ Artists frequently mentioned as having been spellbound by this painting include, a.o., Francisco Goya, Luca Giordano, John Singer Sargent, Pablo Picasso and Edouard Manet.

⁴ This quotation has been so often repeated that it has overshadowed Giordano's own work entirely. As an example, it appears on the first page of an unpaginated, sumptuous multiple-fold-out booklet from Scala Press: Gabriele Finaldi, *Velázquez: Las Meninas*, (London:Scala, 2006).

I decided to use the existing doorway as an integral element in my installation. I would make reference to the image of Nieto, yet mix the self-portrait of the painter into the blend. I position myself in a pose similar to that of Velázquez in *Las Meninas*, yet clad in my typical attire of motorcycle jacket and jeans, with two of my favorite tools, a sign-painters brush and a ketchup bottle. This makes a pointed contrast with the courtly attire of the *Las Meninas* figures, and Velázquez's beautiful long brush and palette, while also making my figure a combination of two "prestigious servants" of the King. I was particularly careful to include a cross on my jacket, one I placed there myself due to my belief, not the red one of the knightly order of Santiago, painted on Velázquez's image according to legend by the King himself.⁵ I drew this image as the basis for a painting.



fig. 30
Drawing study for painting,
pen and ink on paper with Photoshop
manipulations,
2009

⁵ Franz Zelger, *Diego Velázquez* (Hamburg: Rowohlt, 1994), p. 121.

The self-portrait painting followed, painted using the implements shown in the work. The figure is life-size on a slightly larger canvas. It was placed directly in the doorway, hung on the door, standing on the threshold. The exit sign would have been hidden by my painting. I rehung it to be visible, although I did not have to, as I thought it made a pleasing reference to the paintings at the rear of the space in *Las Meninas* as well as an ever-so-slight indirect suggestion, in my mind, to Jean-Paul Sartre's 1944 play *No Exit*, originally titled *Huis Clos*, the French equivalent of the courtroom term *in camera*, referring to a discussion behind closed doors.⁶



fig. 31
Self-Portrait, My Metaphor(m),
 oil and acrylic on canvas,
 180 x 80 cm / 71 in x 31.5 in
 2009

⁶ Jean-Paul Sartre, *No Exit and Three Other Plays* (New York: Random House, Vintage Books, 1989).

My installation, though, was not planned as an homage to Velázquez alone, although there are more details which associatively rhyme with elements in his great work. It is allusive play and interplay with my theory of central trope. Interestingly, this dissertation has caused me to make more self-portrait images that I had done in my whole career up to this point. There are a few key differences. Like Velázquez's work the arrangement across the surface is somewhat strange. Whereas, in *Las Meninas* the Infanta Margarita dominates the scene, the conceptual center of my work is the sequential series of five paintings inside the comic book representation, inside the billboard image, inside the colossal thought balloon.



fig. 32
Detail, *My Metaphor(m)*, center sequence
oil and acrylic on canvas, acrylic on wall
2009

Then there are the attendants, who to me are the true ideational center of interest: a maid of honor to the left of the Princess, the dwarf maid of honor to the right, another maid of honor to the right of her, the midget boy, a large Spanish dog, a lady-in-waiting in widow's weeds and a *Guardadamas* (chaperone). In *Las Meninas* the dog is most intriguing. Whereas most participants in this drama look at the viewer, the dog squeezes his eyes closed, seemingly detached, above this stage show of life, whether royal or artistic. I have replaced these genre portraits with life-sized paintings of a dog and a cat to the far left of my work. Each represents family pets who had recently died. Each is on its own canvas, sitting on the floor. They gaze at my self-portrait, or more accurately at my thoughts. Only my self-portrait image looks at the viewer, but somewhat contemplatively lost in thought.



fig. 33
Detail, *My Metaphor(m)*, dog left (*Buddie*)
oil and acrylic on canvas,
90 x 130 cm / 35 in x 51 in
2009

