Princesses and Pirates

(An investigation into gender differences in the drawings of young children for the practicing artist)

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ABSTRACT

The drawings of children have had a profound influence on the visual arts, especially in the past 100 years. They have been seen to offer the practicing artist alternatives to the restrictive nature of a purely visual reality when the artist's aim has been to represent that which is beyond what she/he can see.

Also, clear gender based preferences present in the drawings of children may indicate fundamental differences between females and males in their vision of the world, their art making and beyond, and a recognition and use of these differences may consequently allow the artist of either gender to suggest an emphasis towards masculinity or femininity in their work. However, because of our own complex nature and the questioning nature of art, the use and manipulation of such a 'gender toolbox' remains subjective and vague.

This study outlines those differences found by psychologists and educators in the drawings of children and investigates their possible uses and the limitations of those uses by the art historian and, more importantly, by the practicing artist. These findings are then placed within and applied to the context of the body of work specifically created for this thesis and to the author's practice as an artist/printmaker generally.

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INTRODUCTION

For all their vibrancy and directness, children's drawings encourage a curious uncertainty in the adult. Scholarly investigations into this world have predominantly been the domain of psychologists and educators, not artists. As an artist, it has admittedly felt puzzling that so much of the literature that deals with the area of my research involves issues of psychology and education/pedagogy and gives little or no time to a discussion of the poetic. Rarely are the works of children analysed using aesthetic criteria. A child's drawing is not seen as being good, bad or mediocre. One child's drawing is rarely seen as better or worse than another's. Rather, a child's drawing and children's drawing is seen as a non-vocal expression of a child's thoughts, emotions and responses. Children's drawings are interpreted in order to pinpoint incidents of abuse and social maladjustment in children unaware or unable to express the trauma of a particular situation. They are used as qualitative markers of education and intellectual and physical development. It places the child on the ladder of awareness and social integration – a ladder that stretches on past childhood.

Yet, for the anonymous detached viewer and the artist, children's drawings can have a beauty and a power equivalent to that of any creative activity independent of the artist's age.

For the artist too, it is interesting to consider children's drawings as indicators of human nature on a fundamental level, as creative endeavours undertaken before our thoughts, actions and appreciation are channelled and prescribed by the experience of living our lives.

Gender differences in young children's art – the differing choices that girls and boys make when creating – may indicate gender differences and differing ways of expression found in the mature artist and also offer the mature artist tools for suggesting ideas and manifestations of masculinity and femininity in their own work.

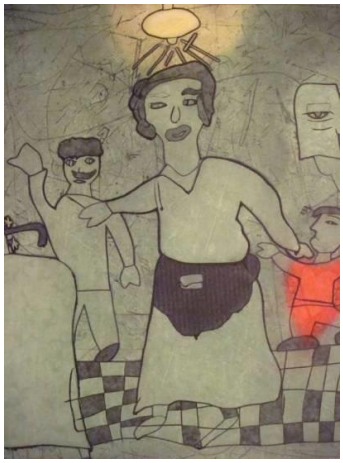

Fig.1, *My Brother's Love*, 2008, collagraph

The subject of this thesis developed from a general interest in the art of children. Since the early 1980's I have collected children's drawings from around the world and also collected anecdotal evidence from friends, colleagues and from children themselves. I also have a cache of my own childhood drawings.

Any investigation of human behaviour inevitably leads to considerations of whether we are a product of our basic nature or the sum of our experiences and the general and particular influences from the world around us. Often these aspects are difficult to quantify. But it can be argued that with the experience of each year of our lives the balance shifts away from 'Nature' and towards 'Nurture'. The lower the age of the children studied for the purpose of this research the weaker would be the effect of social conditioning on those subjects. However, as this text concerns the possible use of those gender differences found in the drawings of children by the mature artist, the reasons why and how these differences exist are not crucial to the argument. The child develops and changes too. Differences can also be found between cultures and socio-economic groups. Those gender differences discussed here are seen by psychologists and educationalists to be present regardless of the child's age or environment.

The research undertaken is not used to give an aesthetic analysis of the drawings of children either as individuals or collectively. Rather it seeks to present those gender differences found there as being of value in many ways to the practicing artist, independent of that particular artist's practice. Differing and equally valuable ways of looking at and responding to the world are clearly presented in the creations of girls and boys. It is up to individual artists to use (and to choose to use) this understanding of the child's world in a way that is enriching to what they themselves make.

DIFFERENCES FOUND IN THE DRAWINGS OF GIRLS AND BOYS AND THEIR SIGNIFICANCE FOR THE ARTIST.

A child's capacity to draw and the child's drawings themselves develop and change[1]. It is this development as an indicator of mental and social growth that interests the educator and as an indicator of 'normality' and social integration (often in the absence of verbal or written indicators) that interests the psychologist. Variances as a consequence of age, culture and gender do supplement their interests, whilst issues of aesthetics are rarely considered. Indeed often the creations of children are not seen as Art – an issue outside the scope of this research[2]. However, a knowledge and understanding of children's art may be of considerable value to the practicing artist.

Educationalists and psychologists agree that there are differences between the artwork made by girls and that made by boys. Although they give diverse reasons for these differences, ultimately resting on interpretations of the 'nurture versus nature' argument, they see the divergent appearances of boys and girls drawings and attitudes to the action of image-making as a consequence of gender preferences with regard to the choice and use of materials, attitudes towards composition and clear and differing interests when it comes to subject matter. The gender preferences present in the drawings of children may indicate fundamental differences between females and males in their art making and beyond, and a recognition and use of these differences may consequently allow the mature artist of either gender to suggest an emphasis towards masculinity or femininity

[1] This investigation concentrates on children that correspond with Jean Piaget's *Concrete Operational* stage (approximately 7 -11 years of age), although descriptions of gender differences found by researchers may on occasion refer to children that can be categorized as belonging to the *Preoperational* (2-7 years of age) or the *Formal Operational* stage (11 years and older).

[2] See McFee, Graham 2011, *Artistic Judgement: A Framework for Philosophical Aesthetics* Springer, p.6 for Danto's discussion of 'Picasso's Necktie', and Hanne Lundgren Nielsen's article 'The Reception of Klee by the Danish Cobra Artists' in the exhibition catalogue *Klee and Cobra: A Child's Play* (Bern,2011) for artists' responses to this question.

in their work when and if desired. However, because of the questioning nature of art and the absence of absolutes in the field of the human sciences, the use and manipulation of such a 'gender toolbox' remains subjective and vague.

The progress and development that children make in their drawing as they grow older has been well documented. Although occasionally the researchers themselves see many of their conclusions as overly influenced by their own expectations[3], at the same time as this general development takes place a constant marked difference has been noted between how girls and boys draw as well as what they draw.

An analysis of how boys and girls draw may confirm conclusions made into the comparative strengths and weaknesses of male and female brains. These gender differences, for example, give females the advantage when it comes to fine motor skills, whilst males appear to be more capable of understanding and manipulating space.

Girls tend "to include more body parts and clothing in their figures than boys" ((Cherney et al, 2006, p. 130) and these details often appear to be of a stereotypical nature. This suggests a greater sense of awareness and interest - what Cherney calls 'a prototype or schema' (p.138) - in girls of what it means to be female. Boys include only that information essential to the image they are representing. This can be seen in the use of colour also. Boys use fewer and less harmonious colours than girls. The general use of colour and line is found to be more dramatic in the drawings of boys (Tuman, 1999, p. 47). Girls' drawings show a greater grasp of the proportions of the humans figure than do those of boys. Not unsurprisingly then, boys too spend less time making a particular drawing, whilst making bigger, more positive, but less controlled drawings (Cherney et al, 2006, p.138). These differences are visible in the drawings of children of various ages.

Even though a child's use of composition changes with age and there are certain elements of composition that they share[4], here

[3] See the conclusion of Bernice Lott (1979) that "adults expect the drawings of girls and boys to differ in certain clearly distinctive ways".

[4] These include "most children across age groups align family members side by side facing forward" and group members according to importance (parents or children), age and gender (Cherney et al, 2006, p. 130). Also Lowenfeld

too there are clear differences between the drawings of boys and girls. Although not all agree[5], it is generally believed that boys' drawings show a more developed and adventurous use of space. Boys choose dynamic compositions with objects often shown from above or below, whilst girls' compositions tend to be more harmonious, with figures shown frontally. It may be argued that the natural advantage that males show over women in visual-spatial tests is reflected in children's capacities and choices in image-making[6]. However,

> "The child's method of perceiving space is determined primarily from his own being and not from a visual experience. The child's world of images is bound up with the self, with personal experiences and emotions, and is not involved with naturalistic representation." (Lowenfeld, 1982, p. 320)

A boy's attitude towards space in a drawing may allude to his imagined participation in an event/action, in that world surrounding him, whilst a girl's way of presenting space reflects her interpretation of the meaning of what she has perceived and consequently wishes to express. How children draw reflects the different interests and choices in subject matter chosen by girls and boys too.

When it comes to what children draw, hormonal differences as well as "social pressure and gender-related education"[7] are given as reasons for fundamental differences in choice of subject matter – biology, our peers and adult society all play a role. Gender

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(1982, p.240), when tracing the development of children's capacity to express space, rarely differentiates between the capacities of boys and girls. For example, the use of the *base line* by children aged 7 to 9 is common to both sexes.

[5] "There were no differences between boys and girls on the use of space." (Tuman, D.M. 1999, p.47).

[6] Researchers found that "row or frontal arrangements were most commonly used by girls, whereas the incidence of aerial composition was significantly higher in boys' drawings. Boys also tended to draw dynamic objects (e.g., cars, machines, robots) in bold colours whereas girls tended to draw nature and life- oriented objects (e.g., humans, flowers, butterflies) using warm colours. These sex differences in drawings mirror some of the sex differences found in toy preferences and leisure activities"(Cherney et al, 2006, p.131)

[7] Picard, Delphine and Boulhais, Myriam 2011, p. 850

differences may be described as being expressed through the action/event (the male) and the structure (the female). Meaning can be seen as lacking consequence in the drawings of boys, whilst it is embodied in the drawings of girls. That is, generally speaking, boys' drawings will describe actions (real or imagined) and express emotions linked to those events represented, whilst the drawings of girls describe relationships and ascribe meanings to those relationships beyond the occurrence of any particular event.

