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DREAM CONFIRMATIONS

PRESENT THOUGHTS ON MY WORK COMPLETED BETWEEN THE SUMMER AND AUTUMN OF 1977

PHILIP JAMES CALABRIA
B.A., Baldwin-Wallace College, 1971

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Art in the Graduate School of The University of New Mexico Albuquerque, New Mexico May, 1978 N563C/45

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ABSTRACT OF THESIS

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DREAM CONFIRMATIONS

Philip J. Calabria, M.A.

Department of Art

The University of New Mexico, 1978

This thesis discusses an approach to art, as well as an investigation into the concepts underlying the author's work that was completed between the summer and autumn of 1977. The thesis is separated into three parts.

Part I deals with the influences that contributed to shaping the author's aesthetic approach. An examination of the author's work immediately preceding the present sequence is the main topic covered in Part II. And in the final section, Part III, the current sequence, "Dreams through a Crimson Chamber," is the focus of attention, with particular emphasis given to the formal activity and symbolic theory contained in the sequence.

TABLE OF CONTENTS

				Page
List of Slides	 		, ,	vi
Part I				1
Part II				11
Part III				17
References	4. *	 		30

LIST OF SLIDES

Slide

- 1. Homage to William H. Bonney #5, 1976
- 2. Sequence 1968, 1968
- 3. Momentary Figures from the Lower World #1, 1977
- 4. Momentary Figures from the Lower World #2, 1977
- 5. Dreams through a Crimson Chamber #1, 1977
- 6. Dreams through a Crimson Chamber #2, 1977
- 7. Dreams through a Crimson Chamber #3, 1977
- 8. Dreams through a Crimson Chamber #4, 1977
- 9. Dreams through a Crimson Chamber #5, 1977
- 10. Dreams through a Crimson Chamber #6, 1977
- 11. Dreams through a Crimson Chamber #7, 1977
- 12. Dreams through a Crimson Chamber #8, 1977
- 13. Dreams through a Crimson Chamber #9, 1977
- 14. Dreams through a Crimson Chamber #10, 1977
- 15. Dreams through a Crimson Chamber #11, 1977
- 16. Dreams through a Crimson Chamber #12, 1977
- 17. Dreams through a Crimson Chamber #13, 1977
- 18. Dreams through a Crimson Chamber #14, 1977

PART I

"Mixing memory and desire," we pursue that which is appropriate. 1

I was talking to Carl Chiarenza a great deal when he was doing his thesis; he tried to bring up everything I could think about my past . . . then I remembered, this is very interesting, I remembered that when I was a kid like eleven or twelve years old I used to go to the Metropolitan. We lived quite a ways from there, four or five miles. I used to skate down there. I'd listen to the lecture for kids. . . . But it began to come out that the thing that I used to love very much and that I remembered all the time was little fragments of Coptic art - like pieces of linen or little figures. And boy, the resemblance between these crazy shapes that I like and this whole thing and my real love for Coptic art - the kind of naive figure, and a lot of them with the face, which became even more simplified, are very much like the fragmentary things I got off the wall. 2

Whether this condition of pursuit stems from childhood experiences or disciplines, the unconscious or something altogether different is unimportant. What remains is the strong desire on the part of the artist to continue the puruit. Towards what end? The end need not always be the constant of thought or emotion. In fact, a preoccupation with the end, the answer to the question, is terribly beside the point. "To have the right answers seems all important; to ask the right questions is considered insignificant by comparison." To ask the right questions indeed! For myself, this

is one of the \underline{most} significant procedures that any artist can sustain.

The role of the artist as the Gran Inquisitor and not teacher, politician, or conscience of society, becomes one of action, of revolution, and, therefore, one of change. The artist then becomes seer, magician, dreamer, mystic; and photography, as practiced by myself is especially adaptable to this concept.

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The camera image is very much dependent upon light reflective surfaces existing in front of the lens. This information is recorded on film, printed upon sensitive paper, and ultimately presented as a separate object. Unquestionably, the photographic print commands its own presence and, therefore, its own reality.