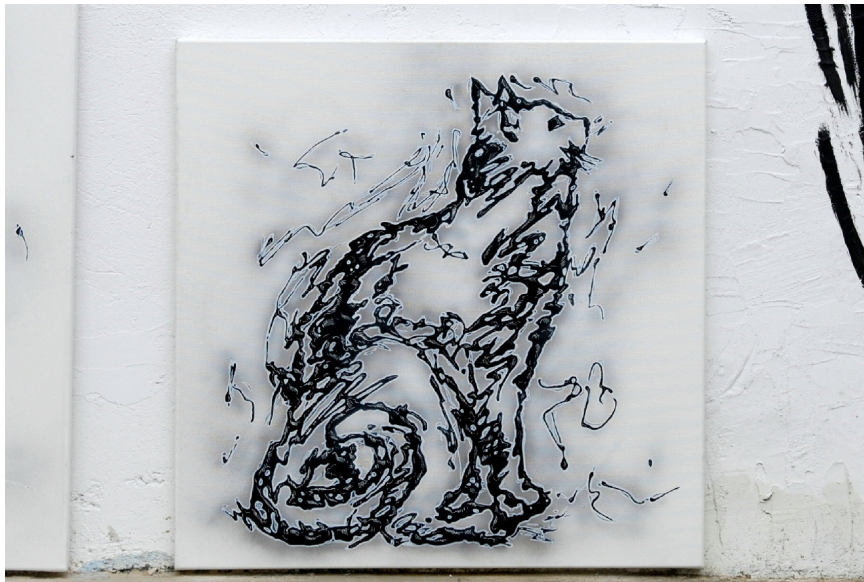


fig. 34
Detail, *My Metaphor(m)*, cat left
oil and acrylic on canvas,
60 x 60 cm / 24 in x 24 in
2009

The Stroke and Agon

The paintings of these two animals are portraits, yet they are decidedly non-naturalistic, due to the technique. I dripped the images, painting them quickly, based on preparatory drawings much like that of my self-portrait drawing above, using a ketchup squeeze-bottle filled with paint. First I had sprayed a rough "halo" for where the lines approximately would go, then I dripped them in a speedy application, finally meticulously outlining the lines twice, adding illusionistic shadows and highlights with sign-painter and comic artist sable-hair brushes. This was my technique for all the canvases, yet the "donor panels," as I nicknamed the two animals to the right, and my self-portrait are all three one step farther away from any form of naturalism by being in black, white and gray tones.



fig. 35
Diego Velázquez,
Detail of mirror in *Las Meninas*



fig. 36
Detail, *My Metaphor(m)*, bottom of door and two stoops,
Installation photograph

I had not planned it, but as I saw my work finished *in situ*, a reference to the mirror in *Las Meninas* struck me. I had a similar play with spectators in three elements: the presence of

an actual door, and two stoops, one leading to the door, the other going nowhere. Each insinuating viewers could step into or through the work. I have created not a window into an imaginary world, but rather the world becomes a doorway into the art. My work is neither an epitome of representation nor a death of it (both of which have been proclaimed for *Las Meninas*), rather an embodiment of a contemplation and internal dialogue concerning embodied trope.⁷

Let me return to my painting technique: the dripping, outlining, spraying and adding of illusionistic highlights and shadows. The process came to me slowly through the process of painting, chiefly due the fact that I wished to become more clearly representational in my paintings and to come closer in painting to the freedom I felt when drawing. After-the-fact though I can see that it is my agonistic misreading of Jackson Pollock, through Pop, or more accurately through major popular art influences on me, my father's sign-painting, and the comic art of Gene Colan and George Herriman.

Pollock is "the artist to beat" ever since his radical compositional creation of the layered "all-over. Most development since then have either tackled this, such as Pop and Minimalism, or attempted to avoid it such as Conceptual Art. In Pollock's late works the artist himself engaged with the question of where it was possible to go next, the question of how to reintroduce imagery into this cosmic web of form. His attempts were unsuccessful, yet stimulating. One can only wish he had lived longer in order to fight this good fight.

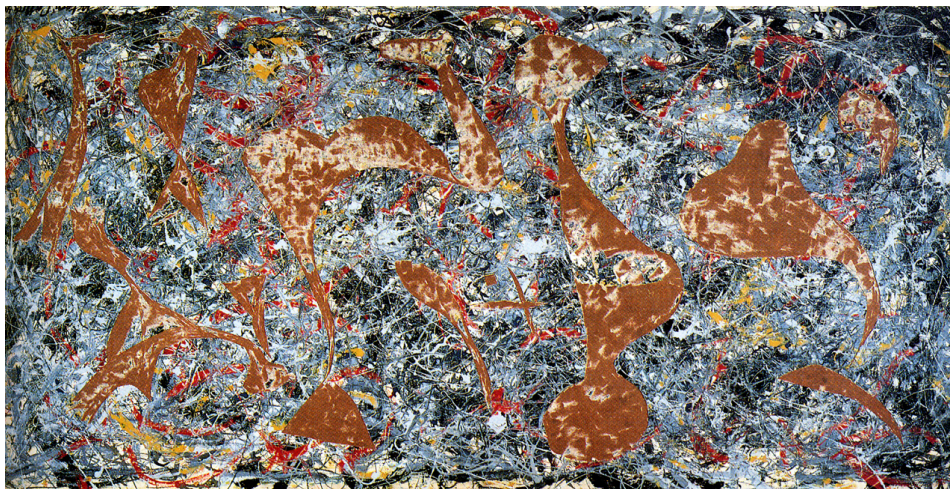


fig. 37
Jackson Pollock,
*Out of the Web:
Number 7, 1949*,
oil and enamel
(automotive
lacquer named
Duco) on
masonite, cutout,
122 x 244 cm /
48 in x 96 in

⁷ See for example Michel Foucault, "Las Meninas," in *The Order of Things: An Archaeology of the Human Sciences* (New York: Random House, Vintage Books, 1970). The best corrective response to Foucault's assertions is an essay by Robert Wicks, "Using Artistic Masterpieces as Philosophical Examples: The Case of Las Meninas," *The Journal of Aesthetics and Art Criticism* 68, no. 3 (summer 2010).