We could create a stereotypical list of differences. We find more machines –cars, tractors, weapons – and imagined rather than real creatures in the drawings of boys, whilst girls are more likely to represent nature and events in the home. Even when some direction is given by an adult, words such as "helping" and "fighting" are interpreted differently:

> "girls portrayed "fighting" in terms of emotional conflict between friends or family, and "helping" in terms of personal assistance or care for someone they knew. By contrast, boys portrayed "fighting" as an indirect aggressive action between violent armies, fantasy creatures and teams, and "helping" as a hands-on contribution to a production task such as building a skyscraper or constructing a bridge." (Tuman 1999, p. 41)

For girls, the emphasis is placed on real events in their own lives presented realistically and harmoniously. Boys represent a world of potentials, action and (often) violence where the emphasis is placed on what happens. Indeed,

> "…boys' drawing content reflects a socialized interest in fantasy and violence that extends beyond their everyday life experience, whereas girls' drawing content appears to be more realistic and tranquil and to relate to their everyday experience." (Tuman 1999, p. 41)

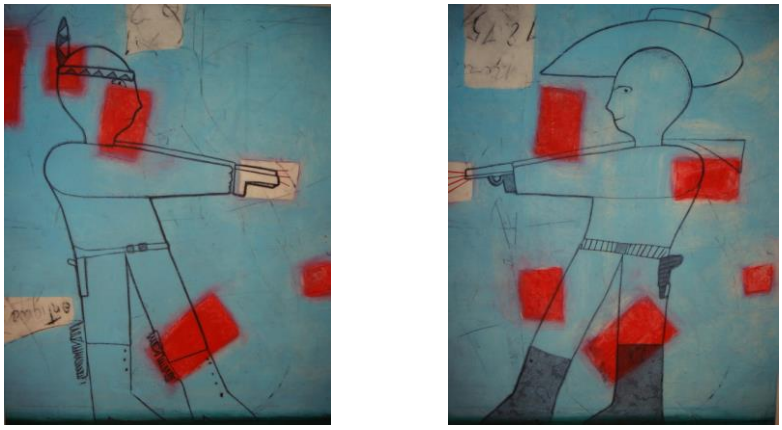

Fig. 2, *I shoot you dead/ I shoot you alive again!*, 2009,
Collagraph, 2 x 50 x 40 cm

Although the concept of morality develops and changes during the course of our lives, the representation of violence in boys' drawings is not connected to the concepts and experience of physical or emotional pain for the individual or the society. The emphasis on fantasy and action rather than meaning outside the moment is a possible reason for this compartmentalization[8]. It has also been argued that, quite simply, it is hormone levels that cause the male's predisposition towards aggression and competition at all ages.

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Given then that there are identifiable differences in how and what boys and girls draw, and that these indicate clear gender preferences in their apprehension of and interaction with the world around them, is a knowledge of these differences of any value to the mature artist, and, if so, in what way is it valuable to us?

An analysis of art history using this information is of little value to us – the variables are too great and the characteristics too vague. Fundamentally, if we consider that the history of art is one overwhelmingly represented by male artists representing and creating in a world that is politically, economically and physically ruled by males, one would assume that there is little room for elements that could be described as 'feminine' in the world of the visual arts. This is not the case because we are socially and

[8] The print *I shoot you dead/ I shoot you alive again!* (Fig. 2) from phase 1 of the work completed for this candidature explores this aspect of the male psyche.

biologically complex beings with varying degrees of conscious and subconscious understanding and preferences that transcend our sexuality. Further, the questioning nature of Art encourages us to investigate what we do not necessarily fully understand rather than or even in spite of what we believe or know.

Any attempt at analysis along gender lines seems disappointing and ultimately meaningless. So, a comparison of the Renaissance and Baroque methods of composition would suggest – when applying the lessons learned from children's drawings – a female/male divide. That is, a great degree of the beauty, harmony and balance found in Renaissance paintings is achieved by the use of planes receding in space towards one or more vanishing points (e.g., Fig. 3) – a sophisticated extension of the frontal and hierarchical nature of girls' drawings. In Baroque paintings a theatrical space is created by grouping figures around a diagonal line that recedes into a shallow distance (Fig. 4), rupturing the integrity of the picture plane and uniting the viewer with the action portrayed. This dynamic use of space combined with the emotional response evoked directly by the dramatic narrative links Baroque painting to those preferences found in the drawings of male children. But such assertions about works of art do not take into account the complex nature of these societies and the artists – these, admittedly, overwhelmingly male! – who created them. Meaning and philosophical beliefs qualify the emotional responses to the stories told in both periods. Further, preferences for either colour or line do not reflect a discernable gender divide[9].

[9] Indeed the division often mentioned between Roman (line based) and Venetian (colour based) art in these periods is usually ascribed to the different physical environments in which the artists lived and worked – it was probably a case of weather, not gender.

Fig. 3, Piero della Francesca, *The Flagellation of Christ*, 1455-60, Galleria Nazionale delle Marche, Urbino. (Wikipedia, 2012)

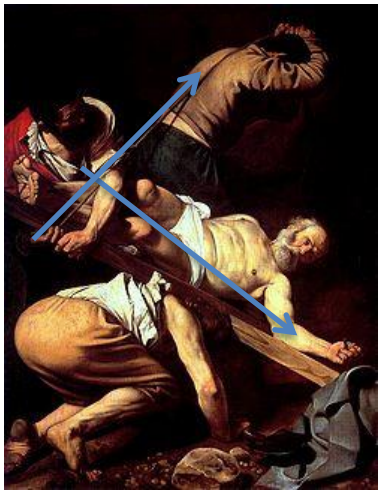


Fig. 4, Caravaggio, *The Crucifixion of St. Peter*, 1601, Cerasi Chapel, Santa Maria del Popolo, Rome.(arrows indicate the creation of depth) (Wikipedia, 2012)

Similarly, an investigation along these lines of the art produced by a particular culture offers us little clarity. For example, pictorial

Fig. 5, Genji monogatari Emaki, Chapter 28,*The Bell Cricket*,12th Century AD, height 8½ ", Gotoh Museum, Tokyo. (booktryst.com, 2013)

space in Japanese art is characterized by aerial views in which foreground and background become much less significant concepts than they are in Western art and where detail can be given to people and objects evenly across the whole picture plane (Fig.5) [10] [11]. Here a dynamic perspective – a trait we associate with 'the masculine' - is combined with a strong sense of decoration,

[10] 'fukinuki yatai', literally 'roof blown off'.

[11] In contrast, Leonardo (trying to imitate the sense of sight) constructs a curved space in which objects gradually loose their strength of line and colour as they are metaphorically 'further' from the viewer.

with this often in the service of concepts that transcend the particularities of the narrative[12] - which we associate with the drawings of girls.

Can we apply the argument to the work of contemporary artists? If we look at the work of Tracey Emin or Nan Goldin (Fig. 6), for example, next to the presentation of *philia* and (more particularly) *eros* in their work - the place of love in relation to violence, disappointment, self-doubt – there is the suggestion of *agape* linked to a questioning of what it means to be alive outside the events described as well. However, to use this as a reason for describing their work as 'feminine' would (however justified) limit rather than widen our view of their and of other contemporary artists' work. An even stronger distancing from the details of the

Fig. 6, Nan Goldin, *Nan after being battered*, 1984
Cibachrome print, 11 x 14", Museum of Contemporary Art, Los Angeles
(www.moca.org , 2013)

narrative is found in the work of Bill Viola (Fig. 7) where emotion often becomes a concept that transcends a response to the event. Ultimately an interpretation of Viola's work in terms of gender, regardless of our conclusions, would give us only an extremely limited understanding of its significance.

[12] For example, *'Aware'*, a literary term that may be described as a kind of melancholy or a sadness at the transience of all things, most particularly Beauty.

Fig. 7, Bill Viola, *Observance*, 2002
Video on plasma display mounted on wall,
Museum on the Seam, Jerusalem
(www.mots.org.il, 2013)

Indeed, the analysis of art works using the characteristics and preferences found in children's art to ascribe a masculine or feminine nature to it is unrewarding, giving us little more than the enlightenment of a parlour game, a suggestion of a possible meaning. However, although of little use to the critic or historian, it may be of some use to the practicing artist. First, gender preferences with regard to composition, line/colour and subject can be used to express concepts of masculinity and/or femininity in a particular work. Secondly, they may lead to a consideration of meaning in artistic practice and product.

Although there can be no simple list of ingredients, no 'recipe', that will lead to the creation of a purely feminine or masculine work of art, in various media, both figurative and nonfigurative artists may wish to give a gender emphasis to their work. Knowledge and understanding of gender preferences would function as a kind of tool-box that supplements their image-making choices. For example, monochromatic work or the use of dynamic space could be used to suggest the masculine, whilst a more diverse use of colour, an interest in detail and decoration and a balanced

composition can suggest the feminine. Sexual harmony, conflict or confrontation may also be represented in this way[13].

At a time when the meaning ascribed to a work of art often appears more important than its appearance and the craft of its making, an understanding of the differing natures of the subject matter of works made by girls and boys may be of great value to the contemporary artist. From the male we can consider a direct emotional response (without consideration of conscious reason or consequence) to experiences and action, whilst from the female we look for meaning beyond the simple moment of the event, seeing the world as metaphysical rather than (or as well as) physical.

When completed, art works go off to live their own lives in time and space. Often, others besides the artist who made it tell us (rightly or wrongly) what an art work 'really means'. It may be that the meaning of an art work is independent of the artist who made it. Still, the nature of meaning in our own works, especially during the creative process, is important to the artist, even if it is often unclear, ever-changing and mixed in with aesthetic and technical considerations. It can be strongly argued "that there is a difference between the act of reflection in one's practice, and reflective deconstruction of the system in which one's practice is conducted."[14] However, a problem does arise when we (artist, educator or philosopher) apply the research done by another to our own artist's practice or see that research as offering clear guidelines for the making or interpreting the work of others. What we discover in the art of boys and girls are indicators for our own orderings and preferences with regard to meaning as we make art. Although gender differences are clearly identifiable, there is no prescribed method of use for them in the work of each individual artist. Rather they act as an aid to our thoughts and actions.

[13] See pp. 16-37, the approach outlined generally in the body of work and more particularly in the two case studies.
[14] Brown, N.C.M 2005, p.3 quoting from Schön, D 1983, *The Reflective Practitioner*, Basic Book, New York.

THE BODY of WORK
(Artist's Practice, Motivation and the Body of Work)

Artist's Practice

What is the nature of the choice an artist makes when creating? What are the imperatives, the impossibilities? Do gender, tribe and place direct us? Perhaps a few answers are to be found in our own earliest drawings as well as in the evidence of a whole career or culture.

The concepts of *Love* and *Beauty* are crucial themes in my work. They define *Culture* and they give meaning and value to it. But love, beauty and culture are not to be regarded as unqualified ideals. We seem to have the dangerous habit of seeing 'Love' as being synonymous with 'goodness'. 'Beauty' can best be characterized by its ephemeral nature. 'Culture' has always come at a high price - a price too often paid by those excluded from its benefits.

I look for my inspiration and subject matter in all that culture has to offer us – good and bad. The presence of a sense of *Compassion* in each work is for me a gauge of its success.

These interests combined with a natural capacity for drawing led me logically to printmaking and, in particular, etching. The process of etching is an easy metaphor for both natural and cultural growth and decline. I perceive it, too, to be a traditional technique that offers the artist numerous opportunities to innovate. In a sense *Time* is the medium in which the etcher works. The layering of images, the inclusion and manipulation of chance and the process itself suggest the action of time in which decay and erosion are indistinguishable companions to development and change.

The questioning nature of art frees the artist from identifying and explaining a metanarrative, whilst when an artist champions a particular cause through their work, he/she may limit the possible meanings ascribable to that work. A good cause does not necessarily make good art. However, I am aware of the context in which I pose questions. That context - the subject of my work - has always been the relationship between men and women. As to its appearance, although the work has a sense of realism, pure visual reality is rejected in favour of a personal, conceptual, decorative

form of representation influenced by Greek vase painting, Japanese emakimono and the drawings of children. In this way space and form are emphasised as being symbolic rather than sensory.