In the ideal sense, the original information in front of the camera has disappeared. What remains is a two dimensional rendering of objects that once existed in a three dimensional world. More importantly though, a transformation, one that is quite real and powerful, has taken place. Though the subject matter to a large extent remains identifiable—clocks read as clocks, crosses read as crosses as in my prints—these objects occupy a "realm of both a precise and enigmatic existence." Somehow in the transmission from the objective

presence to the photographic presence, the objects rendered have acquired a persona that is very different from that which identified them merely as clocks or crosses. Somehow the photographer has "created a world he had never seen yet knew to be true."

Consequently, photographs of this persuasion are not documents of the waking state we so casually call reality. Rather, they are indeed shadow catchers of visions, transformers of objects and physical phenomenon—light and its absence—into other energies, other sources and, as such, provide this artist with the most modern of alchemical tools.

The source of this approach to life, to art in Western culture, extends back at least as far as Plato and to his idea of the physical world as being one of appearances, only shades of the essential universe.

However, the significance of this idea did not reach maturity in me until I became captivated by the spirit and work of William Blake. He understood this idea quite thoroughly, and it was one of the foundations upon which he based his existence. He would write:

Even I already feel a World within
Opening its gates, and in it all the real substances
Of which these in the outward World are shadows
which pass away...

Blake also strongly encouraged the use of intuition over reason in order that one might release the spirit towards pure imagination. If the doors of perception were cleansed every thing would appear to man as it is, infinite.

For man has closed himself up, till he sees all things thro' narrow chinks of his cavern.

It is precisely this idea of the revelatory power of perception that led me to the practice of photography and to the work of two photographers—Eugène Atget and Minor White—in particular.

Eugène Atget is the most improbable of figures to have attained the stature in the art world that he enjoys today. The idea behind his work—the systematic photographing of certain parts of Paris in the early 20th century—was unique, although rarely is his work ever seen in this great catalogic capacity. To be sure, he was much more thorough and selective in his approach than his contemporaries, but the quantity of one's pictures does in no way guarantee their impact, and the power of his images is still being felt today. So, where might the power be hidden in his work?

Atget's photographs are quite beautiful in the sense that he has achieved an atmosphere of silence and light which continually invites the viewer to explore the work further. This is part of his accomplishment. The major portion of his contribution, I believe, lies within these words of André Breton: "To present interior reality and exterior reality as two elements in the

process of unification, of finally becoming one."⁸ The completion of this equation is the accomplishment of Atget's work and, in part, explains his attractiveness to the Surrealists.

Atget was able to reveal, not merely to present Paris. His images endure and continue to open up to the viewer. Though what they reveal ultimately is very much dependent upon the viewer. In this way, the images follow the cyclical idea of art proposed by Marcel Duchamp. "It is the spectator who through a kind of 'inner osmosis,' deciphers the work's inner qualifications, relates them to the external world, and this completes the creative cycle." And, believing this to be so, one can postulate that photographs, in themselves, do not say anything. They remain incomplete until they are put into some context by the viewer. They are, therefore, questions.

Still, Atget did make a connection between the internal and external "reality" of objects and, having once sensed this, I proceeded to employ my own sensitivity for this direction in my photographs.

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"I photograph not that which is, but that which I AM. In terms of the mystic, this refers to the search of the soul for its center . . . as opposed to a search for an Absolute outside of the self." 10

Much of Minor White's philosophical outlook about an approach to photography is contained in the above quotation. Combined with my discovery of Blake and Atget, an understanding of White's ideas about the medium would serve as another point of maturation in my own approach to art.

The essence of his philosophy, which I readily embraced, was that a photograph need not depend upon the subject matter for its strength. To come to this realization so early in my participation with the medium—now a mere three years—became extremely important because it provided the framework upon which my current project is built.

Oftentimes, though, one can understand and agree with a philosophical stance and still, somehow, feel as if the concept or at least one's appreciation of the concept is not whole. This was partly true of my attitude towards Minor White's position until I was rewarded with making a connection to his work that had remained hidden from me for almost a year.

In September, 1976, I had completed a sequence of six photographs entitled "Homage to William H. Bonney." Briefly, the sequence dealt with the idea of William H. Bonney alias Billy the Kid as the protagonist in a situation of violence, repression, death, and finally,

transcendence. The image within the sequence that represented the <u>memento mori</u> was the fifth image (see Slide 1).