1949



fig. 38
Jackson Pollock,
Untitled (Cut-Out)
oil, enamel, aluminum paint, and mixed
mediums on cardboard and canvas,
77.3 x 57 cm / 30.5 in x 23.5 in.
c.1948-50,



fig. 39
Jackson Pollock,
Untitled (Cut-Out Figure), (enamel,
aluminum, and oil paint, glass, and nails on
cardboard and paper, mounted on
fiberboard,
78.8 cm x 57.5 cm / 31 in. x 22 5/8 in,
1948

His experiments included the cut-out forms above, including the aptly named *Out of the Web*. Yet I find a few others more promising, such as *Figure* and, most of all *Portrait and a Dream*.

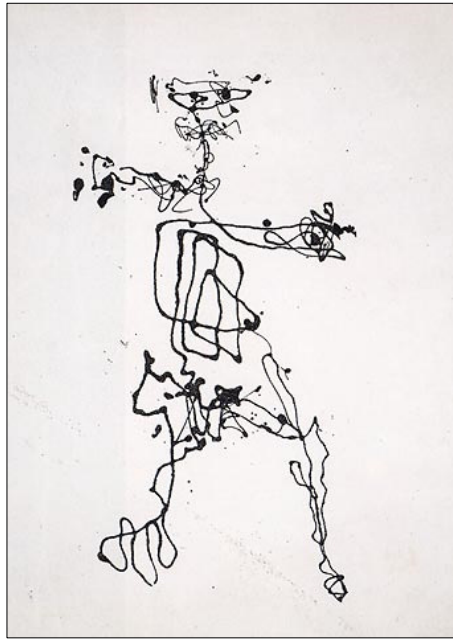


fig. 40
Jackson Pollock,
Figure,
enamel on paper,
78.5 x 57.5 cm / 30 7/8 in x 22 5/8 in,
1948



fig. 41
Jackson Pollock,
Portrait and a Dream,
oil on canvas,
148.59 x 342.26 cm / 58 1/2 in x 134 3/4 in,
1953

I arrived at this agon with Pollock, strangely enough, not by any direct consideration of the painter, but rather by absorbing influences from two comic artists, Colan and Herriman. Colan is a renowned illustrator of superhero and other adventure comics from the 1940s until today; he now works in semi-retirement. The following image is of a drawing he did for me featuring a character for which he is known, Daredevil, and a character I created as a child and always drew in emulation of his style, Micro.⁸

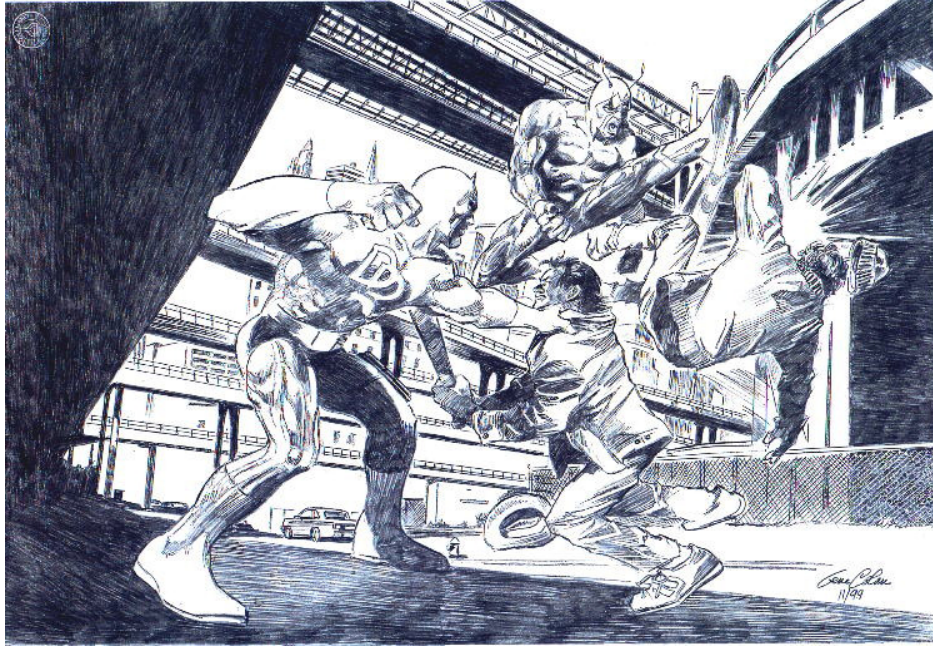


fig. 42
Gene Colan,
Daredevil and Micro Battling Thugs,
pencil on illustration board,
37 x 55 cm / 15 in x 22 in,
1999