My professional life has been characterized by isolation. I have almost always worked on my own in the Netherlands and Italy with little interaction with colleagues. This has lead to the development of some unique innovations[15] as well as many bad habits.

Motivation.

The motivation to choose the drawings of young children as my subject and to investigate the possibilities for the mature artist to in some way use what can be learned from gender differences has a number of origins. First, I became curious about the repeated presence of violence in boys' drawings. I could not see how seemingly happy, well-adjusted children could often create cruel images showing pain without any sense of consequence for its perpetrator or victim. Initially it amazed me that this glorying in the gore of battle was absent from the drawings of girls.
Then there is the freshness and directness that we find in children's drawings - a freshness that some artists and philosophers identify as missing the sophistication and awareness of historical context that forbids us from calling what children make 'Art'! This central question of whether children's creations are or are not art is of secondary interest to the practicing artist who needs no artistic justification for the source of his/her inspiration. Indeed, that sophistication and historical context mentioned above as the criterion for calling a work 'Art' often acts as an insurmountable barrier to attaining what the artist may see as 'Truth' or 'the Spiritual'.

Later, as I researched my topic further, it stuck me as strange that the desire to draw we find in young children disappears in too many of us when we reach adolescence. This seemed (and still seems) highly significant, even though the topic lies outside the scope of this research.

Last, there are my own preferences when it comes to image making. I choose a decorative reality of meaning over the

[15] See Appendix E and F and the two case studies.

presentation of a visual reality and this creates a link for me not only to the art of Japan and Greek vase painting but also to the various choices found in children's drawing.

The Body of Work.

(The following is an explanation of the process of work done in support of my MFA. It does not name or discuss all the works undertaken.)

It was crucial for me that the body of work for this research project should develop naturally along side the written component, that the two should complement each other and that the process of writing and print-making should influence each other, rather than that the thesis should serve as an explanation of the body of work after the fact. Also, I perceive research to be independent and objective, and it should be of some value to others besides its subject and/or the researcher writing it. This seems to be contradictory when having to describe one's own work.

Phase One.

My initial image making was directly related to children's drawings – their composition, content, their general appearance. To say it simply, they developed from a personal interest and deep appreciation of children's art. It may be argued that this is natural when one considers why an artist chooses a particular course. Consequently, the works made during this phase initially reflected the reasons for first undertaking the research rather than any particular knowledge or understanding of what the gender differences in children's art might be and why those differences are present[16].

These works are derived directly or indirectly from children's drawings done by myself (when a child), or those of other children (Figs. 1, 8 and 9).

[16] Technically, this initial phase was dominated by the use of the collagraphic techniques I had been developing over the previous years. At the same time, these works mark the beginning of my use of the print-making facilities at COFA (UNSW) and can also be characterized by the use of etching techniques that I had not used in some time or with which I had not earlier come in contact.

Fig. 8, Pencil drawing of my mother in the kitchen by the artist
aged +/- 7 years. 23 x 17.5 cm
property of the artist

Fig. 9, *Mum* 2008, collagraph,
50 x 40 cm

Through a gradual and increasing familiarity with the literature concerned with children's art, works developed that investigate and suggest the interests of children and some of the characteristics of their art whilst they also still try to suggest the world of the child. These images originate in 1.) an analysis of original children's drawings and their free adaptation and interpretation to illustrate characteristics of the art of children (Figs. 2, 10-13, 22), or 2.) a recollection of subject matter and methods of working from my own childhood, as well as a consideration of fears and questioning from my childhood (Figs. 14-17).

Let us consider the 2-plate collagraph 'Alessandra's World'. Based on the childhood drawings drawn by a friend, I initially created an image of a figure on an old incomplete etching plate in the hope that the combination of images might lead to new meanings. The subsequent steps involved developing the original figure in such a way that it became a portrait of the young artist herself -

Fig. 10, Alessandra Sichi at age +/- 8, Labled figure drawing, 1995
30 x 20 cm Amsterdam, property of the artist

Fig. 11, Alessandra Sichi at age +/- 8, Labled map of the world, 1995, 30 x 50 cm'
property of the artist

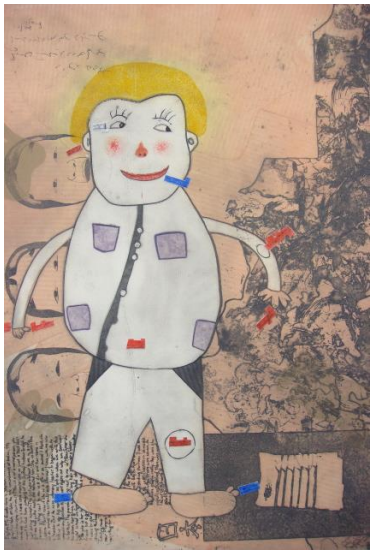


Fig. 12, *Naming Study*, 2008, collagraph,
58 x 49 cm

Fig. 13, *Alessandra's World*. 2008, collagraph,
50 x 80 cm

Alessandra. This portrait was then combined with the abstracted interpretation of a map of the world also drawn by her. The shapes of the continents were changed to express subjective aesthetic preferences and spatial understanding of the young rather than geographical truth.

An enthusiastic drawer of soldiers and battles as a child, other works developed from my own memories of my approach to drawing large numbers of soldiers without loosing the sense of action, valour and pain. The image *Decisions, decisions* (Fig. 14) was made by aquatinting a sugarlift drawing of a soldier over a plate with a previously made image of an Indian sage experiencing spiritual ecstasy[17] [18].

Fig. 14, *Decisions, decisions*, 2008
aquatint/collagraph,
45 x 33 cm

Other works from this phase suggest ideas of masculinity and fear of the unknown (Figs. 15, 16 and 17).

[17] The plate was initially worked on in 1980. It is common practice for me to work over the surface of already-used plates. Usually the original image is partially removed or modified. Although, the collagraphic techniques explained in this exegesis allow the artist to reuse plates as often as desired or found suitable.

[18] Combining these two images suggests a choice between aggression and peace and asks about the role of human nature in such choices. Such considerations fall outside the scope of this exegesis, but do indicate the concerns of this artist and the tactics used to express those concerns.

Fig. 15, *Cowherd*, 2008,
etching and collagraph,
27 x 39.5 cm

Fig. 16, *Big Cowherd*, 2008,
collagraph, 40 x 51 cm

Fig. 17, *Fear*, 2008,
collagraph
40 x 51 cm

Phase Two.

Phase Two is an indirect response to the literature concerned with gender differences found in the art of young children. That is, the

central question posed by this thesis is asked: 'Can the artist stress the masculine or feminine nature of an art work through a consideration and use of generally agreed upon characteristics found in the art of boys or girls?'

Answers to this question were sought empirically through a series of works illustrating Richard Strauss's opera 'Ariadne auf Naxos'[19]. The subject matter is connected directly with both the thrust of my thesis and with the concerns that have always interested me. The work would be figurative and be centred on human interaction. The concept of the 'leitmotif'[20] would act as the means of introducing gender 'preferences' into the images.

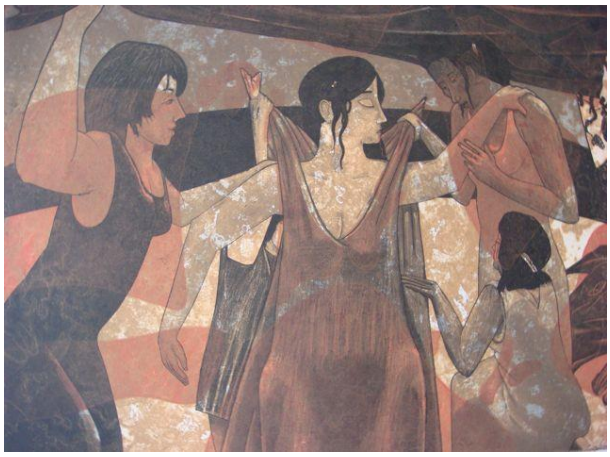


Fig. 18, *He Comes!,* 2009, proof etching, aquatint, collagraph
40 x 51 cm

He comes! (Fig. 18) expresses the compromise made between the constraints of the narrative and the character of the artist's image making on the one hand and the desire to make a fundamentally feminine image on the other. Ariadne's toilette before her meeting with Bacchus is a subject that lends itself easily to a particularly feminine interpretation. Images of care, concern and assistance are characteristic choices of girls when choosing to illustrate a narrative and have a significance beyond any particular narrative. The general frontal positioning (especially of the central figure), the choice of an harmonious and decorative rather than dynamic

[19] See appendices A, B, C for background information.
[20] A leitmotif is a musical term (usually associated with Wagner) meaning a recurring theme which the listener associates with a particular character, idea/emotion or situation in an opera.

composition and the attention to detail found in the figures are characteristic of the drawings of female children.

Fig. 19, *Round my little finger!*, 2009,
proof
etching, aquatint, collagraph, 40 x 51 cm
40 x 51 cm

Images of Zerbinetta try to combine her sweet femininity with her aggressive sexuality. As with Ariadne in the image discussed above, Zerbinetta in *Round my little finger!* (Fig. 19) is presented frontally, although in a more dynamic pose (in keeping with the narrative). The figures around her (the male members of the Commedia dell'Arte group to which she too belongs) are displayed dynamically using differing perspectives that illustrate their dance (with Zerbinetta as its focal point) in an attempt to suggest a more masculine use of space.

Although each work (there are 11 in the series) was made with a consideration of the appropriate gender indicators, the narrative, moral, historical and cultural frame and technical considerations were important in directing the final appearance of each work. Crucial, also, is the artist's intention to identify beauty, love and peace. Ultimately, I found that if there was a choice between an intellectual and an aesthetic alternative, it was better to choose the aesthetic. As a result, I look back on the work with varying degrees of contentment. Even though I felt that it was important to complete the series, the prescribed nature of the work did not suit my usual method of working. Illustrating the whole of a piece of literature (even a libretto understood in the context of an opera's music) involves following a narrative and choosing particular moments in

that narrative that have a significance. The significance and importance of those moments for the artist doing the illustrating will vary. This creates a conflict between the feeling of 'finishing a job' and making work that is of emotional and/or intellectual value to the visual artist.

Phase Three.

The image of the Pirate was chosen to represent the male presence in the art of the child and the adult. The image of the Princess was chosen to represent the female presence in the art of the child and the adult. Based on a deep consideration of the literature and its application to my own practice, two central works were created that are described in the two separate case studies.

Phase Four.

Phase Four involved (and involves) an on going process of making works informed by the research done whilst undertaking this MFA, although the work does not necessarily form part of its argument. They are a natural progression of the artist's practice (both conceptually and technically).

The two small etchings *surabaya-johnny* (Fig.20) and *pirate-jenny* (Fig. 21) made in 2011 explain the nature of the works representing this phase. Both prints were inspired by songs of Weill/Brecht. In a general way they reflect the candidate's interest in lyric drama, his preference for soft-ground etching to achieve tonal qualities and his use of self-invented and developed collagraphic techniques. They express a subconscious suggestion of the Japanese in both composition and decoration and his insistence on the human figure (in relation to others) as his subject. There is a conscious effort made to make a 'beautiful' object. At the same time, both works have as their subject 'The Pirate', although without any attempt at explaining the arguments of the exegesis. The works were inspired by songs written contemporaneously with Strauss's opera and these etchings are stylistically linked to the suite of works completed in Phase Two (a year earlier).