Almost a year later, in August, 1977, I picked up White's book, Mirrors Messages Manifestations and, immediately, the book opened to page 219 (see Slide 2). There upon that page was image #5 from my sequence. The idea, the emotion, the composition behind this image by White were identical to those of my photograph. However, the most significant aspect of this discovery was that the information, the material that was recorded by White's camera, was entirely different from that which was represented in my print.

My joy was immediate and the understanding of the consequences of this discovery was quick to follow. For here was the experience which made the appreciation of White's concept whole. This one small instance proved to me that, indeed, photographs do not necessarily derive their power from that which is in front of the camera. The "real" world does wait to be molded and to reveal its substance to the artist.

The incident also suggested to me another discovery, for that day in August was the first time I had ever seen White's photograph. The connection seemed to me to be a clear example of the collective unconscious,

the spiritual Anthropos, if you will, at work. It is noteworthy to mention that this connection was made while I was engaged in my current work, which revolves around the condition of the dream state, and included in any discussion of dreams must be the notion of the collective unconscious. This type of incident would occur once more while I was working on this current project.

At this point in time, Minor White's work continues to be of importance. He was a master of the subtleties involved in the sequence, and he understood image presentation. His images will always remain significant because they are mysterious. Mysterious, in the sense that they are constantly changing, constantly promising clarity, yet the final definition is never fully accomplished.

*

Although by now it must be quite apparent, I still must confess to having a terminal case of eclecticism.

As in the case of Joseph Cornell, who created his own world out of clippings from old books, discarded doll heads, reproductions of paintings, and many, many other sources, so too does my approach represent an active investigation into areas hitherto hidden from me. Art is about discovery and the more chances one takes in this direction, hopefully, that many more discoveries will be made.

Included in this, then, was a brief but now resurgent interest in the discipline of Zen. What initially attracted me to Zen was the fact that it was a discipline of action and not philosophizing. Again, here was a touchstone upon which I could extend my path to discovery now, enlightenment, if you will. Here too, the end is not important nor is it ever defined, because enlightenment is not known until achieved by the individual. I fully realize the paradoxical nature of the last sentence, at least to the Western mind, but it soon will become apparent that paradox plays an important role in my work.

emphasis on the intuitive. Zen also encourages this course of action as the only sincere one to follow. It not only upholds intuition as the highest standard, Zen also believes intuition to be the "more direct way of reaching the Truth." Needless to say, these words strengthened my reserve in this area, as did the following cross cultural connection.

The writings of Ralph Waldo Emerson represent a major contribution to American literature and the image of the self-reliant personality, as created by Emerson, is the identity of the American myth. Unfortunately in recent times, this idea has become bastardized beyond

true recognition, although the concepts proposed in "Self-Reliance" are quite sound and engaging. The self-reliant person is the person who acts in accordance with intuition. It is most wonderful that one of the two guiding principles of Zen is jiyū (tzu-yu) or "self-reliance."

Emerson would later write, in another essay entitled "Intellect," that:

These, then, are some of the influences that I continually bring to my work. They represent an abundance of ideas from many sources and different times, all aiding in the effort to continue moving the circle forward.

PART II

The time spent in New Mexico has been most special to me. In a very real sense, it has enabled me to tap sources of sensitivity within myself that had been shaded from me for far too long.

The New Mexico I speak of is not The University of New Mexico, or Albuquerque, or even Santa Fe. It is a holy place that exists among and through all the "Skaggs" and "Lottaburgers." This New Mexico radiates a certain spiritual pearlescence that assures one that the "Land of Enchantment" is truly a real and substantive domain. I have always believed that photography was in some way hooked into the most quintessential realm of the spirit; to me it has always been the resurrected practice of alchemy. For the alchemist's continual pursuit of the Philosopher's Stone was not only involved with releasing its power to transmute base metals into gold, the more serious alchemist was concerned with spiritual values and psychic transformation. 13 Precisely the condition I have assigned to photography in the "Introduction" of this work.

In the late 19th and early 20th centuries, photographers of the American West were called "shadow-catchers" by Native Americans. A most wonder-filled concept,

considering that light, not its absence—shadow, is the catalyst for the photographic process. However, unlike this concept which may have been incorrectly translated as "soul stealing," one can truly believe that the process is indeed involved with "soul revelation." My time here in New Mexico has proven this to me.