Here is a penciled page of a comic by Colan. He was the first comic illustrator to have his art reproduced directly from the pencils, without an applied "finishing" inking, as editors and fans quickly realized how extraordinary his drawing in graphite is.

⁸ When mentioning such characters, the comic and entertainment industries insist on having copyright noticed proclaimed prominently in captions as most characters are considered by them to be corporate property based on questionable work-for-hire contentions, according to which, unfortunately, their creators seldom share in their financial success. So here it is: Daredevil is © 2010 Marvel Comics, Micro © 2010 Mark Staff Brandl.



fig. 43
 Gene Colan,
Just Imagine: Wonder Woman,
 "On the Street," page 4
 pencil on illustration board,
 55 x 37 cm / 22 in x 15 in
 2001⁹

The image below is a portrait I did of Colan, a study for a painting. It clearly displays his influence, that of Herriman and how it edges near Pollock.

⁹ Wonder Woman © 2001 DC Comics.



fig. 44
Portrait study of Gene Colan,
pen and ink on paper, modified in Photoshop,
200?

This is the final painting, a portrait of Gene Colan, on the right, and Clifford Meth, an author, on the left.



fig. 45
Portrait of Gene Colan and Cliff Meth,
oil and acrylic on canvas,
100 x 160 cm / 39 in x 63 in,
2009

Colan is a very unique artist in his field. He was always greatly appreciated in comics, but not an artist whose style was much copied, even during his various peaks of popularity. While he has had a large number of fans and "students" (without directly teaching classes) such as me, he seems to stimulate individuality rather than imitation. Colan's style is highly individualistic and was so at a time when "house styles" were the rule. Colan is self-driven, always experimenting, learning, improving. Even now, in his supposed "retirement," with greatly impaired vision, he draws better than ever. George Herriman is also an influence worth mentioning here. He is was an American cartoonist, best known for his comic strip *Krazy Kat*.¹⁰ He passed away in 1944, and his strip was such a unique, personal work of art that the newspaper syndicate, which owned the rights to it, decided not to continue it with another artist, which is uncommon. Similar to Colan, it is his loose, fluid mastery of the stroke which thrilled me as a young artist and still does today.

¹⁰ *Krazy Kat*, a newspaper comic and character created by George Herriman in 1913, is © 2010 by King Features Syndicate.