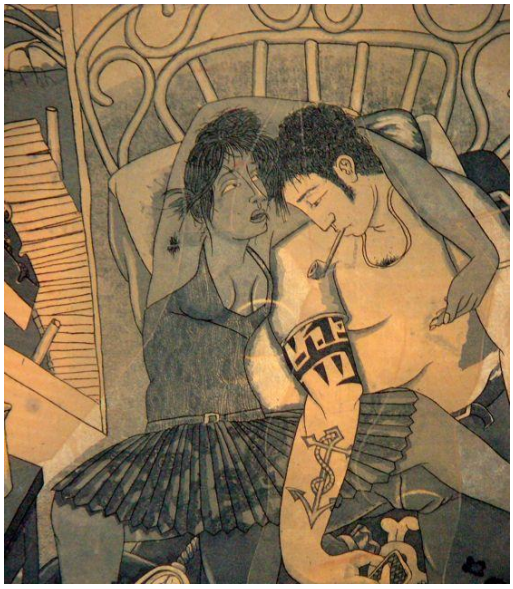


Fig. 20, *surabaya-johnny*, 2012
etching, aquatint, collagraph
21.5 x 20 cm

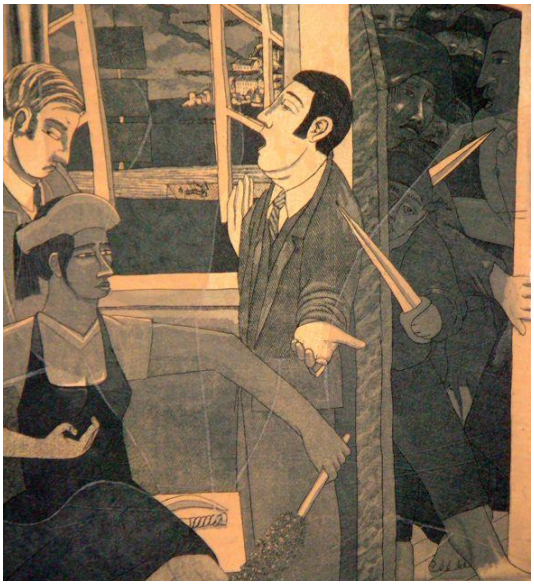


Fig. 21, *pirate-jenny*,' 2012,
etching, aquatint, collagraph
21.5 x 20 cm

CASE STUDY: 'THE PIRATE'

The symbol of the Pirate has been chosen to represent the masculine in the art of young boys and is used to suggest the masculine in a more general sense. His is a life of action, confrontation and violence. His goals are personal, his actions not necessarily dependent on the wishes or best interests of the group. He is a planner and schemer. He is a leader or one who must be lead!

The literature suggests that very generally speaking drawings of young boys are unconventional, messy and incomplete – and often their parents to expect this to be the case (see Lott, pp.96-7). Compositionally, dynamism is more important than harmony and may include unconventional viewpoints of the figure in space. Objects would be drawn large and nonessential details omitted (see Cherney et al, pp.137-8). Their content concentrates on aggression and invention and fewer colours are used than in the drawings of their female siblings. Their interests are in fighting or in collaborative helping to achieve concrete goals (see Tuman, p.41).

Fig. 22, *Pirates-sharks-pirates*,2008, collagraph, 50 x 80 cm

The image of the pirate was dealt with earlier in 'Pirates-sharks-pirates' (Phase 1) (Fig. 22). This print, 'The Pirate' (Figs. 25 and 26), was created with the earlier work in mind[21].

The background represents a pirate hat with 'skull and cross-bones'[22]. The plates were open bitten, scraped and burnished, etched and aquatinted (normal and spit-bite). They were bleed printed (each plate three times) in blue/black to form a rectangle approximately 80 by 150 cm.

The pirate himself is made up of pieces of etching paper[23] torn into the approximate shape before (bleed) printing. The different 'parts' of the figure were constructed either using open biting or the collagraphic techniques explained in this exegesis.

The process involved in making and printing the image reflects the fruits of my research as well as the nature of my general interests and practice as an artist. All the actions of making had to be quick and direct. Action was more important than thought, even though this was carefully considered. Mainly recycled plates were used and in the case of the arms and cutlass (where 2 new plates were used), the plates were left unprepared and not cleaned and drawn on directly using block-out. Only the most simple of preliminary sketches were made. Admittedly, this is not my usual practice but it did conform to the young male's attitude towards image making

[21] For details of the pieces that make up 'the Pirate' see Appendix D
[22] The plates for this print were originally used as key plates for *Tiresome!* (Fig. 45) and *Do you hear, Ariadne?* (Fig.48) in the suite of etchings made to illustrate the opera 'Ariadne auf Naxos' (Phase 2)
[23] BFK Arches 250 g (off white)

according to the literature read. With consideration to the general proportion of the figure the various pieces were simply drawn onto the plates before the adhesive sheets were applied and cut out.

In contrast to this, the two plates that make up the pirate's hat (and more or less form a background to the figure of the pirate) were laboured over. My artist's practice seems to demand that I rework old plates and let new ideas and images develop from old. So, two of the key plates from Phase 2 of the research project were used.

The techniques used, my own attitude towards image making and the (sometimes) impulsive nature of boyish creativity caused me to leave the concept of the pirate for a creative moment and, before proceeding, to build the image of 'The King' (Figs. 23 and 24). This involved putting aside the background of the pirate hat, making three new accoutrements applicable to a king rather than a pirate, giving the figure a robe of red and printing the whole. The first prize ribbon was used in both the image of 'The King' and 'The Pirate' as an indicator of the goal-orientated nature of the male's world.

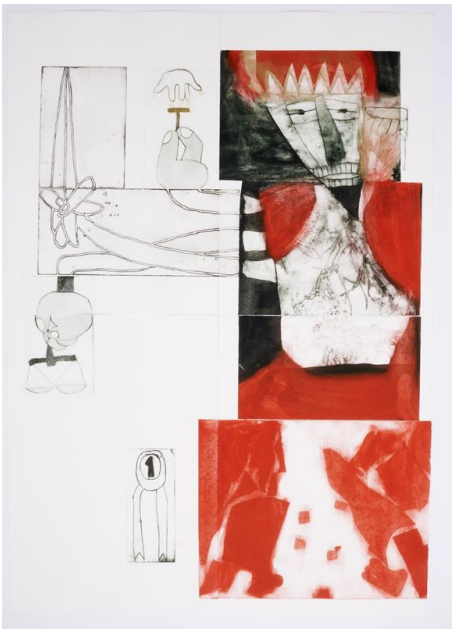


Fig. 23, *The King (first version)*, 2011,
collagraph/etching,
152 x 80 cm (paper size)

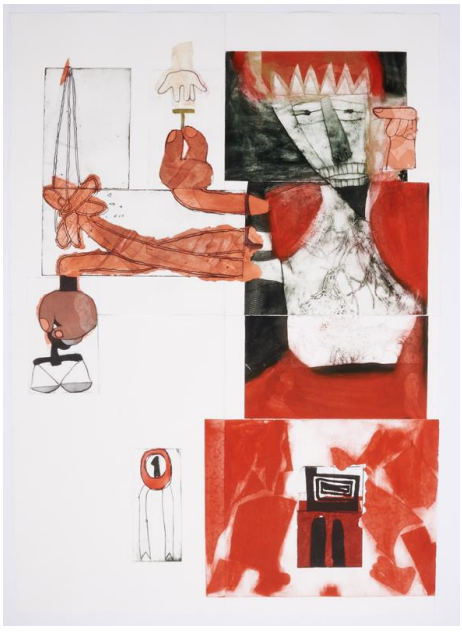


Fig..24 *The King (second version)*, 2012
collagraph/etching/collage,
152 x 80 cm (paper size)

Next etching paper was perforated and torn into the approximate size and shape of each of the pieces. The body of the pirate had his kingly robe removed and replaced by a top of sailor's stripes. All the pieces were printed separately in various mixtures of black.

Boys tend to use fewer colours in their work than girls. However, later the pieces were also printed in orient blue (Charbonell) as the contrast with the background was believed to be more interesting even though it went against the monochromatic nature of boys' drawing suggested in the literature.

The finished image was assembled with the figure of the pirate placed slightly to the right on the background with his arms and legs breaking out of the constrictions of that background. Males tend to have a more adventurous attitude towards space and spatial arrangements and are less likely to use the harmonious compositional constructions found in the images made by young girls.

The image of the pirate was made with deep consideration of the traits found by psychologists and educationalists in the drawings of young boys. This was done in an attempt to create an image that could be described as masculine. However, like all truths in the arts, our beliefs are based on who we are not on an objective absolute. Both maker and observer are complex beings and we are so at any age. Ultimately, both the images of 'The Pirate' and 'The Princess' function as archetypes for the masculine and feminine in the art of child and adult. Consequently, this in its self suggests a feminine attitude to image-making (rather than the masculine) where meaning has an importance beyond the particular narrative presented. So even though my goal was a 'masculine' one, I must conclude that my attempt at a representation of masculinity is strong but not complete. This is mainly because my goals are complex and not purely masculine and because aesthetic strategies can lead to a world beyond that defined by gender.

Fig. 25 *The Pirate*, 2011,
collagraph/etching/collage
192 x 120 cm (paper size)

Fig. 26, *The Pirate*, 2011 (alternate version)
collagraph/etching/collage
192 x 140 cm (paper size)

CASE STUDY: 'THE PRINCESS'

'So what does Aelita want to be when she grows up? "A princess," of course. She's got more chance of becoming a famous artist. But she's been there. Done that. And she's not yet five.'
- Legge , Kate 2011, A Pint-Sized Pollock, The Weekend Australian Magazine, *The Australian,* August 27-28 p.19

'….the canvas of their "world" is not like the men's bold abstracts; it's more like a closely observed miniature.'
- Moir, Anne and Jessel, David, 1991, *Brain Sex*, p.180.

The symbol of the Princess has been chosen to represent the feminine as seen in girls' drawings and the feminine in general. Her life is contemplative and actions are directed towards the maintenance of harmony and the best interest of all those who

make up her world. For her the events of her life have a significance and consequence that transcends the emotional response they evoke.

Isabelle Cherney (2006, p. 138) argues, “Girls tend to spend more time drawing than boys”. Perhaps this is reflected in the lengthy process of creating the archetypal female image for this study! Whereas the Pirate was created rapidly with the process from plan to creation an extremely direct and short one, the Princess seemed to demand a slowly unfurling intellectual process. The sense of structure that the literature suggests is found in girls’ drawings leads to the creation of a series of archetypal female forms not connected to a particular narrative. By doing this, the image was removed from an emotional response to a particular event or action.

Initially, three figures were etched standing (more or less) front on and on a base line [24]. These represented ‘The Mother’, ‘The Princess’ and ‘The Siren’ (Fig. 27). The decorative character of the work aimed at placing them within an allegorical rather than real world. This initial image appeared to be too thin, clean, balanced and monochrome to suggest the power and the significance of the feminine.