During the spring of 1977, I found that my images, quite abruptly, changed direction. I began to deal with elementals. The material in front of the camera became totally unimportant. In fact, in most instances, the question of what had been photographed went unanswered.

What was being accentuated can only be explained by saying that somehow I was making contact with another level within myself and the manifested spirit of the outside world. Partly, this can be offered as a prime example of Minor White's, "ever since the beginning, camera has pointed at myself." This statement of White's need not be specific to the camera, for C. G. Jung described this type of activity in different terms. He stated quite simply that, "My life is a story of the self-realization of the unconscious." Both men were talking about the growth and understanding of the inner self, not that of the projected self of appearances, and, in part, this new work of mine was suggesting this.

I say partly, because there seemed to be another

activity present. One that suggested this change in my practice of photography was due to the addition of another elemental point of connection.

That spring I felt I was truly in communication with the ever present, yet elusive, energies residing in and around New Mexico. A very significant source of discovery, of enlightenment, appeared to be at hand.

. . . to learn to make contact at will, with the source of power, meaning, and purpose in the depths of the mind, to overcome dualities and ambiguities of everyday consciousness. 16

This has always been the ultimate concern of mine.

The one that continually fueled my artistic work. Photography would be the medium chosen because of my predilection that it could be worked in this fashion.

As for the images of that spring, they began to display those revelatory qualities that I knew were available but that had evaded me up until then (see Slides 3 and 4). Magically, water stains on an adobe wall were transformed into grotesque figures in a dance of torment and light on another wall was changed into the silhouette of a phantom woman amidst the flames of Hell.

The titles of the pieces also changed dramatically in response to this shift in emphasis. One series was called "Momentary Figures from the Lower World," and a single piece was entitled "Easter Sunday."

Again, the most meaningful result of this work was that it proved to me that the essence of the objective world, the transformation of the physical into the spiritual, could be achieved by the means I had set up for my art. This work, more than any other, paved the way for the current "Dreams through a Crimson Chamber" sequence begun in late June of 1977.

Dreams have always occupied a very special domain in my life. They are messengers from another realm whose transmissions of extreme detail and circumstance are the clues to certain mysteries. The dream state is also one of a terrible freedom, in the sense that all the disguises of the psyche have been lifted. In this world, it is always midnight at the masquerade ball and all the masks must be removed.

Dreams work through a system of symbols, a visual language, if you will, and one whose impact demands recognition. "A dream which is not understood is like a letter which is not opened." 17

Unlike our activities during our conventional waking state, dreams do not follow any logical pattern.

Events that we logically concede to be untrue, oftentimes happen in dreams—we speak to the dead, meet fantastic animal forms, night and day often become intermixed or completely forgotten, and, although the locations in

dreams are usually distinct, they can continually melt into one another. The question of, "How did I get from there to here?" does not exist, for the whole concept of time and space is often neglected in the region of dreams. My approach to and the visual activity contained in the "Dreams through a Crimson Chamber" sequence in many ways mimic certain aspects of the dream state.

The late hours of the afternoon, when the day is quickly approaching twilight, is to me the time when another world, well hidden during the high part of the day, begins to emerge. This is the time I make my photographs. The time when I feel as if I am entering the enchanted wood. Everything seems alive and luminous.

As I wander in this real/unreal territory, I try to remain as open to the stimuli of creation as possible. "If the doors of perception were cleansed . . ." There have been many instances when I felt not unlike Stephen Dedalus of James Joyce's Portrait of the Artist as a Young Man, constantly shifting from the somber happenings of the day to the secret, imaginative exercises of the mind and spirit. The approach, then, is one of a concentrated effort very similar to the walking meditation long practiced by certain mystics in India, the purpose of which is to make contact with this world, to ask, somehow,

the right question that will open another door.

The experience of making this connection is at times quite sudden. I might be rounding a corner of a building or involved with something in front of me, when, upon turning around, I will be awe-struck and surprised by what I find. It may only be a shadowed wall, some trees, and long channeled windows, but the connection is made and a photograph will soon follow (see Slide 11).

Consequently, my images are as much about the act of photographing—this surprise, this turning of corners—as they are artifacts concerned with revealing other realities. Here I am both artist and spectator and find it impossible and foolish to try and separate the two.