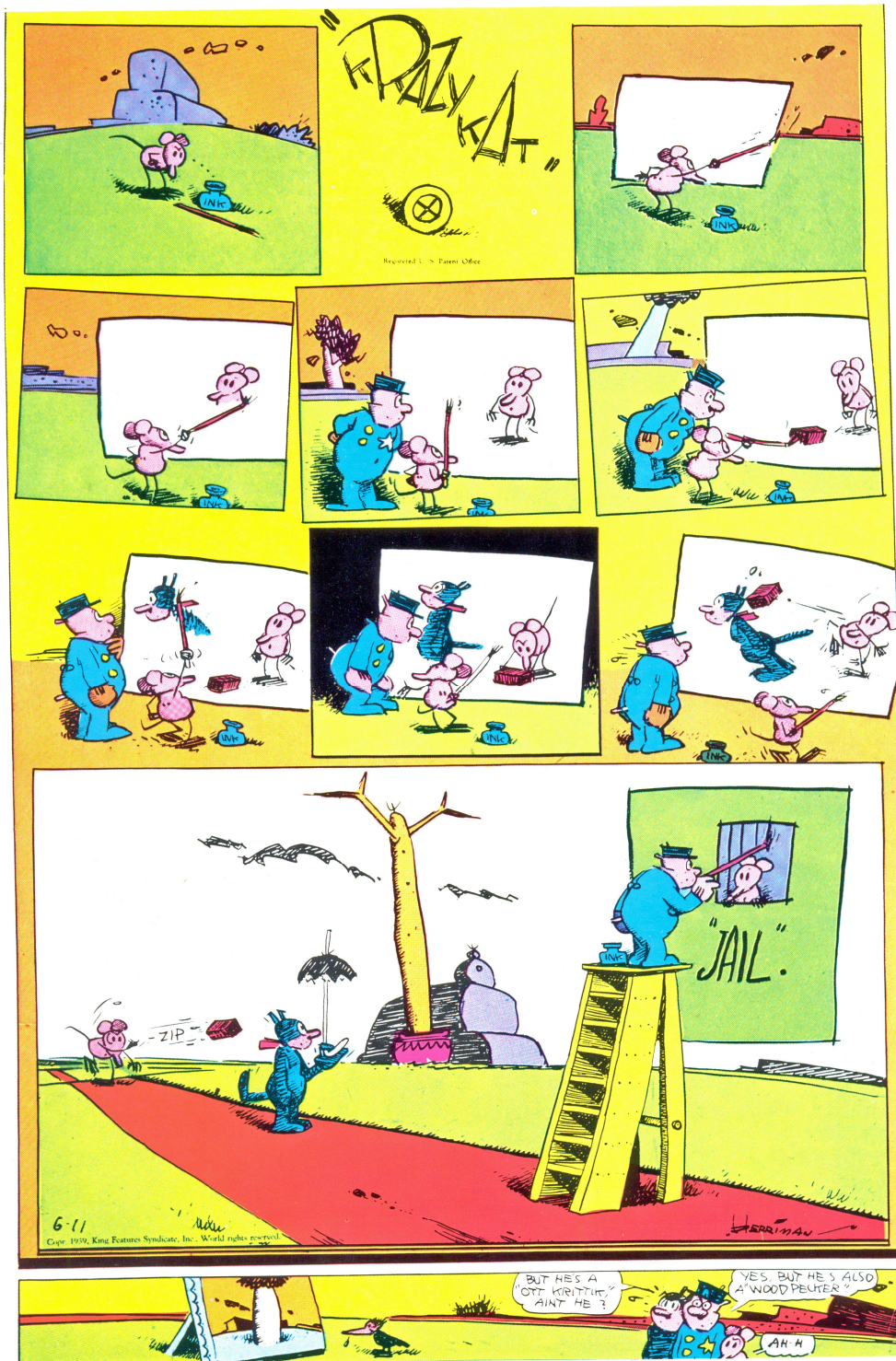


fig. 46
George Herriman,
Krazy Kat Sunday strip,
newspaper publication,
original pen and ink on paper,
"6 November 1939,"
1939

This detail taken from a panel of *Krazy Kat* shows Herriman's amazing, rough virtuosity, the complete opposite of slicker styles such as that of Walt Disney studios. My painting technique derives from all these influences and more, to discover a method of using and going beyond Pollock, Pop and my vernacular sources. In addition to the metaphor(m)al integration of this into my method of stroke-making, the compositional metaphor(m) is equally important, wherein I blend installation, the sequence and the traditional "iconic" presence of painting.



fig. 47
George Herriman,
Detail, panel from *Krazy Kat*,
Newspaper publication,
Original pen and ink on paper,
c. 1930¹¹



fig. 48
Diego Velázquez,
Detail of artist and canvas in *Las Meninas*

¹¹ Unknown source, featured on webpage of Professor Edward A. Shannon,
<<http://phobos.ramapo.edu/~eshannon/>>, retrieved July 2010.

Velázquez portrays himself in the act of painting a large canvas, one which appears to be the same dimension as that of *Las Meninas*. This is the trait that makes the artwork so obviously self-aware and which has attracted the attention of scholars for so long. The canvas is shown with its back toward us, thus promulgating the huge range of hypotheses about what the image could be he is creating on the surface. There is a charged visual and conceptual echo between the represented, half-hidden canvas and the actual painting in which it appears. My comparable maneuver was to make this corporeal, to have the representations appear on individual canvases, which then appear "in" and comprise the whole: a merger of embodiment in a tangible sense and embodied trope; an image schema, image, metaphor and object in one. This complexity was fully intentional; the allusion to the canvas in *Las Meninas* I only discovered at the moment of writing this chapter, thus I am not certain whether the thought is an exegesis or an eisegesis. That is, I do not know if I am explicating the work or importing a subjective meaning into a reading of it. Either way, I am happy with the polsemic possibilities: once again, my *allusciviousness* appears.

Memento Mori Loop

The centerpiece of my painting-installation is the colorful sequential canvases. The black areas were painted directly on the wall. The outermost image is that of a thought balloon as often seen in comics. Significantly, it contains not only the thoughts of the metaphor(m)al merger and of the sequence, but also the image of me. I am thinking about thinking, including myself and my artistic creations within my own thoughts, a clear metaphor for this entire chapter. Those thoughts consist of an image of my current principal metaphor(m)al merger. This arises from the trope "*the convergence of formats=reframing*," or "*visual transformation =metaphoric transformation*," as made specific in my blending of the vernacular arts of sign-painting, display and comics with the fine arts of painting, installation and philosophical conjecture: the comic made of paintings in a billboard, as an installation.