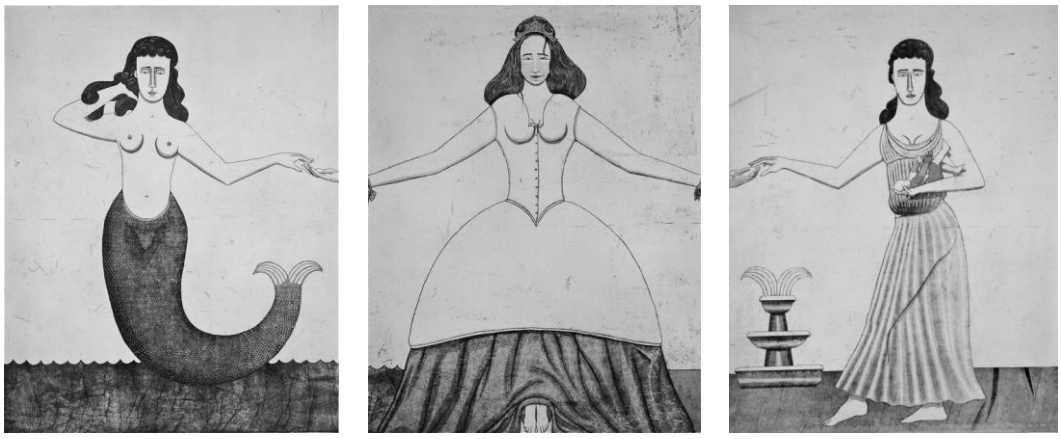


Fig. 27, *Siren/Princess/Mother*, 2011, etching, *3* x 50 x 40 cm

Using drypoint and collagraphic techniques[25], a second layer of line and tone was developed on three more plates to be combined

[24] Initial line work was complimented with tone created using softground techniques. A few proofs were printed.
[25] See Technical Notes (Appendix E)

with the first three (Figs.28, 29 and 30). This layer contained symbols important to the idea of the Feminine – for example, an emphasis on hands (a theme found repeatedly in this body of work as a symbol of support), and the abstracted unicorn[26] pattern on the skirt and bodice of the middle princess figure.

Fig. 28*, Study: Princess*, 2011, dry point, collagraph, 50 x 120 cm

Fig. 29*, Study: Princess*, 2011, dry point, collagraph, chine colle, 50 x 120 cm

[26] The unicorn has symbolized many concepts at different times and in different cultures, mostly positive and usual connected to the feminine – chastity, faith in marriage, grace, etc.

Fig. 30*, Study: Princess*, 2011, dry point, collagraph, chine colle, 50 x 120 cm

Although pleasing on their own, they did not offer any significant improvement to the final combined image.

Consequently a new direction grew. An interest in the medieval saint and martyr, Saint Ursula, had developed into plans for projected works. Past images of her suggest much of what may be representative of the feminine in art, even though these images were created by men. She is represented as a beautiful young girl surrounded by more maidens, these often shown under her robe as if she is a mother hen surrounded by her chicks (Figs. 30 and 32). Beyond the narrative clues in the images of her, the compositions are strongly balanced and highly decorative. Further, the composition is linked to representations of the Christian concept of Misericordia (Fig. 31), which may be interpreted as ‘Loving kindness’ or the Greek concept of ‘agape’ (love for all things without personal gain).

It was decided to use the image of Saint Ursula as the central image of the Princess. Memling’s ‘Saint Ursula’ (Fig. 30) was manipulated by lengthening the central figure of the saint, broadening those of the maidens that surround her (Fig. 33).

Fig. 31 Hans Memling, *St. Ursula and the Holy Virgins*, from the Reliquary of St. Ursula, completed 1489, Memling Museum, Bruges, Belgium

Fig. 32, Piero della Francesca, *Madonna della Misericordia*, complete work completed 1462, Pinacoteca Communale, San Sepolcro, Italy

Fig. 33, Anon., *Ursula en haar Maagden*, 1525
Rijksmuseum, Amsterdam

It was decided to use the image of Saint Ursula as the central image of the Princess. Memling's 'Saint Ursula' (Fig. 30) was manipulated by lengthening the central figure of the saint, broadening those of the maidens that surround her (Fig. 34). Unimportant details were removed and the image was scanned and turned into a black and white image. With black ink and white gouache more corrections, highlights and changes were introduced. The resulting image was then enlarged to 'fit' the three plates of 'The Mother', 'The Princess' and 'The Siren'.

Fig. 34 *after* Hans Memling, *St. Ursula and the Holy Virgins*, 2012, manipulated photocopy, ink, gouache, +/- 48 x 20 cm, destroyed

These plates were heavily open bitten to accept and emphasize the image of the saint more clearly. The plates were turned 90° and the image of the saint and the maidens was transferred onto it[27](Figs. 35, 36 and 37). At this stage, various proofs were printed - some in combination with other plates - in various colours.

[27] using a heat-transfer technique and aquatint.

Fig. 35, *Study: The Princess*, 2012, etching, 120 x 50 cm

Fig. 36, *Study: The Princess*, 2012, etching, 120 x 50 cm

Fig. 37, *Study: The Princess*, 2012, etching /chin colle, 120 x 50 cm

Further, details of the image of the maidens were used to pursue the idea of metaphor in smaller works (e.g., Fig. 38).

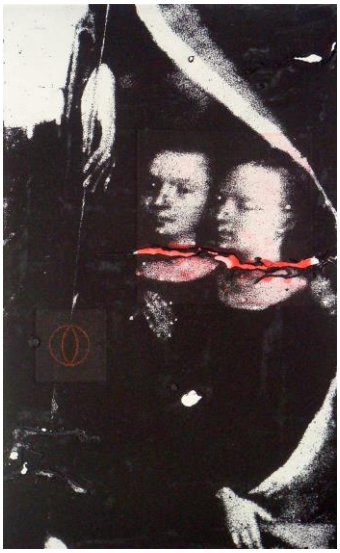


Fig. 38, *Fragment.memling.metaphor*, 2012, etching, 34.4 x 21 cm

Still, this large image (Fig.s 35, 36 an 37 above) did not form an even balance with that of 'The Pirate'. The shape, composition and drama of the pirate needed a stronger companion. In the same way as the pirate hat had been printed as a 'background' to the

floating torn pieces that made up the pirate, the image of Saint Ursula was printed twice with a floating image of the Princess printed on pieces of cut paper placed in front and between them (Figs. 38 and 39).

Fig. 39, *The Princess (grey background*), 2012, etching/collagraph/chine colle
150 x 150 cm (paper size)

Fig. 40, *The Princess(blue background)*, 2012,
etching/collagraph/chine colle
150 x 150 cm (paper size)

From her chest cavity a second image of the martyr erupts (Fig. 41).

It is important at this point to consider the development of meaning in the making of this image, especially with reference to the use of the ‘gender toolbox’.

Although the work was undertaken within the context of research into the possible uses of gender differences found in the drawings of young children and the goal was to consciously create an image suggesting the Feminine, the ‘gender toolbox’ remains a strategy to express meaning for the artist rather than the whole meaning of

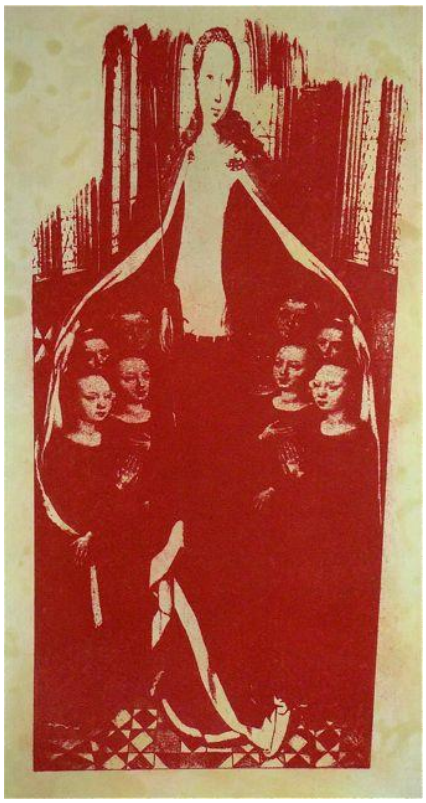


Fig. 41, *Metaforo*, 2012 aquatint, 44 x 25 cm

the work itself. After the initial impetus, for the artist the work became significant (during the process of its making) with regard to the use of metaphor. In this case, the martyrdom of St. Ursula and the 11,000 maidens on their way to the Holy Lands took on a sexual meaning[28]. Although this meaning is not crucial for or may not necessarily be shared by others, it was significant for the artist during the process of making. During the process the artist repeatedly reflects on the significance of what appears before him/her. At least in the experience of making the works described here, the artwork informs the artist. This 'meaning' changes, is modified, during the process and beyond the work's completion.

[28] The 'myth' of St. Ursula and the Virgins dates from the Middle Ages. Near Cologne they were captured by the Huns. The Virgins were all beheaded and St. Ursula herself was killed by an arrow shot by the king of the Huns. She is usually represented holding an arrow.

CONCLUSION

On coming across a pile of my own childhood drawings at the beginning of this study, I was struck by my degree of disconnectedness from them. Even though I could remember some of the events they recorded or the circumstances under which they were made, they felt as if they had been made by 'someone else'. This sense of a world left behind me with which I no longer had any connection was at the time chilling.

However, it seems our connections to the world of our childhood are both strong and instructive. Those who study children's drawings with a social agenda often present us with what seems like a series of cliché differences between the world inhabited by girls and that inhabited by boys, differences generally correct, but offering us fragile truths in the world as we know it.

For mature artists these differences indicate the form of a 'gender tool-box' that may correspond to expressions of femininity and masculinity in our own image making. The practical use of those gender difference traits encounters some difficulties. This knowledge can not be used successfully to understand the art of others either in a contemporary or historical context. This is because focusing on gender alone limits our understanding rather than broadening it. Indeed, it is the complexity of meaning and intent in the creative process that makes a 'gender tool-box' a possible aid to the artist rather than a defining characteristic.

The application of the 'gender tool-box' in my own work has been found to be helpful in the expression of the feminine and the masculine in particular situations, but was also only one of many competing tools for expressing the concerns of any single work. However, it was important in stimulating that ongoing inner dialogue concerning the nature of the behaviour of society and the individual.

The strategies, choices and goals for the artist are limitless and what we create is presented in the form of questions rather than answers. Therefore, a consideration of girl's and boy's attitudes towards the world around them as represented in their drawing can offer us both keys to the meaning of what we have done as artists previously and alternatives and reasons for what we will do in the

future. It is an aid that can be used by individual artists in their own way.

APPENDICIES

APPENDICIES A, B & C: These involve Richard Strauss's opera 'Ariadne auf Naxos' and are included to explain the opera simply to those who may not be familiar with it and to outline the thought processes involved in my response to it, most particularly with regard to my research topic.
APPENDICES D: This is included as a support to the two case studies as reproductions included in the text of the exegesis are not sufficiently detailed.
APPENDICES E and F: Describe the techniques I have developed and used to create many of the images included in this study.

APPENDIX A : Notes on Richard Strauss's 'Ariadne auf Naxos'.
(Libretto: Hugo von Hofmannsthal)

The Opera.