Still the questions remain. What realities might the pictures be speaking about? And also, how do they accomplish this visually? In the following section I will try to answer these questions. However, I should mention that I do not plan to explain away the sequence with words, nor do I plan to address each and every image and symbol. Rather, I envision the next section to serve as a guide to the work—a guide that will aid the viewer towards achieving a greater comprehension of the work.

PART III

The "Dreams through a Crimson Chamber" sequence opens with an image that invites the viewer into the work through a partially open gate (see Slide 5). One is aware that the domain depicted already appears unlike any usually found in traditional photographic prints. The space at first seems well defined but, on a closer look, one finds that indeed the space is being pushed and pulled. Although intellectually one decides the image is still, objects continue to bleed in and out of the picture space as if in perpetual motion. Here is the undefined space of dreams, where we can move rapidly from place to place without the passage of time, be in two places at once, or even feel as if space does not exist at all.

The picture space in the sequence will be constantly shifting. In some images, it will appear to the viewer that the deepest of valleys is open and inviting, while in others, the space will maintain the two dimensional quality of the print surface. Still another spacial consideration will be exhibited in some images, in which the space will seem to extend beyond the image border. Throughout the sequence these spacial effects will be staggered, so as to negate the possibility of

placing the photographs into any specific spacial point of reference.

Quite fortuitously, one of the images presents each of the above mentioned aspects (see Slide 10).

Reading the print from right to left, one experiences the strong two dimensional plane located in the first panel, deep space residing in the middle panel, and the apparent explosion of space within the third; a most strange and evocative image, though one, I am sure, that cannot be assigned any singular meaning.

Obviously, the structure of my images—the expanding circle within a black rectangular—demands a highly considered approach to all the spacial and formal situations within the print.

Therefore, once the spacial elements seemed to be under control, I found that the edge of the circle began working in many different ways. The edge could be utilized to imply motion. This can be seen in the print where a statue of Christ appears to be moving into the picture space from the right hand edge (see Slide 13). Though this effect may have a similar appearance to some of the work of the Futurist painters, it is in no way a glorification of speed or the mechanized world as was the situation with these artists.

Perhaps the most significant aspect of all this

resides in the experience of seeing the prints together, hung on the line. Here the visual impact of this form takes over and the spell of the images is cast. The circle within the black rectangle becomes repeated again and again. Initially, only the gestural expression of the prints, the way the forms ebb and flow, works its magic on the viewer. Then, the repetition of the expanding circle becomes more and more important until it is almost audible. It begins to display the simplicity and clarity of chanting.

Repetition, as a structural or formal element, has occupied an elevated position in 20th Century Art.

This conception has been employed in all art forms ranging from poetry to painting and from prose to music. It is a device used to remind the viewer or listener to make certain connections. Here, too, it serves to connect the images, one to the next, but more importantly, it preserves the fantasy of the sequence. It is the stuff these dreams are made on.

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The framework of the images has been established and now a criterion for approaching an understanding of the substance of the sequence needs to be elucidated.

Through conversations with many people who have seen the work and through living closely to these

photographs for the last seven months, I have come to realize that, usually, the images work through one of four motifs or a combination of any two. I choose to identify these motifs as the associative, the transformative, gestalt shifting, and perceptual disorientation.

All of these conditions, however, depend upon the use of symbols, the language of dreams, to achieve their final visual impact. The following is a concise statement as to how symbolic language works:

Symbolic language is a language in which inner experiences, feelings, and thoughts, are expressed as if they were sensory experiences, events in the outer world. It is a language which has a different logic from the conventional one we speak in the daytime, a logic in which not time and space are the ruling categories but intensity and association. 19

Conventional symbols—clocks, crosses, a ladder, and a statue of Christ—appear in the work and, as in the case of the outer edge of the circle, they are oftentimes repeated. The presence of these symbols is, of course, deliberate and they are always intended as clues to aid the viewer in achieving a greater understanding and, hopefully, a greater appreciation of the work.

The first level on which the sequence is usually understood is the associative one. This is identified by those images that have the capacity to trigger in the viewer's mind either a feeling of deja vu or a more defined experience of memory. Oftentimes, these remembrances contain situations that center around one's

childhood. Within the sequence, this is a vitally important occurrence because this implication of traveling back in time, interspersed among more contemporary or non-specific time related images, recreates a condition that is a foundation block of all dreams. The idea is that neither time nor space occupy a significant place in dreams, that the dreamer can go in any direction, in any fashion, without being restricted, and still feel that the experience is true and substantive.