Inside these framing devices is the central image sequence. It reads from left to right and top to bottom, as does any book or comic within our culture, yet it must also be viewed as a whole and can be seen as a loop. In it the third animal appears, another Golden Retriever dog, whose death had occurred only shortly before I did the work (the other animals having passed away within the year before). This sad event, as well as deaths among acquaintances led me in a perhaps melancholic direction. I wished to complete the embodiment of my metaphor(m) in

a humanistic, hopefully poignant, fashion — not just cerebral, if impassioned, intellectualization. The images show an autumnal scene with a sign on a post and falling leaves. The dog, named Gina, enters in panel two, head first. Panel three she is already walking on, we see her hindquarters.

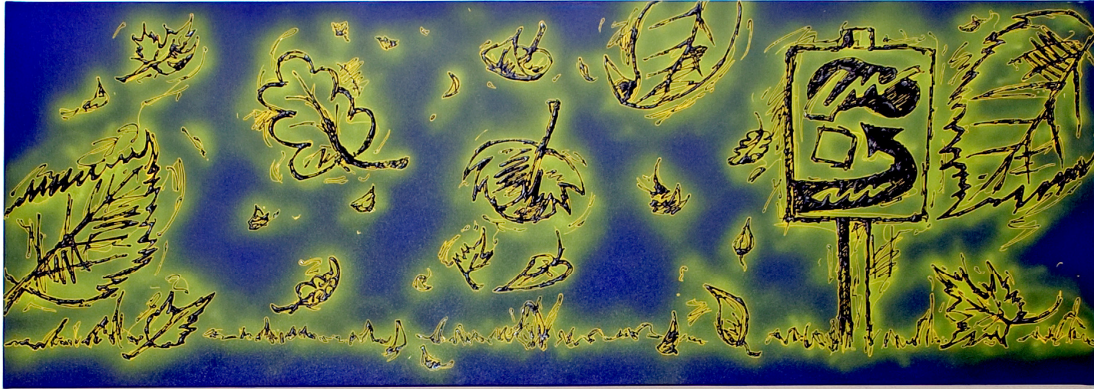


fig. 49
Detail of *My Metaphor(m)*

In the fourth panel she is almost out of the panel borders, on the right on her tail still appears, rhyming with both the fluttering leaves and a wing of sorts. Several comic pages torn from a magazine blow through the scene as well. In the last panel she is fully gone. And yet, perhaps it can begin again from the first panel: a short closed sequence or a loop or both.