Although Strauss/Hofmannsthal wrote two versions of the opera (1912 and 1916), the second part remained fundamentally unchanged in the later version. This second part – the 'opera within the opera' - involves the Cretan princess Ariadne who has been abandoned on the island of Naxos by the Greek hero Theseus after she has helped him slay the minotaur and escape back to Athens. In the opera, the island is also inhabited by a group of Commedia dell'Arte [29] figures which here include their leader, the enticing Zerbinetta. Whilst Ariadne prays for death to stop the pain of her lost love, Zerbinetta finds pleasure and uncomplicated happiness in whichever love intrigue suits her. Lovers come and go. And it is the enjoyment in life that is important. Zerbinetta's main love interest is the stock figure Arlecchino (Harlequin). Of course, the young god Bacchus (fresh from a life-changing romance with the sorceress Circe) arrives on the island, he and Ariadne fall immediately in love and Zerbinetta concludes (in the 1912 version) with an "I told you so".

The 2 pairs of characters may be compared:

Zerbinetta	**Ariadne**
Open	Closed
Pragmatic	Dogmatic
Pleasure / sensual	Suffering for an ideal / spiritual
Earthy / human / 'common'?	Noble
Imperfect	Perfect
(Aware of) beauty / attractiveness	(Unaware of) beauty / attractiveness
Happy	Sad
Knowing	Unknowing
Profane love	Spiritual love
Force of Nature	Force of moral belief
PRINCESS(?)	PRINCESS(?)

[29] Commedia dell'Arte were (and still are!) groups of players (actors, dancers and musicians) who performed in Italy anywhere there was an audience from around the 16th Century onwards. Their origins lie in Roman drama and in folk traditions. Through Goldoni and Moliere they have a strong and living influence on contemporary theatre.

Arlecchino	**Bacchus**
Experienced	Inexperienced (young / innocent)
Aware	Innocent
Human	Invulnerable / god-like
Knowing	Unknowing
=Pierrot?	=Krshna?
Satan/serpent/lust/pleasure	God/spiritual
Profane love	Spiritual love
PIRATE(?)	PIRATE(?)

These contrasting attitudes towards life and love are presented in the opera. However we are not asked to choose between them and Strauss puts equally beautiful music into the mouths of Ariadne (dramatic soprano) *and* Zerbinetta (coloratura soprano)[30]. Ultimately Ariadne does not betray her belief in an absolute all-consuming spiritual love whilst still succumbing to the lure of physical love.

[30] Indeed in many of Strauss's operas the narrative presents the audience with choices and considerations – as any good work of art does.

APPENDIX B: Notes for suite of etchings based on Richard Strauss's 'Ariadne auf Naxos'.

(These notes are included to show thoughts and planning involved in making this suite of works. A number of possibilities were not pursued, ideas left incomplete or emphasised. Some of these possibilities and ideas will hopefully manifest themselves in future works.)

No.[31]	TITLE?	CHARACTERS[32]	TIME*	COMMENTS
1. Fig. 42 (CD1, 26)	Overture Finally: 'The Curtain/the Island'	All?	Dawn?	*'The Curtain/the Island' -self-portrait, the island, (dryade, nyade, echo?!)*
2. Fig. 43 (CD1, 27-30)	Is she sleeping?	ADNE/ZH	Morning	*Pop-up possibilities – Z.H. from left/right(too cliché?). NDE on waves below? (pp.69-77) – include entry of Z &H? - A.s beauty. – A-Theseus → idea of death as salvation (dream)*
3. Fig. 44 (CD1, 31)	Try a little song	HZA	Late Morning	*(pp.77-81) – H,Z counter posed to A. Emotional/sensual, as opposed to? Emptiness and death*
4. Fig. 45 (CD1, 32-4)	Death/Dance	A…boys Z	Noon	*Idea for pop-up. Fold-back portrait of A. To revel the dancers and Z. – A. turning away? Alla giaponese. Leitmotif A/musical intro leitmotif B. Dance 1 (animation?). Realm of Death(A) – opposed to CdA dance (pp.81-91) (Project: animation etching A-Z , shape plate memory collagraph. Small plate. 2 small plates?)*

[31] Refers to the artist's division of scenes and CD track numbers:
Virgin Classic Recording (11/11/1997)
Catalog #: 45111
(English transl.Peggy Cochrane 1997)

[32] A = Ariadne
B = Bacchus
D = Dryad
E = Echo
H = Arlecchino
N = Nyad
Z = Zerbinetta
CdA = Commedia dell'Arte

				A does not hear (listen) ever in the opera. Standing image ½ A, ½ boys..
5. Fig. 46 (CD2, 1-5)	Z. Finally: 'Women underneath'	Z	Early Afternoon	*Leitmotif Z/A* *Z philosophy (Z,A pp.91-99) – 2 fem. Leitmotifs*
6. Fig. 47 (CD2, 6-8)	Playing around (around my little finger!)	CdA all	Afternoon	*Dance 2. much of it Waltz rhythm = Vienna* *Sensual Love (CdA all) – uniformity/diversity. Leitmotifs for male and female.* *BUT:Zerbinetta! (pp.99-118)*
7. Fig. 48 (CD2, 9-11)	Arrival of B	Romans all	Evening	*Pig images (pp.118-135) . Leitmotif B. -connection B-Circe*
8. Fig. 49 (CD2,12 -13)	A.'s toilette	girls	Evening	*Transformation or mini turning pages? Gossipy – pyjama party. Description of B. important. Krshna-like.* *Ariadne's toilette (women all) Z.'s description of B.'s arrival and behaviour and the dressing of A. in preparation for their meeting. (pp.137-141). Female leitmotivs – caring, harmony, joy. Nature of the individuals - A→Z.* *Greek relief sculpture of Hera's toilette*
9. Fig. 50 (CD2, 14-16)	The meeting	AB	Evening	*B and A introductions.(pp.143-151). misunderstanding, ending in their kiss..*
10. Fig. 51 (CD2, 17-19)	Love	AB	Night	*Love scene A and B (pp151-157) tasteful!.*
11. Fig. 52 (CD2, 20)	Zs triumph	Z + CdA	Dawning	

*Season: must be Full Spring!

1. ***(26)*** Overture: 'The Curtain/the Island'
-self-portrait, the island, (dryade, nyade, echo?!)
50 x 40 cm. – first attempt towards a particular suite of works. Final format? Pop-up books? Collagraph plate (single colour gold+pink+transparent white.). sleutel pl. blue/black.

2. ***(27-30)*** Is she sleeping? (pp.69-77) – include entry of Z &H?

- A.s beauty. – A-Theseus → idea of death as salvation (dream)
Pop-up possibilities – Z.H. from left/right(too cliché?). NDE on waves below?

3. ***(31)*** Try a little song (pp.77-81) – H,Z counterposed to A (Care and tenderness in Harlekijn's melody…what is his message? Emotional/sensual, as opposed to? Emptiness and death- a message for us all. Better to have loved and lost than never to have loved at all.

4. ***(32-33)*** Realm of Death(A) – opposed to CdA dance (pp.81-91) (Project: animation etching A-Z , shape plate memory collagraph. Small plate. 2 small plates?)
NOTE A. static. Men's dance (H,S,B,T). – Greek dancing….? Even Z. hardly joins in!
Death – use of Bacchus leitmotif (musical) by Strauss. For A. associated with Hermes (gatherer of dead souls).
Then CdA men undercut A.'s tone of over-the-top seriousness. Zerbinetta in the wings trying to decide which one of them she will 'have'!
Idea for pop-up. Fold-back portrait of A. To reveal the dancers and Z. – A. turning away? Alla giaponese.

5. ***(1-5)*** Z.'s philosophy (Z,A pp.91-99) – 2 fem. Leitmotifs
Z.'s moment. A.'s role passive. When Z. approaches her she first covers her face, then retreats into the cave and finally deep into the cave (offstage)!
Representation of the feminine leitmotif in a portrait of Z. (in action). Lesser role for A. – Z. calls her a statue on her own tomb. Discussion of both male AND female faithlessness. Idea of unavoidable compulsion. Each new lover 'came as a god'! (recurrent theme)

6. ***(6-8)*** Sensual Love (CdA all) – uniformity/diversity. Leitmotivs for male and female.
BUT: Zerbinetta! (pp.99-118).Sensual. success and disappointment. Stock characters of the CdA. ***Then*** Scaramuccio? Zerbinetta???!!!! The metaphor of the dance – pattern? Theaticality. (Tiepolo Junior's etchings of clowns?). (Sexual/amorous) Love is secretive, not a public display. Modest. 'Hand' mistake in the text. Scaramuccio or Truffaldino?? WALTZ!!!

7. ***(9-11)*** Arrival of B. (all Roman characters) (pp.118-135) . Leitmotiv B. (Scenes begin with B.s leitmotif – repeated expectantly). Echo bird-like. B → Youthful! B. not on stage!
-connection B-Circe. Probably EVENING-NIGHT? B. obsessed by his easy escape from Circe. He not transformed into a pig, but still feeling his 'baser' instincts. Use boat theme to represent B, Circe and pigs - sail. Tanagra ? Girls full frontal – harmony!

8. ***(12-13)*** Ariadne's toilette (women all) Z.'s description of B.'s arrival and behaviour and the dressing of A. in preparation for their meeting. (pp.137-141). Female leitmotifs – caring, harmony, joy. Nature of the individuals - A→Z.

9. ***(14-16)*** B and A introductions.(pp.143-151),
misunderstanding, ending in their kiss..

10. ***(17-19)*** Love scene A and B (pp151-157) tasteful!. LATE NIGHT?

11. ***(20)*** Triumph of Z. (finale). Coming Dawn. Falling in love (again) not by whim but by compulsion.

(English transl.Peggy Cochrane 1997)

Fig. 42, *The Curtain/the Island*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 43, *Is she sleeping?*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 44, *Every joy and every pain*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 45, *Tiresome*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 46, *Women Underneath*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 47, *Round my little finger!*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

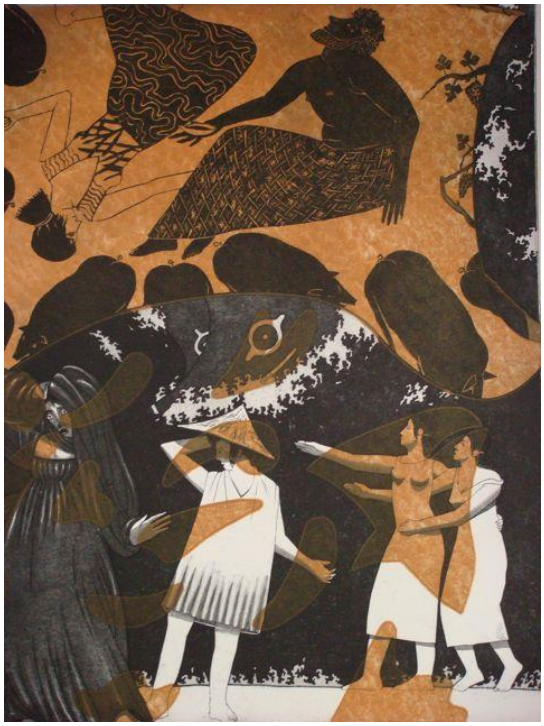


Fig. 48, *Do you hear, Ariadne?*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 49, *He comes to me*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 50, *Take me!*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 51, *Other than I was*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

Fig. 52, *And we surrender*, 2009,
etching, aquatint, collagraph, 40 x 51 cm

APPENDIX C : Notes for: *Round my little finger!*
(*from* the 'Ariadne auf Naxos' Suite)

Fig. 53, *Round my little finger!*, 2009,
etching, aquatint,
collagraph, 40 x 51 cm

6. ***(6-8)*** Sensual Love (CdA all) – uniformity/diversity. Leitmotifs for male and female.
BUT: Zerbinetta! (pp.99-118).Sensual, success and disappointment. Stock characters of the CdA. ***Then*** Scaramuccio? Zerbinetta???!!!! The metaphor of the dance – pattern? Theatricality. (Tiepolo Junior's [33] etchings of clowns?) Z. has it over the boys but she is compelled to act, to flirt(?) to fall in love(?). To Participate in the 'dance'. Morality and privacy are necessary. Sea-side romance. Naughty postcards.