One print in the sequence particularly lends itself to this kind of occurrence (see Slide 14). This photograph is, perhaps, the most euphoric and optimistic image in this body of work. The effect is accomplished, mainly, through the use of strong highlight values that appear to be pulsating off the black rectangular ground. Still, it is a quiet image and one that was intended to look back in time.

The references for this print are all those turnof-the-century, mostly rural, home photographs, that were
made with orthochromatic materials. The images that
usually altered the white picket fence into a strong
American icon. However, I wanted to make a contemporary
print using this influence while remaining careful not
to "date" my image. As one can see, there are no late
model cars, no T.V. antennae, no "Big Wheels," or the

like. The viewer is given no clue as to when this photograph was made. Therefore, this image <u>could</u> have been made at the turn of the century or even last week. This paradox of time reference, then, completely eliminates the reference at all.

The power of the image in the sequence is that it affords the opportunity to the viewer of making this leap backward. The provisions for this connection have been made available and only a sensitive viewer is lacking. Similar conclusions can be drawn about two other images contained in the sequence (see Slides 5 and 15).

Many of the other photographs maintain a very strange quality that I label transformation. Somehow, the final effect of the print is far greater than the total of the informational parts contained within it. In this way, each print becomes a significant whole.

An image of a shadowed wall curving into an area occupied by another wall of arched windows and large shrubs is not an important informational picture (see Slide 11). Stated simply, the parts themselves are quite boring. However, somehow in the process of being arranged photographically, they have taken on a much greater importance. The effect betrays the mundane nature of the objects in front of the camera, very much in the fashion of what transpires in Atget's prints. The mundane has

been transformed into a rather dark world of many shadows and strange forms with possibility of relief exiting around the corner.

A church porch and an adobe wall are the basic informational characteristics of the next image (see Slide 17). Again, the component parts are not extremely interesting, but once they have come in contact with the process, a most marvelous—in the old sense of the word—image results. The peaked roof of the porch becomes exaggerated and greatly sharpened, while the adobe wall is changed into a most smooth and sensual amorphic form. Here, too, the printing is strong with deep black tones and brilliant white areas, which accentuates the dichotomy which exists between the two major forms in the piece.

How or why the above transformations happen is not fully understood by me. Partly, they result from the physical manipulation and distortion of the lens. Partly, they may be a visual equivalent of Werner Heisenberg's observation that, in particle physics, observation changes that which was observed. And, partly, I believe it to be an illustration of a statement made by Luis Buñuel in that, "Mystery is an essential element in any work of art." 20

Though a true sympathy of style and feeling exists

among the prints in the sequence, they still maintain their individual integrity. Two prints may, at first glance, appear to be using the same structure to achieve their visual ends, when, in fact, the structure is quite different. This situation is especially true of the images discussed as "transformative" and the next image which I include in the category of gestalt shifting (see Slide 13). The activity of both include some aspect of transformation. However, a distinction can be made as to how the change is accomplished in the latter image.

Primarily, this conversion occurs when ordinary and easily recognizable symbols—such as trees, telephone poles, and the like—are altered in the mind of the viewer and a different set of specific symbols results. Therein lies the difference between the two images. The first print deals with non-specific symbols that are changed into powerful objects. In the second print, however, common everyday symbols, already possessing a specific meaning, are shifted in the viewer's mind into acquiring a different specific meaning. Again, through the photographic process, an alteration in emphasis and substance has occurred.

In the last image mentioned, a statue of Christ as the Good Shepherd is in motion entering the picture plane from the right. This is on a direct line with a

telephone pole entering the picture plane from the left. The change begins, for the telephone pole no longer reads as a telephone pole but reads rather as the Cross of the Crucifixion. The ordinary symbol is altered into the more profound one. The instances of this happening continue in this print.

Originally, the object in the center of the print was merely a heavily pruned elm tree. In the print, however, it begins to take on the characteristics, both in shape and color, of an olive tree. This is the symbol of peace and one that is consistent with the other conventional Christian symbols in the work.