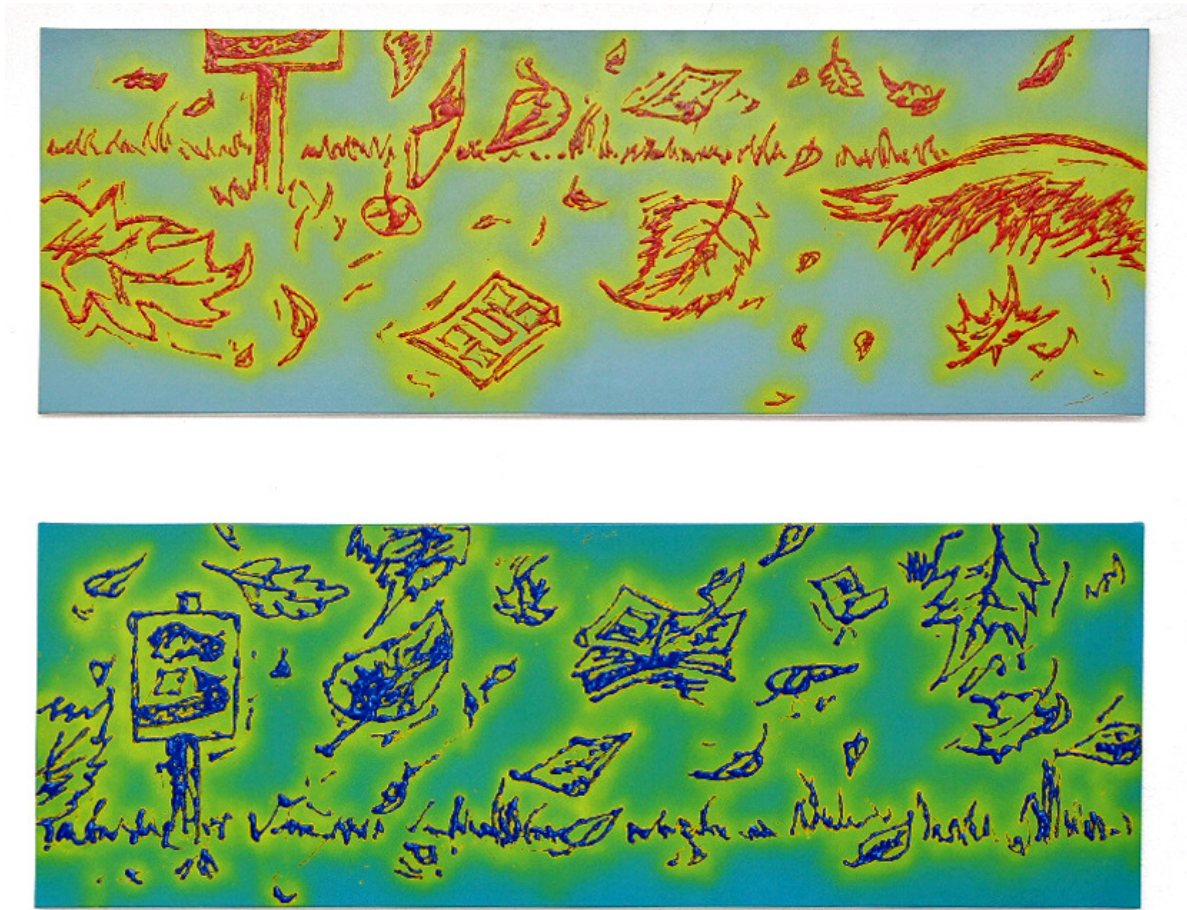


fig. 50
Detail of My Metaphor(m)

I was thinking not only of actual events, but also of Denise Levertov's title poem to the book *Overland to the Islands*. It highlights Levertov's varied, masterful use of linebreak with a purposeful mimicking of the subject matter in the line structure. Often referred to as "the dog poem," in it Levertov describes and imitates the seemingly random fashion with which a dog explores its environment.

Let's go—much as that dog goes,
intently haphazard. The
Mexican light on a day that
'smells like autumn in Connecticut'
makes iris ripples on his
black gleaming fur—and that too
is as one would desire—a radiance
consorting with the dance.

Under his feet
rocks and mud, his imagination, sniffing,
engaged in its perceptions—dancing

edgeways, there's nothing
 the dog disdains on his way,
 nevertheless he
 keeps moving, changing
 pace and approach but
 not direction—'every step an arrival.'¹²

A loop which is also such an "intently haphazard" search is a potent trope of the metaphoric search for and construction of meaning in life. In looped sequences I see an instance of a potentially important compositional invention, which I term *iconosequentiality*. This is my neologism for the unique combination of forms of phenomenological perception in comics and my art such as this painting-installation. Viewers frequently perceive both the entire page as an iconic unit, similar to a traditional painting, and simultaneously follow the flow of narrative or images from panel to panel, left to right, up to down. In the *My Metaphor(m)* installation, this is viewing the entire artwork as a whole while also reading it left to right. Thus my work and comics are concurrently whole/part and openly linear (even multi-linear with the possibility one has to glance "backwards" and "forwards" if desired, while reading). They are therefore ontologically as well as phenomenologically both iconic and sequential. Aesthetic attention becomes a wonderfully anti-purist conceptual blend of, or perhaps flickering between, a rich variety of forms of reading and viewing, most of which are under the control of the perceiver. The ultimate hyper-text/hyper-image united with the joys of an (traditional painting) image's patient always-there, self-reliant presence.

An agonistic creativity within the history of composition is crucial, not for "significant form" or any march of history, but for personal metaphor(m)al use as I have been discussing in this dissertation. Tackling the practical and philosophical problems of composition in art (especially painting) has been an impatient, important, revisionist struggle throughout history. However, this has not been true simply in order to form novel conventions, but to move on to distinctive organizational structures, new tropes useful for the embodiment of arisen desires. Iconosequentiality is my central compositional trope, perhaps the new "working space" for which Frank Stella has called.¹³ Such a factor determines the specific modes of attention which I wish to blend — especially a reading/viewing amalgamation. Important to me as well is that iconsequentiality has the inherent predisposition to be tropaically democratic. It is a step beyond Pollock's revolutionary "overall" composition, while embracing that discovery, as

¹² Denise Levertov, *Selected Poems*, ed. Paul A. Lacey (New York: New Directions, 2002), p. 7.

¹³ Frank Stella, *Working Space* (Cambridge, Mass.: Harvard University Press, 1986).

well as its child, installation, and not retreating to relational balancing games or Duchampian avoidance of compositional agon.