GUIDELINES: Leitmotif

MALE	**FEMALE**
Aerial compositions School Drawings: More essential and inessential details Larger positive drawings than girls	More body-parts and clothing Frontal arrangements Family Drawings: More essential and inessential details More likely to draw clothes and stereotyped details Place higher value on relationships than boys Girls may develop a prototype or schema for what it means to be female (boy-girl differentiation) Girls spend more time drawing ***(Cherney et al)***
Frightening faces, messiness, incompleteness, unconventionality	Details, neatness, colourfulness, smiling faces, symmetry ***(Lott)***

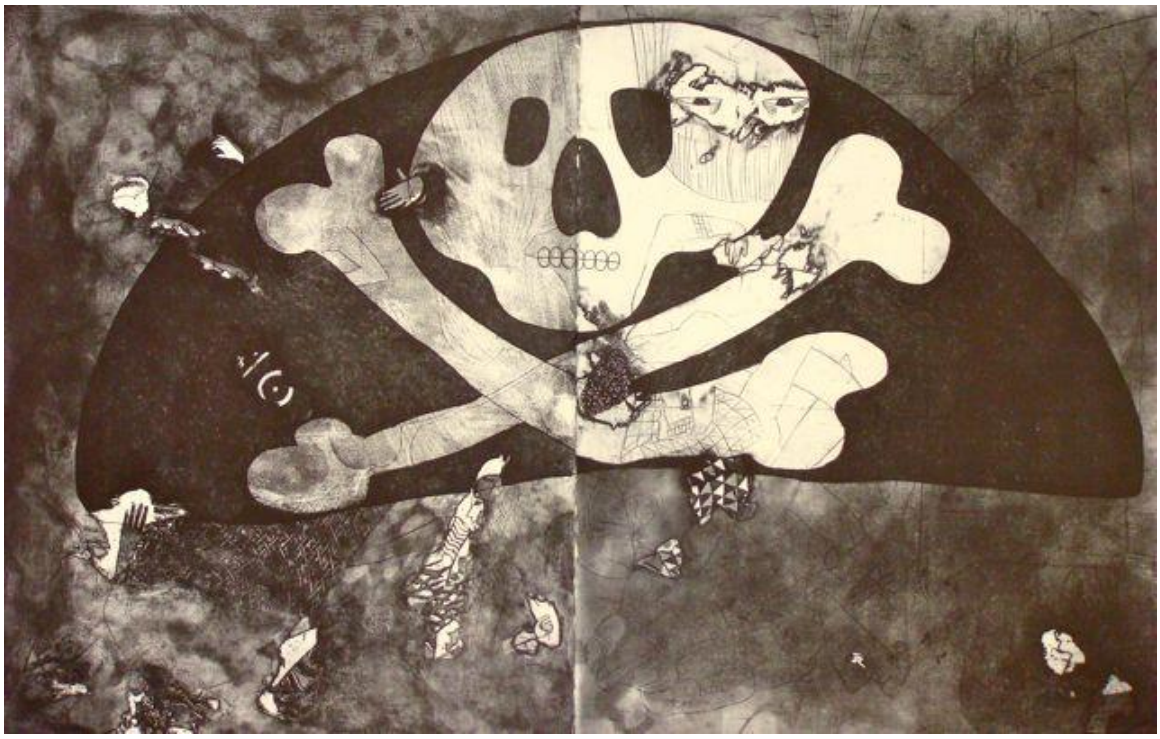
[33] Tiepolo Junior = Govanni Domenico Tiepolo (son of the great Gian' Battista Tiepolo) who created many etchings with CdA figures as their subject.

MALE	FEMALE
Aggression + adventure in content More expressive and symptomatic lines Fewer colours Figure: individual, spontaneous and animated (less emotional detail) Fighting = armies, teams Helping = building skyscraper or bridge - action-packed, asymmetrical	More humanistic and social content Greater variety of colour Harmony Organic qualities of shape More detail Detail and proportion strong Embellished and well-proportioned Realistic and tranquil linked to everyday experience Fighting = emotional conflict between family and friends Helping = personal assistance or care - figure centered symmetrical ***(Tuman)***
depersonalised v.s personal approach Different spatial arrangements ***(Tuman)***	

Notes:
CdA = Commedia dell'Arte

APPENDIX D: Fig. 54, Parts of ‘The Pirate’.
(Note: the parts of the pirate’s body were printed in various colours. Tones of black are illustrated here as they offer the most clarity. The parts of the body of the princess were created in a similar way.)

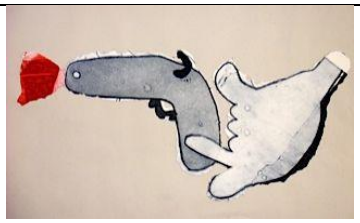
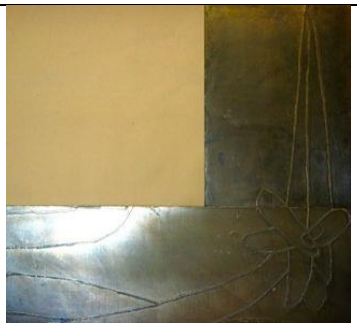
The Hat:

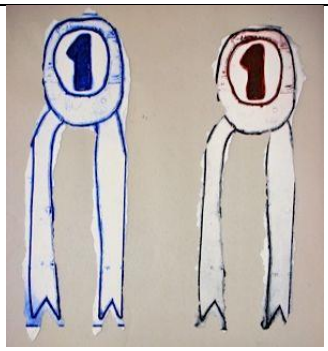


The Body:

Body and Head: Two connected acetate plates including remnants of work done in Phase 1.[34]		

[34] The crenulations visible on the head of the pirate but not used in the print led to the creation of a separate image: ‘The King’ (Figs. 22 and 23).

Legs: One acetate plate including remnants of work done in Phase 1.		
Arm, hand with severed head: Acetate plate including remnants of work done in Phase 1.		
Hand with pistol: Acetate plate including remnants of work done in Phase 1.		
Part of three arms with hand holding cutlass: Two open bitten plates.		
Hand with pet shark: Acetate plate with different images visible on reverse side.		*(See above)*

First Prize ribbon: Acetate plate with remnants of earlier print		
Blood (for severed head): Actetate plate from work done in Phase 1		

APPENDIX E: Technical Notes.

Fig. 55, plate, process and print of *Walking Man*, 2006, collagraph, 50 x 40 cm

Introduction.

Many of the art works made in support of this study employ techniques developed by the candidate over the last 15 to 20 years.

Indeed, the study itself has been seen as part of the development process of these techniques. These techniques are themselves a further extension of others that were explained in a 1998 article in the journal ***Imprint*** [35].

The process is easy to learn, quick to execute, suitable to a variety of levels of skill, range of goals and temperaments and offers scope for the individual's own 'technical journey' and 'aesthetic journey' to be followed. Also, in the stages of construction, the techniques described are non-toxic.

These technical notes are offered not solely as an explanation of how the supporting works for this MFA have been made, but also in the spirit of 'research' being seen as work undertaken in order to increase the store of available and usable knowledge within the chosen field.

[35] Visione, Mark**,** Etching Behind the Plate ***Imprint*** (Spring 1998, Vol. 33 no. 3) pp.12-13

Materials:
Tools: Scalpel or other sharp cutting tool. Burnisher.
Matrix: The plate on which the image is constructed may be any suitable for intaglio printing (copper, zinc, aluminium, acetate, etc.). Any plate may be reused after the completion and printing of a particular image – indeed, it is to be encouraged!

Construction material: The image is built up using paper-backed adhesive plastic sheets – these are found in hardware stores and usually used for the covering of shelves or books, or making windows opaque. Both the plastic film and the adhesive layer should be robust enough for the printing process. The sheets may be transparent or coloured, may be shiny, matt or structured. The nature of the surface (i.e., the surface structure) has consequences as to the tone of an area when the work is printed.

Sources for the materials:

Suitable brands and suppliers:
d-c-fix
Producer:Konrad Hornschuch AG
74679 Weissbach
Germany
www.d-c-fix.de

PRAXIS Zelfklevend Raamfolie
Producer:Praxis DHZ Center BV
Antwoordnummer 1168
1110 VB Diemen
The Netherlands
www.Praxis.nl

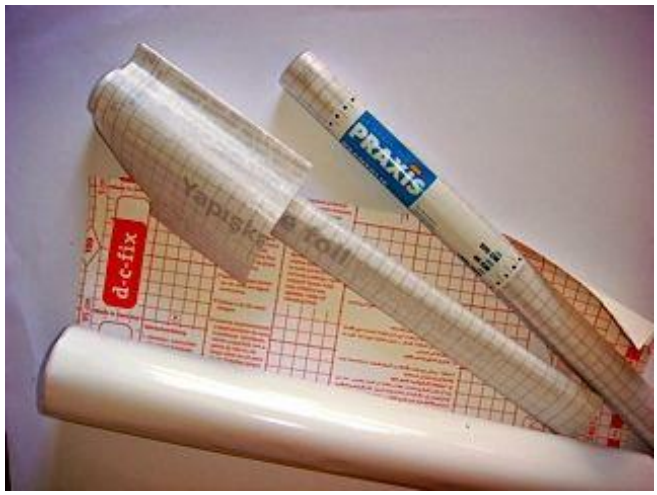


Fig. 56 Contact plastic used to create collagraphs.

An example from Phase 1: *Snow*, 2008, collagraph 40 x 50 cm

Fig. 57, *Snow*, 2008, collagraph, 40 x 50 cm.
Two finished plates ready to print – one copper, one acetate. Transparent contact with a structured surface has been used.

Fig. 58, *Snow*,2008, collagraph, 40 x 50 cm.
The finished print. The Perspex plate holds mainly the black information whilst the copper plate was inked up alla pupé.

Method.

The surface of the matrix should be dry and the clean.
Planning of the image, preparation of drawing etc. is dependent on the working habits of the artist and the requirements of the

particular artwork. For example, it is possible to draw on the surface of the matrix and place a layer of transparent contact plastic over it.

After the adhesive backing has been removed, pieces of the contact plastic are applied to the surface of the matrix. According to the nature of the image, the scalpel is used to cut out the required shape. The cutting is usually done after the contact has been fixed to the matrix. The edge of the cut line will print in the same way as an open bitten line on an etched plate due to the height difference in the surface. A stronger line and differing strengths of line are achieved by using multiple layers of contact plastic. Subtle effects are achieved by any surface variations introduced beneath the upper layer of contact plastic.

Fig. 59, Various tonal effects derived from the surface structure of the contact plastic.