Initially, I believed that the above symbol changes were the final ones to take place in this image. This belief was altered when I showed the work to a woman artist friend of mine. Without any explanation of my feelings on the image, she commented that the clouds reminded her of lamb's wool. The sensitive viewer had made the connection. Besides the fact that the Christian symbology of the print was preserved, it was another instance in which the photograph displayed the power of the symbol shifting device. Here again the photograph enabled a totemic response. It is the viewer reading the photographic symbols, not for details, but for the quality, as one does while surveying dreams.

The final type of image deals with multi-perceptual changes, especially those perceptions centered around time and space considerations. I have chosen to discuss two pieces that best exemplify these conditions (see Slides 16 and 12).

In looking at both of these images, one is not really sure what exactly is being looked at, for so many levels of information are deposited one on top of another. Buildings begin only to abruptly cease, and seemingly without reason. In the first print, another building appears to be depicted quite substantially until one notices that the plane on which the building is situated is partially torn away.

The second print presents the appearance of an interior space. However, the background begins to open up and reveals exterior characteristics of trees, light poles, and the like, all accompanied by the inclusion of a transparent door to this external world. Also, the chairs apparently occupy both the interior and exterior space. The paradox is again repeated and the space of dreams is manifested.

One also experiences time contradictions in this image. The overall effect of the light would lead one to believe that the time of day is late afternoon or early morning, for the sun's rays are very low. However, right

in the middle of the picture plane is an object that strongly resembles a moving crescent moon. The fact that this crescent shape is moving implies the passage of time, although the static sunlit space negates this. The viewer says, "This cannot be," but in the realm of dreams this illogical condition is the truth.

These, then, are the four categories of visual activity that I believe exist in the "Dreams through a Crimson Chamber" sequence. It is clear that some of the images exhibit more than one of these qualities. This is as it should be, for in any artist's work there is always a great overlapping of significance and meaning. Any other discoveries I leave to the viewer, along with the mysteries and questions contained within and without the work.

As for me, this particular body of work continues, as does the process and the reason, which remains to

... send imagination forth
Under the day's declining beam, and call
Images and memories
From ruin or from ancient trees,
For I would ask a question of them all. 21

FOOTNOTES

T. S. Eliot, "The Waste Land" in The Complete Poems and Plays 1909-1950 (New York: Harcourt, Brace & World, Inc., 1962), p. 37.

²Jonas Goodman, Charles Hagen, and Alex Sweetman, "Aaron Siskind: Thoughts and Reflections," <u>Afterimage</u>, March, 1973, pp. 16.

³Erich Fromm, The Forgotten Language (New York: Grove Press, Inc., 1957), p. 3.

⁴Diane Waldman, <u>Joseph Cornell</u> (New York: George Braziller, Inc., 1977), p. 7.

Mikhail Bulgakov, The Master and Margarita (New York: Harper and Row, Publishers, 1967), p. 354.

William Blake as quoted by Milton Klonsky, William Blake: The Seer and His Visions (New York: Crown Publishers, Inc., 1977), p. 15.

William Blake, "The Marriage of Heaven and Hell," in English Romantic Writers, ed. David Perkins (New York: Harcourt, Brace & World, Inc., 1967), p. 73.

André Breton, <u>What is Surrealism?</u> (New York: Haskell House Publishers, Ltd., 1974), p. 49.

Ocalvin Tomkins, The Bride and the Bachelors (New York: The Viking Press, Inc., 1968), p. 9.

10 Minor White, Mirrors Messages Manifestations (New York: Aperture, Inc., 1969), p. 186.

11D. T. Suzuki, Zen and Japanese Culture (New York: Pantheon Books, Inc., 1959), p. 61.

12Ralph Waldo Emerson, "Intellect," in Emerson's Essays (New York: Thomas Y. Crowell Co., 1926), p. 231.

13C. G. Jung, Memories, Dreams, Reflections (New York: Random House, Inc., 1965), p. 210.

¹⁴White, p. 14.

¹⁵Jung, p. 3.

16 Colin Wilson, The Occult (New York: Random House, Inc., 1973), p. 249.

¹⁷Fromm, p. 10.

18Blake, "Marriage," p. 73.

19 Fromm, p. 7.

Penelope Gilliatt, "Profile," The New Yorker, December 5, 1977, p. 54.

of W. B. Yeats, "The Tower," in The Collected Poems of W. B. Yeats (New York: The Macmillan Company, 1956), p. 193.

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