In an iconosequential loop, there is a rich opportunity to create an open visual and narrative field, where creative input appears to be asked of the viewers, including them in the experience (perhaps even reflecting a call-and-response notion I discuss in Chapter Seven). The loop is a tool for reflection, while simultaneously allowing one to be a part of the flow of the work. In this case, I saw an chance for creating a *memento mori*, an artwork which reminds us, as the Latin says "be mindful of dying," or "do not forget you are dying." In this case a very specific *memento*, a *memoriale* even, a "mnemosynum amoris inter animalium species": "a reminder of love between species." While this perhaps may be interpreted as sentimental, it is not intended as the anthropomorphizing of animals, rather the zoomorphization of humans.

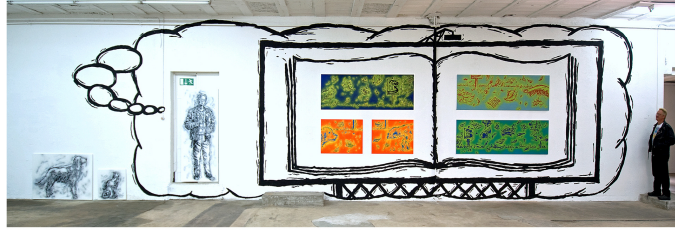
I have attempted to polysemically embody an analysis of my own metaphor(m) within a *Panels* painting-installation artwork and make this, together with a textual reflection on the piece, a section of my dissertation. This has led me into a multi-layered, allusive work, in which as I feared, I primarily wish the viewer to feel, react and contribute to the complexities rather than desire that they be systematically elucidated. I yearn for artwork to have as part of its content the mysteries of the metaphoric search for and construction of meaning in life and art, a memento of tropaic hope. The painter and the art historian, or at least theoretician, within me may not be reliably unified.

CHAPTER FIVE: THE SEQUENCE

As presented in Chapter 3, I had contemplated and analyzed my own art under the lens of the theory of metaphor(m) while hiking with my wife Cornelia and our dog River on the Via Francigena in France and western Switzerland.

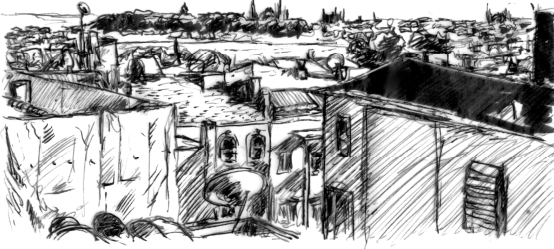


I then used these thoughts as the motivating source for a large Panels painting-installation in a Kunsthalle-like venue called "Und" in the village of Oberuzwil, Switzerland.



Then I wrote about the installation in this chapter in an improvisatory series of vignettes, deliberating on the work in an allusivial manner.

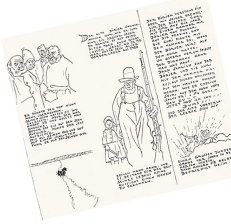
Before writing this chapter, though, I was first in Istanbul...



... then on the island of Elba, Italy, as described in the text.

I was able to complete most of the chapter in the retreat in the Casa Zia Lina.

The final form of the text in this chapter owes inspiration to my four fellow "working guests" there. In particular, Martina suggested the form of a book she had discovered in the library of the villa titled *Es war Einmal* by a deceased caricaturist, Olaf Gulbransson.



Gulbransson is difficult, as a person. The Norwegian artist lived in and was published in Germany. He was condemned by the Nazis, but then later opportunistically cooperated with them, it seems. The work itself, though, was stimulating with its visual and verbal sketches combining observation and reflection.

Here are all five of us from the retreat, looking touristy, on Elba in one of two outings to the nearby village of Capoliveri.

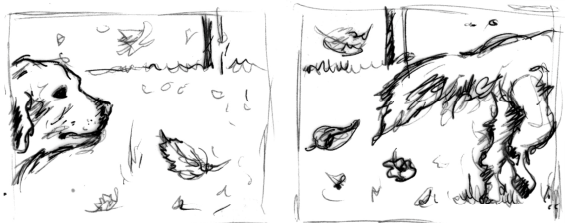
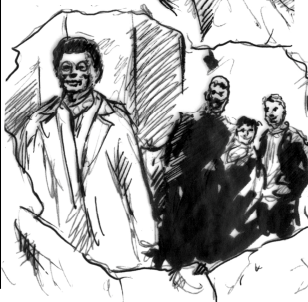


During the writing, the suggestions from the others became integrated in the constitution of this chapter as well. Alex's reminder to have a direct connection between images and comments.

Sonya's idea to allow a Virginia Woolf-like flow of thoughts and images.



Martin's thought of a improvisatory jazz-like sequential collage. (Such as Braxton's work in this album.)



Thus this chapter. The installation itself is the primary part of the chapter, the text is a deliberation on it: its components, the thoughts I had while painting and connotations it calls up after completion.