When the image-making is complete, the plate should be run through the press under normal pressure to assure that the contact plastic is well-attached to the plate.

With acetate plates, an opaque backing layer will make wiping clearer, as it will be obvious which side an area of ink needs to be removed from.

This process can be used in conjunction with a traditional plate, both to add new elements or to mask unwanted areas of an image.

Strengths:

The process of making a plate that is ready to print is non-toxic and (compared to traditional etching techniques) it is much quicker to achieve the desired results. Corrections and even radical

changes and/or additions can be made easily in minutes rather than after days of hard physical work and technical precision.

When the print is completed, the matrix can be reused as many times as it is wished.

Because most of the cutting of the adhesive layers occurs on the matrix itself, the matrix holds a memory of the artist's work over a period of time in the form of the dry-point lines made by the cutting. If these lines are not wanted, they can be easily removed with a burnisher.

Limitations:

The surface of the plate is more fragile than a metal etching plate. Small pieces of contact plastic are prone to be damaged or removed by the inking/wiping process. Similarly, fine angles created by the adhesive plastic are quickly damaged.

Air bubbles occur through a lack of care when the adhesive layers are being applied. These will be visible in the print.

The adhesive plastic should not be applied or removed in direct sunlight as it affects the glue backing layer, making it adhere to the matrix when the plastic layer itself is removed. This glue is difficult to remove. If left on the plate it will print.

APPENDIX F: Visione, Mark**, Etching Behind the Plate.**
Imprint *(Spring 1998, Vol. 33 no. 3)* pp.12-13
(Although written some years before the start of the MFA study, this article is included as an explanation of the development towards the new techniques used in the creation of the works made for this study. The processes described here remain valid.)

Artists can be quite secretive about the techniques and tricks they use to create. Perhaps this is logical considering that very often they form the origin of the specific character of work, linking it directly to its creator. For many artists, their approach to and interpretation of established methods and the development of new techniques lies at the heart of their creative and, also, their professional lives.

However, one could argue that certain techniques and attitudes have the potential to stimulate unique results for each artist that chooses to use them. For some years now, I have been etching using techniques that other etchers may not yet be aware of. Although, considering the relative artistic, intellectual and professional isolation in which I live, it could very well be that these techniques are already well-known amongst etchers and that I, simply, am severely out of touch!

About five years ago a period of experimentation and the development of some new techniques changed the nature of my work. During a visit to Australia in 1992-3 (I live in Europe), I visited friends who have a large veranda surrounding their house. From the overhanging roof they had a number of bells, mobiles and other objects that should have made music when the wind passed through them. They complained that most of them hardly made a sound even when the wind was blowing a gale. Trying to solve their problem, I decided to make some light-weight objects to hang from their silent toys, to stimulate some sound. Returning to the Netherlands, I bought some copper shim which I cut into a number of rectangular pieces. I etched both sides with abstract designs of clouds and wheat. It was only a small step then to start using the shim in my etchings. Now it seems like a sudden momentary occurrence, but, more likely, it was simply one possible extension of how I was working, what interested and excited me visually and what corresponded most closely to my own emotional, intellectual and spiritual goals. Indeed, it made certain effects and

images more attainable – or, at least, approachable – than they seemed to be before.

In general, etching plates are about 1 mm thick. However, it is possible to use plates that are much thinner than 1 mm. I etch using plates of copper shim that range from about 0.06 to 0.3 mm in thickness. These are attached to a backing plate that brings the total thickness back to 1 mm – this facilitates printing and means that the press pressure does not have to be adjusted when such a plate is used in conjunction with a 'normal' plate.

The copper shim is etched in the same manner that one would etch a plate of 1 mm although, depending on the thickness of the plate, a line might be bitten through the whole plate quite quickly. The key-plate of the first etching executed using these techniques, 3 Graces, was made out of three pieces of copper shim 0.2 mm thick and stitched onto a backing plate of 40 x 50 cm. The shim was quite heavily bitten so that a great deal of copper wire was used to stitch the whole thing together, adding to the primitive character of the image. As can be imagined, because of its relative fragility, some care must be taken when printing and, occasionally, broken pieces of copper wire stitching must be replaced.

The real extra image-making possibilities that become available to the artist through the use of these plates involve what I describe as "etching behind the plate" – although often the techniques do not involve any actual 'etching'. Basically, as a consequence of the thinness of the shim used, any work done on the reverse side of the shim or on the surface of the backing plate or shapes or objects placed between the shim and the backing plate will become visible on the surface of the etching once it has been run through the press under a reasonable amount of pressure and will be able to be 'read' in any subsequent print. For example, through a piece of shim 0.2 mm thick, the impression of a piece of sticky tape placed on the backing plate will be visible when the image is printed. Objects that are fixed in place between the two plates will maintain their strength during an extended period of printing, whilst objects sandwiched between the two plates, run through the press then removed, slowly become 'shadowy' and may eventually disappear.

Each image, each etching suggests or demands its own solutions and can encourage experimentation. At the same time, artists tend

to make highly personal decisions. In my own work I enjoy seeing a great deal of relief etching and I would hope there is an almost tangible sense of decay and erosion – which is, after all, the very nature of the technique – suggesting the passing of time and all that that implies. An effect similar to a deeply bitten relief etching can be achieved by placing shim between the upper plate and the backing plate, while a sense of decay may be obtained by etching the reverse side of the upper plate – for example, by using block-out thinly or unevenly and carefully leaving certain areas unprotected from the etching medium, so that the plate may be etched simultaneously on both sides. Using this technique leads inevitably to the possibility of using both sides of the same plate to create more than one image.

Apart from the creative potential of this method there are other benefits to be gained. Etching plates in themselves are often found to be beautiful objects, suggesting mystery. Plates that have been 'constructed' in the manner described above seem to have an extra dimension added to this beauty, perhaps through their uneven surface and sense of volume.

Taking in to account the prohibitive price of copper plates, the use of thinner – therefore, less expensive – plates is an attractive alternative for the artist. When ready for printing, the shim may be attached to cheaper zinc plates. Further, as the techniques themselves suggest the potential use of both sides of a plate, this can stimulate an increase in production of new images without the same costs that would normally be involved in buying new plates.

In my own work I have noticed the development of a highly personal language that relates directly and indirectly to the use of these techniques and to the organic consequences of that use. Many of the idioms can be traced back to artistic preferences and idiosyncrasies already present in earlier work. Others have resulted directly from the technical demands and visual manifestation of the techniques. For example, I attach the copper shim to the backing plate by drilling very fine holes at the corners and stitching the two plates together using copper wire. The same stitching can be used to strengthen areas where etched lines have bitten clean through the shim or where a metal shape must be held in place on the backing plate. (Initially it was tempting to let the stitching just 'take over' the image – something that I felt was

ultimately meaningless for my own work but that another artist might find invaluable.)

I believe that the use of thin copper plates in etching and the techniques that flow from that use could be employed by various artists to achieve vastly differing results. It has been my experience that each etching has suggested new approaches and solutions. Here I have presented the bare bones of processes with which I am still experimenting. Nothing is ever fixed or complete. Because of my relative artistic isolation, I am quite prepared to believe that there are other artists working more or less along the same lines, and many more who, if and when exposed to these techniques, would produce works startlingly and pleasurably different to my own.

Mark Visione is an Australian artist living in Amsterdam, and is a 1998 PCA Print Commission artist

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Fig. 17, *Fear*, 2008, collagraph,40 x 51 cm

Fig. 18, *He Comes!,* 2009, proof, etching, aquatint, collagraph, 40 x 51 cm

Fig. 19, *Round my little finger!*, 2009, proof, etching, aquatint, collagraph, 40 x 51 cm

Fig. 20, *surabaya-johnny*, 2012, etching, aquatint, collagraph, 21.5 x 20 cm

Fig. 21, *pirate-jenny*,' 2012, etching, aquatint, collagraph, 21.5 x 20 cm

Fig. 22, *Pirates-sharks-pirates*,2008, collagraph, 50 x 80 cm

Fig. 23, *The King (first version)*, 2011, collagraph/etching, 152 x 80 cm (paper size)

Fig.24, *The King (second version)*, 2012, collagraph/etching/collage, 152 x 80 cm (paper size)

Fig. 25, *The Pirate*, 2011, collagraph/etching/collage 192 x 120 cm (paper size)

Fig. 26, *The Pirate*, 2011 (alternate version), collagraph/etching/collage, 192 x 140 cm (paper size)

Fig. 27, *Siren/Princess/Mother*, 2011, etching, *3* x 50 x 40 cm

Fig. 28*, Study: Princess*, 2011, dry point, collagraph, 50 x 120 cm

Fig. 29*, Study: Princess*, 2011, dry point, collagraph, chine colle, 50 x 120 cm

Fig. 30*, Study: Princess*, 2011, dry point, collagraph, chine colle, 50 x 120 cm

Fig. 31 Hans Memling, *St. Ursula and the Holy Virgins*, from the Reliquary of St. Ursula, completed 1489, Memling Museum, Bruges, Belgium

Fig. 32, Piero della Francesca, *Madonna della Misericordia*, complete work completed 1462, Pinacoteca Communale, San Sepolcro (Italy)

Fig. 33, Anon., *Ursula en haar Maagden*, 1525, Rijksmuseum, Amsterdam

Fig. 34 *after* Hans Memling, *St. Ursula and the Holy Virgins*, 2012, manipulated photocopy, ink, gouache, +/- 48 x 20 cm, destroyed.

Fig. 35, *Study: The Princess*, 2012, etching, 120 x 50 cm

Fig. 36, *Study: The Princess*, 2012, etching, 120 x 50 cm

Fig. 37, *Study: The Princess*, 2012, etching /chin colle,
120 x 50 cm

Fig. 38, *Fragment.memling.metaphor*, 2012, etching, 34.4 x 21 cm

Fig. 39, *The Princess (grey background*), 2012,
etching/collagraph/chine colle, 150 x 150 cm (paper size)

Fig. 40, *The Princess(blue background)*, 2012,
etching/collagraph/chine colle, 150 x 150 cm (paper size)

Fig. 41, *Metaforo*, 2012 aquatint, 44 x 25 cm

Fig. 42, *The Curtain/the Island*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 43, *Is she sleeping?*, 2009, etching, aquatint, collagraph,
40 x 51 cm

Fig. 44, *Every joy and every pain*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 45, *Tiresome*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 46, *Women Underneath*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 47, *Round my little finger!*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 48, *Do you hear, Ariadne?*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 49, *He comes to me*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 50, *Take me!*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 51, *Other than I was*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 52, *And we surrender*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 53, *Round my little finger!*, 2009, etching, aquatint, collagraph, 40 x 51 cm

Fig. 54, Parts of 'The Pirate' (Appendix D)

Fig. 55, plate, process and print of *Walking Man*, 2006, collagraph, 50 x 40 cm

Fig. 56, Contact plastic used to create collagraphs.

Fig. 57, *Snow*, 2008, collagraph, 40 x 50 cm. Two finished plates ready to print – one copper, one acetate. Transparent contact with a structured surface has been used.

Fig. 58, *Snow*,2008, collagraph, 40 x 50 cm. The finished print. The Perspex plate holds mainly the black information whilst the copper plate was inked up alla pupé.

Fig. 59, Various tonal effects derived from the surface structure of the contact plastic.

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